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Welcome to the 2020-2021 Spotlight Education season!

Dear Spotlight directors,

We are thrilled your theater program is participating in the 2020-2021 Spotlight season. This past year, we worked with more than 100 high schools across the state of Minnesota. Though this year will look different, we will continue to reach rural, urban and suburban counties to increase equitable access to quality theater education. We are honored to walk alongside your programs, and create space and opportunities for your theater community.

This director handbook contains the most up to date information, ranging from masterclass opportunities to program changes, that you and your creative team can utilize. This is your go-to resource for everything Spotlight Education! Our main goal is to focus on clear and consistent communication to you and your students. We appreciate your feedback and commitment to bettering our program. In order to provide you with the tools you need to take full advantage of all the opportunities Spotlight Education has to offer, we ask that you take a few minutes to read through this document.

Theater is more than memorizing lines and singing songs. Students are working together to build skills that will last a lifetime, all while building self-confidence, self-awareness and empathy. You play an integral part in this magic, so we also want to thank you for your continued commitment to the growth of your students. Art can heal and open doors for conversation and understanding, in many ways it serves as a bridge — it connects us. I encourage you all to take the space you need to process these times of change we are living in. There is work to be done. We need to do it; Hennepin Theatre Trust needs to do it; we ask that you examine how you take on the work as well.

As we enter into this new year, we usher in a new wave of theatre-making and practices, and continue to uphold values that protect and honor people of all identities and backgrounds. We all play a part in activating a future for the arts that is inclusive and just. We believe in the strength of storytelling and the resilience of this art form. Sharing stories is at the center of everything we do as a collective humanity. History has proven to us countless times that nothing can ever change that. We also believe that we will create together again. Though the landscape might look different, we will design something new — together.

The Spotlight Education team exists to provide educational support to both you and your students. Do you have questions, need a sounding board or just need some support? We are here for you. Please reach out and use us as a resource. We are grateful to be your partner in providing quality arts opportunities and formally recognizing the amazing work being done across the state of Minnesota. To those new and those returning, welcome to the Spotlight family.

The Spotlight Education team
Part I: Who we are

Who we are: Hennepin Theatre Trust

Hennepin Theatre Trust drives cultural and economic vitality in Minnesota through leadership of the dynamic Hennepin Theatre District in downtown Minneapolis and educational programming that reaches every area of the state. Its historic theatres — Orpheum, State and Pantages — light up Hennepin Avenue with top-tier entertainment, including the best of Broadway. The beautifully renovated event center at 900 Hennepin expands the Trust’s capacity for diverse performances and events, and the organization’s transformation of the places and spaces outside the theatres create a vibrant, welcoming place for all. Annually, the Trust serves thousands of high school students statewide and brings hundreds of thousands of people to the Theatre District to experience art on the street and stage. Hennepin Theatre Trust is a nonprofit 501(c)(3) organization.

Who we are: Spotlight Education

Hennepin Theatre Trust’s Spotlight Education program is an essential part of arts education in many Minnesota schools. Annually, we help nearly 8,000 students in more than 100 high schools build confidence, critical thinking, empathy, sense of community and knowledge of theater. The program supplements and enhances arts curricula through production assessments, masterclasses and theater review writing, increasing equitable access to quality theater education. Spotlight Showcase, our annual awards and recognition event, is Minnesota’s largest celebration of high school theater and provides 1,600 students the opportunity to perform at the historic State Theatre. Here is a breakdown of the educational opportunities that Spotlight Education offers:

Production Assessment — Spotlight sends trained theater professionals and educators to watch and assess participating schools’ theater productions.

Masterclasses & Community Conversations — Spotlight schools have the opportunity to supplement and enhance their own musical theater curriculum through masterclasses and workshops. Students gain insights and inspiration from local and touring theater professionals. Spotlight teaching artists facilitate monthly community conversations for directors and bi-monthly conversations for students on a variety of topics.

Spotlight Showcase — Spotlight Showcase is a professionally produced, two-night event highlighting the hard work and talent of students, educators, families, and supporters who are part of the vibrant high school theater community across Minnesota. Both nights of Showcase feature a variety of performances, honors, and appearances from alumni, donors, and sponsors. It’s the culmination of year long work, including evaluations, a rigorous rehearsal process, and collaboration with professional theatre makers.
**Critical Review** — Students have the opportunity to attend and review touring Broadway productions. Through workshops and events, it teaches written communication skills, as well as critical and creative thinking.

**Sabes Jewish Community Center Inclusion Partnership** — Each year, Hennepin Theatre Trust partners with Sabes Jewish Community Center’s Inclusion Program to run a series of musical theater workshops and performances.

**Disney Musicals in Schools** — Students and teachers work in teams, developing a wide spectrum of skills needed to produce musical theater. This program helps to foster positive relationships between students, faculty, staff, parents and the community.


**Who Spotlight serves**

Since its inception in 2000, Spotlight Education has served more than 50,000 students in more than 100 high schools throughout the state. Here are some quick facts:

- Last year, we worked with more than 107 teaching artists and evaluators to bring quality, educational musical theater experiences to each of the schools we serve.

- **Spotlight Education currently serves** 40 schools in greater Minnesota (schools 50 miles out from the Twin Cities).

- Spotlight serves high schools in more than 73 Minnesota State House districts and 51 Minnesota State Senate districts.

- Spotlight serves 24 private or charter schools across the state of Minnesota.

**How Spotlight is made possible**

*Spotlight Education* is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.

*Spotlight Education* is also funded by our generous donors and sponsors of Hennepin Theatre Trust.
Part II: Spotlight Education overview

Who can participate

Any Minnesota public, private or parochial high school with a theater program is eligible to participate in Spotlight Education. Schools must register annually and can apply by completing and submitting the “Spotlight Education School Registration Form” by the stated deadline.

2020-2021 Spotlight school registration deadline: September 30, 2020

Any late registration applicants will be considered on a case-by-case basis. Please contact Spotlight Education at SpotlightEducation@HennepinTheatreTrust.org for more details regarding late registration policies.

Application process and participation fees

Applications for participation in Spotlight Education must be submitted by Wednesday, September 30, 2020.

All schools are required to use the online application (‘Spotlight Education School Registration Form’) found on our website at HennepinTheatreTrust.org/Spotlight-Education. The registration form requests information about your school, primary contact information and information about your musical theater program. If you are participating in the Production Assessment process, you will also be asked about the musical(s) and/or play(s) you will be producing this year. We strongly recommend that schools apply as early as possible, even if your show’s title and dates are not yet confirmed (TBA may be listed).

Please note: All productions that wish to participate in the Production Assessment process must close their show before Sunday, May 16, 2021.

Participation fees: Following confirmation of your application, we send you an invoice. Payment must be received by November 1, 2020. Payment is dependent on the number of musical productions submitted. See the breakdown below.

- Spotlight Education registration (not participating in Production Assessment process) - $50
- One production evaluated - $125 (total)
- Two productions evaluated - $300 (total)

Scholarships may be available. Please contact Spotlight Education for information. If you did not pay by credit card when filling out the registration form, please make a check payable to Hennepin Theatre Trust. Also, be sure to include your invoice number and your school’s name on the check. Please mail to the address below.

Hennepin Theatre Trust, Attention: Spotlight Education
900 Hennepin Ave, Minneapolis, MN 55403
Contacts: Primary, secondary and student liaison

We ask that every participating school provide a primary contact for Spotlight Education. The primary contact will receive all communication from Spotlight Education throughout the year and has traditionally been the director of the musical production or school staff member associated with the theater program.

The primary contact also communicates information about the opportunities made available to your schools and is responsible for providing Spotlight Education with all the necessary information to participate in the program.

As a backup to the primary contact, a secondary contact should also be identified to help disseminate information to and from Spotlight Education.

If your primary, secondary, or student liaison contact changes at any point throughout the year, please email SpotlightEducation@HennepinTheatreTrust.org as soon as possible.

Contact responsibilities

• Act as the primary liaison between Spotlight Education and your school’s community (i.e., faculty, students and parents).
• Designate a student liaison between Spotlight Education and their peers to provide details on student-focused activities.
• Supply up to five (5) digital production photos following the close of your production to be used for Spotlight Showcase.
• Distribute updates and information about Spotlight Education events to your school’s community.
• Ensure you acknowledge your school’s participation in Spotlight Education in your production’s playbill/program (an approved playbill/program snippet can be found on our website).

Student liaison

Selected by the primary contact, this student will help connect peers to opportunities provided by the program throughout the year. They will lead social media efforts and student communication for masterclasses and performance opportunities. The student liaison’s name and contact information will only be used in this capacity.

Student liaisons responsibilities will include:
• Receive and help distribute the Spotlight Education monthly newsletter, “This Month in Spotlight.”
• Attend a Student Liaison Orientation.
• Be granted exclusive opportunities with Spotlight Education year-round.
• Engage in a year-end roundtable & survey with Spotlight Education staff.
If your primary, secondary, or student liaison contact changes at any point throughout the year, please email SpotlightEducation@HennepinTheatreTrust.org as soon as possible.

**Director Orientation Meeting**

At the beginning of every *Spotlight Education* season, we host orientations for all participating schools to discuss the upcoming year and updates to the program. Attendance by a representative to this orientation is REQUIRED, regardless of previous Spotlight participation. Upon registering, a school can choose the date they will attend the orientation meeting and representatives outside of the metro area may attend via video call. Please contact *Spotlight Education* after registering if you will be video calling into the meeting you chose.

**Spotlight Education: Production Assessment options**

Historically, the *Spotlight Education* experience is centered around the Production Assessment process. Schools submit their musical production(s) for evaluation, Spotlight schedules and sends trained evaluators to the production, and the school receives feedback and honors on the merit of their show. These schools and students are invited to participate in *Spotlight Showcase* and are open to all other programming throughout the year (masterclasses, *Critical Review*, auditioning for Triple Threat and the Jimmy Awards, etc.).

If you and your school prefer that your production not be evaluated, you will still have access to other Spotlight program offerings, including all masterclasses, *Critical Review*, Triple Threat, etc., as well as elect to have a pre-evaluation or special workshop with a teaching artist for their students. Should you decide to not register a production to be evaluated, the cost to participate in *Spotlight Education* activities is $50. Please indicate this decision on the Spotlight School Registration Form when prompted. Schools may pay by credit card or invoice upon registration.
Part III: Production Assessment

Through the Production Assessment process, Spotlight sends trained theater professionals and educators to watch and assess participating school’s theater productions. The Production Assessment is an educational tool to encourage, inspire and enhance Spotlight schools’ theater programs and strengthen the skills of student artists — onstage and offstage.

Show eligibility

The productions that are eligible to participate in the Production Assessment process must categorize as one of the following and must be communicated in the show’s playbill/program as follows (see term definitions below):

*Production is eligible to receive educational feedback, individual honors, and all production honors.

- A published musical, play, operetta or revue* (either currently held by a licensing house or in the public domain) that is presented with the approval or permission of the original creators or their representatives. Can be presented in the following ways: in-person performance, recording of in-person performance, live virtual performance, performance that contains live elements and pre-recorded elements.

- An original musical or play*, which features an original script, music and/or lyrics, and is covered under a valid copyright that is presented with the approval or permission of the original creators or their representatives. Schools must communicate with Spotlight Education if they choose to produce a show of this nature to ensure Spotlight can provide all the resources needed. Productions of this nature must be performed in one of the following formats:
  - 90 minutes, no intermission
  - 2+ hours, one intermission

  Can be presented in the following ways: in-person performance, recording of in-person performance, live virtual performance, performance that contains live elements and pre-recorded elements.

- An original theatrical compilation of musical/text material from other sources* that is presented with the approval or permission of the original creators or their representatives. Can be presented in the following ways: in-person performance, recording of in-person performance, live virtual performance, performance that contains live elements and pre-recorded elements. Excludes: show choir, choral or vocal jazz arrangements.

- Junior productions** will be considered upon review of the length and difficulty of the material. Please contact Spotlight Education if you have any questions regarding show submission.

**Production may be eligible to receive educational feedback and production and individual honors upon approval from Spotlight Education.
• **Pre-recorded productions (including pre-recorded Zoom productions)*** that are entirely composed of pre-recorded, virtual footage of students will be eligible for educational feedback and individual student honors only. Pre-recorded footage of a virtual performance only allows evaluators to see individual performances, and ensemble and design elements are not fully developed in a way that would allow Spotlight to fairly evaluate these productions. If there are extenuating circumstances or outlying cases, **Spotlight Education** will evaluate and honor certain production elements on a case by case basis.

***Production will be eligible to receive educational feedback and individual honors ONLY.

**Terms**

*In-person performance:* a live performance with cast and crew.
*Live virtual performance:* a performance that takes place on a virtual platform (Zoom, etc.) and is performed live, in real time with performers.
*Performance containing live and pre-recorded elements:* a performance with a hybrid of live, in-person, and pre-recorded/produced elements.
*Pre-recorded production:* A production that is entirely pre-recorded and presented on a virtual platform (Zoom, etc.).

**Types of evaluations**

**Pre-evaluation**

Traditionally during a pre-evaluation, a **Spotlight Education** evaluator attends a final dress or technical rehearsal to engage with your students. In this way, the purpose of the pre-evaluation is to provide feedback prior to the opening of the production and give an informal congratulations to the students on their hard work. **Spotlight Education** also offers the option for a teaching artist to host a workshop with your students during a regular rehearsal, or at a different time during the school year in an area of your choosing. Here are the various ways in which you can utilize a pre-evaluation:

- Spotlight evaluator engages during the rehearsal process of a production to engage with your students in an area of your choosing. Options could include: diversity coaching, intimacy coaching, fight choreographer, vocal performance, video editing, etc.
- Having an artist watch a technical or dress rehearsal for your production and give verbal feedback following the run.
- Host a workshop for students in your theater program at any point throughout the school year in an area of your choosing.
Scheduling will be pre-arranged between Spotlight Education and your primary contact. The pre-evaluation notes may be used or shared with your students and creative team at your discretion. If your school wishes to take advantage of this service, please check the box on the registration form.

The pre-evaluation does NOT count as an honor-determining evaluation.

**Performance evaluation**

The Performance Evaluation is designed to give your students and production team educationally focused feedback on production execution. The evaluation is also a determining factor for honors granted to your school and students*.

Three Spotlight trained performance evaluators will attend your production as audience members. Each show is evaluated in several categories, including ensemble and individual performance for movement and dance, vocal performance, and execution of the technical aspects of the production. Please see the section titled Honors on page # for more details*.

*Certain honors may not be available for all kinds of productions. See page # for more details.

**Technical evaluation**

The technical evaluation includes a visit by an evaluator to a tech or dress rehearsal. Scheduling will be pre-arranged between Spotlight Education and your primary contact. The purpose of this visit is for the evaluator to observe the work of student technicians, designers and managers as they are immersed in tech week. Evaluators are there to provide helpful and encouraging observations that energize and empower the students as they move toward the run of the show.

Recognizing that our evaluators are inserting themselves into the artistic process at a busy time for the students, we encourage our evaluators to meet briefly with them at the beginning of the scheduled tech or dress rehearsal. The goal is to introduce themselves and clarify that their presence is in the spirit of educational support, not criticism.

Our evaluators are visiting to be another pair of eyes, to reinforce the work of the educators and to help nurture the development of the technical student artists. The evaluators are not interested in the immediate achievement of the students in the rehearsal, but rather the work ethic and effort they display, helping them to grow through the process. This is the philosophy for all awarded honors.
The assessment process

Collecting production details
At the beginning of the semester in which your show takes place, your primary contact receives a Production Details Registration Form prior to the run. This form requests more detail about your theatre production, including cast, crew, production details and budgetary information. Also, there is an opportunity to share additional details about your production and theater program.

Each Spotlight evaluator attending your production will receive a packet with all the information you provide in the Production Details Registration Form, so it is important that you provide as much detail as possible.

Evaluator visits
Spotlight Education hires and trains professional artists and educators to serve as evaluators for Production Assessments. Evaluators are professional artists and educators with a strong theater background who have worked extensively in musical theater performance, technical theater and/or educational theater. Any evaluator that interacts directly with your students complete a national background check.

At the beginning of the semester, your primary contact will receive a confirmation email with evaluation dates. If your show takes place in person, you must provide up to six (6) tickets throughout the run of the show for the attending Spotlight evaluators. Seats should be reserved in pairs, with each pair spread throughout different locations in the theater. If your theater is general admission, please reserve the appropriate number of seats. If your show is virtual and/or six tickets are not available, Spotlight will reach out to you to make sure evaluators receive the information necessary to watch and evaluate your production.

If applicable, tickets should be left at the box office for evaluators to pick up at the time of the performance. The Spotlight staff will provide names for the box office in the confirmation email. It is to your school’s benefit that evaluators be placed in the most ideal seating section possible.

For technical and pre-evaluations, you will receive a second email connecting you and your evaluator(s) to facilitate additional communication prior to their engagement with your students during a final tech or dress rehearsal. Please take advantage of this opportunity to communicate any details with your evaluator(s) prior to their visit.
Feedback and honors

*Spotlight Education* philosophy

Remember, the Production Assessment process is non-competitive.

When evaluating, evaluators ask the key question, “What are students doing with what they’ve been given?”

Oftentimes, students and programs cannot control the budget of a production, the resources available to them, or the support received from their administrations and communities. *Spotlight Education* understands these limitations, and it is our mission to support and celebrate each program to ensure an equitable experience for all. It is an evaluator’s responsibility to keep this in mind when giving feedback and honors — time and energy will not be spent assessing and writing on circumstances beyond a program’s control.

**Feedback**

Production Assessment feedback and honors will be delivered to the primary contact via email within two (2) weeks of a school’s production closing. *Spotlight Education* provides this feedback to help and support your high school musical theater students and program as a whole. We encourage you to use this for its intended purpose as an educational tool for your program. All kinds of productions are eligible to receive educational feedback, regardless of the nature it is presented in. As the director, you may disseminate this feedback in any way you choose. Feedback will be delivered as a PDF document.

Please note: If a school does not receive a formal evaluation of a production, schools will not be given educational feedback or honors for that production.

**Honors**

Production Assessment honors will be delivered with feedback to the primary contact via email within two (2) weeks of a school’s production closing. Within 24 hours of receipt, please confirm you’ve received the email, spell check all names, and follow all instructions to proceed. We encourage you to use this for its intended purpose as an educational tool for your program. Hennepin Theatre Trust will send out a full press release with all honors at the conclusion of each *Spotlight Education* semester. If your school would like to put out a press release, there is a template on our website you can use. See the areas of recognition below.

**Performance Honors for Musicals:**
- Overall Performance
- Ensemble Performance
- Performance by a Student Orchestra
- Movement/Dance Performance by an Ensemble
- Vocal Performance by an Ensemble
- Acting Performance by an Ensemble
- Individual Performance honors for: Lead, Supporting and Featured Roles
Performance Honors for Plays:*
Overall Performance
Ensemble Performance
Acting Performance by an Ensemble
Individual Performance honors for: Lead, Supporting and Featured Roles

Technical Production Honors for Musicals and Plays:* 
Overall Technical Production 
Technical Team 
Run Crew 
Sound and Lighting Crew 
Costume Crew
Individual honors for leadership, design and/or management

Achievement in Theatre Honors for Musicals and Plays:* 
Outstanding Achievement in Theatre 
Honorable Mention Achievement in Theatre 

If a school receives an Outstanding Overall Production honor OR an Outstanding Overall Performance honor, the school will receive an Honorable Mention Achievement in Theatre.

If a school receives an Outstanding Overall Production honor AND an Outstanding Overall Performance honor, the school will receive an Outstanding Achievement in Theatre.

*All honors will be designated with an “Outstanding” or “Honorable Mention” honor.

Shout-outs will be given to students whose work caught the attention of at least one evaluator. These are not an honor with a designation but another opportunity to encourage and support students.

Please note: Because Spotlight Education is a non-competitive program and wishes to honor the schools for their work to the highest degree, there is the possibility that a school could receive an honor not listed. For example, should a Spotlight evaluator (or group of evaluators) find that a particular element of the production was outstanding or worthy of honorable mention, an award may be created specifically for that school. Some examples could include: Fly Crew, Front of House Crew, Featured Ensemble (The Wickersham Brothers, “Step-In-Time” tappers), etc.

Production engagement outside of Production Assessments

Schools may choose to not have their musicals or plays formally evaluated. In this case, schools will have the opportunity to request a special workshop with a Spotlight teaching artist for their students in place of the evaluation (though this is not required). If a school wishes to host a workshop, the director will work directly with Spotlight staff to plan the visit according to the school’s and students’ needs. This workshop can happen in connection with your musical or play, or at a different time in your season.
Part IV: Other engagement opportunities

Masterclasses

Masterclasses give Spotlight schools the opportunity to supplement and enhance their own musical theater curriculum by gaining insights and inspiration from local and touring theater professionals. Our masterclasses include:

- Broadway masterclasses
- Spotlight masterclasses (tech and orchestra day, headshot and resume day, audition prep, etc.)
- Theater partnership masterclasses (Theater Latté Da, Theatre L’Homme Dieu, etc.)
- NEWS masterclasses (masterclasses that travel to schools across the state)
- And more!

Topics include audition technique, singing technique, movement, orchestra, technical theater, dance and more. Masterclass opportunities will be communicated via email, website and social media.

Community Conversations

Spotlight teaching artists will facilitate monthly Community Conversations for directors, and bi-monthly conversations for students on a variety of topics. The goals of Spotlight’s Community Conversations are to:

- Establish Spotlight Education as a safe, inclusive, and neutral space for students from all backgrounds to discuss difficult topics and share experiences.
- Explore and reflect on core issues students and directors face in their theater communities across the state of Minnesota.

Critical Review

The Critical Review program gives high school students the opportunity to attend and review touring Broadway productions. A writing program, Critical Review enhances critical thinking and creative response skills. Students receive press kits for each show and attend workshops led by experts in the field on topics ranging from lighting design to choreography. Students are accepted through an application process.

This program is free of cost to participants thanks to the generous underwriting of Fred and Ann Moore.
Critical Review program goals:
- To develop and enhance critical thinking, self-expression and analytical writing skills
- To provide a unique and engaging forum for students learning outside of the classroom
- To provide high school students the opportunity to develop an appreciation for live theater

Please see our website for more details and to apply for the 2020-2021 season.

Sabes Jewish Community Center Inclusion Partnership

Each year, in an effort to strengthen our commitments to equity, diversity, and inclusion, Spotlight Education partners with Sabes Jewish Community Center’s Inclusion Program to run a series of musical theater workshops and performances. This program is led by three local professional teaching artists. JCC participants, all adults with a variety of disabilities, work side by side with the Trust’s Spotlight Education high school students. Together, they create a truly inclusive musical theater experience.

Disney Musicals in Schools

Disney Musicals in Schools is a program that develops sustainable musical theater programs in public elementary schools.

Using the unique world of musical theater, Disney Musicals in Schools helps to foster positive relationships between students, faculty, staff, parents and the community. Students and teachers work in teams, developing the wide spectrum of skills needed when producing a piece of musical theater, including critical thinking, problem solving, ensemble building, communication, self-confidence and interpersonal skills.

Four to five schools will be selected each year to participate in the program free of charge. Any Title I elementary school is eligible to apply for this program, with special attention paid to ones that feed into our Spotlight Education schools.

This program presents a special opportunity to introduce the collaborative art of musical theater to your school, strengthen your arts programming, and develop partnerships among students, faculty, staff, and the greater community. During the 17-week program, teaching artists will work with students and teachers, both crafting the school’s musical, and training teachers to become directors, music directors, choreographers and stage managers, building a tradition of musical theater in their school.
Selected schools will receive:

- **A free** performance license to a 30-minute Disney KIDS musical (available shows include: 101 Dalmatians, Aladdin, The Aristocats, Cinderella, The Jungle Book, The Lion King and Winnie the Pooh).
- **Free** ShowKit Materials, including a director’s guide, student scripts, cross-curricular activities, accompaniment and rehearsals CDs, and a choreography DVD.
- **Free** in-school support from Hennepin Theatre Trust teaching artists.

**Educational theater tours**

Engage your students with Minnesota history. Take a walking tour of Hennepin Theatre Trust’s Orpheum, State or Pantages Theatre. Experienced guides highlight architecture, historical facts, and stories about these venues that once anchored the region’s “Theatre Row.” Go to HennepinTheatreTrust.org/Theatre-Tours for more information and pricing.

**Theater Director & Educator Conference**

Co-presented by Hennepin Theatre Trust and Perpich Center for Arts Education, each summer we offer the Theater Director & Educator Conference. Join us for a day of professional development workshops and discussions, designed specifically for middle and high school theater directors and educators. CEUs are available. Registration information is available in April/May each spring.

**Ticket opportunities**

Throughout the year, Spotlight Education occasionally offers special ticket opportunities for students. Keep an eye on our website and social media channels to take advantage of these last-minute offers.

*Please note that some programming has been affected due to COVID-19 and is being paused for the healthy and safety of the communities we serve.*
Part V: Spotlight Showcase

Spotlight Showcase is a professionally produced, two-night event highlighting the hard work and talent of students, educators, families, and supporters who are part of the vibrant high school theater community across Minnesota. Both nights of Showcase feature a variety of performances, honors, and appearances from alumni, donors, and sponsors. It’s the culmination of year long evaluation, a rigorous rehearsal process, and collaboration with professional theatre makers.

School medleys
If you are a school and have received an Achievement in Theatre honor, your production will be invited to participate in our year-end celebration. We ask that you save complete archival copies of the following:

- Libretto
- Piano/Conductor
- Keyboard 2
- Guitar
- Bass
- Drums

A handbook will be made available to guide you through this process.

Interschool numbers

- **Outstanding**: Students receiving this honor are eligible to perform.
- **Honorable Mention**: Students receiving this honor are eligible to perform.
- **Seniors**: Any senior engaged at a Spotlight Education school is eligible to perform.
- **Featured Dancer**: Two students per school (nominated by their directors) are eligible to perform.
- **Triple Threat Finalists**: Students who have advanced through the audition process are eligible to perform.
- **Special Production Number**: Students/community members may participate by invitation.
- **Spotlight Orchestra**: Any student engaged at a Spotlight Education school is eligible to perform.
- **Alumni Engagement**: Any student alumni of Spotlight Education is eligible to perform.

Student technicians

Any technical student who participated in the Production Assessment process has the opportunity to assist with various technical aspects throughout Spotlight Showcase rehearsal week and the show itself. Student technician sign ups will be made available each spring. If students are interested in receiving the Technical Theatre Excellence honor, see below.
Student writers

Spotlight students will have the opportunity to participate in the creation of the *Spotlight Showcase* script every spring prior to Showcase rehearsal week. Students will work with professional scriptwriters to create the overall messaging and content for the Showcase script. Student writer sign ups will be made available each spring.

Community Engagement Award

The Community Engagement Award is given to a school(s) that goes above and beyond the performance to make a difference within the community. This award challenges schools to use the production to make connections creatively and innovatively, fill a need, resolve conflict, provide extended services, and/or engage the community.

Some things to consider:
- What are some of the complex themes within your production and how can those affect the community?
- Was the musical chosen to coincide with a social, political economic and/or community initiative?
- Is there contextual information that you are providing in innovative ways — such as post-show discussions or programs in conjunction with neighborhood organizations?
- What positive change or learning has come as a direct result of working with the community?
- How will the impact of this production be seen/felt after the show has closed?

There may be multiple recipients for this award. Special consideration is given to projects and initiatives that are student driven, and inspired by or directly related to the themes and/or content of your musical production.

*Spotlight Education* will email each school’s primary contact for the link to your customized Community Engagement Award application. All applications and supporting materials must be received by **Friday, May 14, 2021**.

Theater Educator Award

Every year, *Spotlight Education* recognizes an outstanding educator for their work with theater students and the advancement of arts education. This award will honor high school teachers, directors, or educators who embody the highest standards in performing arts education and demonstrate a positive impact on the lives of students.

Current or past students, school administrators, parents, community members or fellow arts educators may nominate an educator for this award. Please fill out the form on our website to nominate a theater educator for this award by **Friday, May 14, 2021**.

The Theater Educator Award 2021 Nomination Form will be made available each spring.
Part VI: Broadway experiences

Technical Theatre Excellence Honor

*Spotlight Education* is proud to honor and recognize the hard work of technical students in high school theater.

For award consideration, students must be a graduating senior and submit a portfolio of their work. Student work submitted in the portfolio can feature any discipline of technical theatre. Finalists must be available to participate in *Spotlight Showcase*-related activities, including all rehearsals and performances.

At *Spotlight Showcase*, two students are recognized for this honor. The honorees will receive an all-expenses paid trip to New York, where students will have opportunities and experiences to expand their knowledge, tools, and connections to further their technical careers. The *Spotlight Education* Technical Theatre Excellence Career Pathway.

Applications for the Technical Theatre Excellence Honor will be made available each spring.

Triple Threat Award

*Spotlight Education* recognizes individual performances through the Triple Threat Award, which honors students (juniors and seniors) who excel in three areas — dancing, singing and acting — in addition to leadership in the community.

For award consideration, students must audition by submitting a portfolio of their work. *Spotlight Education* staff chooses a group to attend a live audition and a live callback, where a panel of local artists select finalists.

During Showcase rehearsal week, Triple Threat finalists learn and rehearse numbers to be performed at *Spotlight Showcase*. They also participate in vocal coaching and rehearse other featured moments for the show.

At *Spotlight Showcase*, the finalists perform live and four winners are recognized. The honorees receive an all-expenses paid trip to New York, where they attend Broadway shows, meet with industry professionals and participate in workshops to hone their triple threat skills. This *Spotlight Education* Triple Threat Broadway Experience is fueled by Sun Country Airlines.

Applications for the Triple Threat Award will be made available each spring.
The National High School Musical Theatre Awards™ (The Jimmy® Awards)

*Spotlight Education* is proud to once again participate in the National High School Musical Theater Awards (NHSMTA) program. Spotlight students who received an Outstanding Performance in a Leading Role are eligible to audition to be one of two participants, one actor and one actress, sent to New York City for nationals. Find qualifying roles at JimmyAwards.com. The all-expenses paid, week-long experience includes rehearsals, masterclasses, private coaching and interviews with theater professionals leading up to the live awards show, where the Jimmy Award for Best Performance by an Actor and Best Performance by an Actress are presented.

The National High School Musical Theatre Awards (The Jimmy Awards) are a national celebration of outstanding student achievement, recognizing individual artistry in vocal, dance and acting performance, and elevating the importance of theater arts education in schools. The Jimmy Awards are presented by The Broadway League Foundation. Minnesota Jimmy nominees are sponsored by United Properties.

To be considered for the Jimmy Awards, students must participate in the Triple Threat audition process and be selected as a Triple Threat Finalist.

**Contact information**

**SpotlightEducation@HennepinTheatreTrust.org**

- Ari Koehnen Sweeney, Director of Education, Ari.Koehnen@HennepinTheatreTrust.org
- Vanessa Brooke Agnes, *Spotlight Education* Manager, Vanessa.Agnes@HennepinTheatreTrust.org
- Julia Rose Larson, *Spotlight Education* Coordinator, Julia.Larson@HennepinTheatreTrust.org
- Andrew Bourgoin, Resident Music Director, Andrew.Bourgoin@HennepinTheatreTrust.org
Appendix

Appendix A: Performance and technical evaluation rubrics (Page 23)
These are the rubrics that evaluators use when evaluating your production. Rubrics include ensemble performance for musicals and plays, individual performance for musicals and plays, technical teams, and individual technicians.

Appendix B: Important director dates and deadlines (Page 31)
This is a condensed list of important dates to keep on your radar as a director throughout the year. A complete calendar of events can be found on our website. Other important dates pertaining to Showcase will be shared with you individually upon receipt of your feedback and honors.

Appendix C: Production details example (Page 32)
This is an example of a completed production details form.
## Ensemble Performance Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Vocal Performance Ensemble</strong></td>
<td>Performers knew their material and accurately executed</td>
<td>Performers included elements of phrasing &amp; interpretation,</td>
<td>Performers maintained their characters while singing, effectively</td>
<td>Performers understood and correctly executed the musical</td>
</tr>
<tr>
<td></td>
<td>executed the rhythmic requirements of the music.</td>
<td>had a pleasant sound,</td>
<td>enunciated, had proper vocal technique and were on pitch.</td>
<td>style of the show, expressed consistent character through song,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>accurate harmonies and were mostly on pitch.</td>
<td></td>
<td>had excellent vocal technique, tone and</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>interpretation.</td>
</tr>
<tr>
<td><strong>Acting Performance Ensemble</strong></td>
<td>Performers spoke clearly - audience could hear and understand</td>
<td>Believable character relationships are sustained throughout,</td>
<td>Performer is emotionally invested and able to react in</td>
<td>Performers showed a complete and consistent absorption of the</td>
</tr>
<tr>
<td></td>
<td>the lines, performers knew their material and staging,</td>
<td>performers had a strong understanding of character development,</td>
<td>character, and demonstrated an understanding of their role within</td>
<td>character and were able to fully communicate that to the</td>
</tr>
<tr>
<td></td>
<td>character is maintained throughout the performance, performers</td>
<td>lines are delivered with energy and appropriate pacing, choices</td>
<td>the larger production.</td>
<td>audience, maintained authenticity and executed complex staging.</td>
</tr>
<tr>
<td></td>
<td>are confident and well-rehearsed.</td>
<td>are consistent and do not distract from the storyline.</td>
<td></td>
<td>They took risks, made strong choices and possessed strong stage</td>
</tr>
<tr>
<td>**Execution of Choreography and</td>
<td>Performers were able to execute the movement/choreography.</td>
<td>Performers moved with ease, had better than average execution</td>
<td>Performer’s movements enhanced their characters, was strong and</td>
<td></td>
</tr>
<tr>
<td>Movement Ensemble**</td>
<td></td>
<td>of movement, and good technique.</td>
<td>consistent, executed complex movement, and advancement of the</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>story was clear.</td>
<td></td>
</tr>
<tr>
<td><strong>Overall Ensemble Performance</strong></td>
<td>Little evidence of nerves or distraction. Everyone participated.</td>
<td>Ensemble seemed relaxed, focused, in the moment, and performed</td>
<td>Ensemble had strong characterization which added to the scenes,</td>
<td>Ensemble worked together as a strong ensemble, enhanced and</td>
</tr>
<tr>
<td></td>
<td></td>
<td>with energy.</td>
<td>they stayed engaged and in character throughout.</td>
<td>added value to the production, consistently supporting the action</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>verbally and physically.</td>
</tr>
</tbody>
</table>
## Individual Performance Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Execution of Choreography/Movement</strong></td>
<td>Performers knew their material and accurately executed the rhythmic requirements of the music.</td>
<td>Performs choreography/movement with confidence and no mistakes, moves with energy, seems comfortable and focused.</td>
<td>Precisely executes choreography, naturally integrates movement into scene and number, displays excellent rhythm, attention given to proper technique.</td>
<td>Excellent stage presence, movement is motivated and natural, displays musicality, proper technique and character development.</td>
</tr>
<tr>
<td><strong>Acting Performance</strong></td>
<td>Some issues with articulation and diction, inconsistent character, performance lacks focus.</td>
<td>Facial expressions and gestures are motivated, choices do not distract from the storyline, performer is prepared and maintains character throughout the performance.</td>
<td>Diction is excellent and consistent, performer is confident and well-rehearsed, emotional investment in character is consistently displayed, strong physical and vocal choices are character-driven.</td>
<td>Exceptionally articulate and expressive in line delivery, pacing drives the action forward, gestures and facial expressions are consistent and motivated, emotionally invested and believable through the performance. A deep understanding of character goal and objectives is clear.</td>
</tr>
<tr>
<td><strong>Vocal Performance</strong></td>
<td>Some errors in pitch, lyrics are not always clear, lack of breath support or projection.</td>
<td>Technique is clearly considered, posture and projection are developed, and character choices are present.</td>
<td>Very few pitch errors, proper breath support is evident, excellent diction, accurate rhythm and character is clear through song.</td>
<td>Consistent, superior tone quality, sound is focused and projected, phrasing and dynamics are well supported, and character is fully realized.</td>
</tr>
<tr>
<td><strong>Overall Ensemble Performance</strong></td>
<td>Room for Improvement</td>
<td>Average</td>
<td>Above Average</td>
<td>Excellent</td>
</tr>
</tbody>
</table>

Appendix A
## Technical Team Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Run Crew</td>
<td>Everyone participated and was aware of the tasks assigned to them.</td>
<td>In addition, crew seemed relaxed, focused, in the moment, and executed duties with energy. The crew was well organized.</td>
<td>In addition, the crew was creative with their resources. They addressed unique challenges and/or problems with focus and clarity.</td>
<td>In addition, the crew worked together as a strong, collaborative team and enhanced and added value to the production. They supported the actors and fellow crew-members through clear communication and professionalism. The product they produced was of the highest possible quality given their resources and circumstances.</td>
</tr>
<tr>
<td>Sound &amp; Lighting Crew</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costume Crew</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Overall Technical Team</td>
<td>No evidence of distraction or lack of awareness of the tasks at hand. Crew clearly followed safety protocols. Everyone participated.</td>
<td>In addition, crew seemed relaxed, focused, in the moment, and executed duties with energy. Each department appeared well-organized and each operator and crew-member seemed proficient in their task.</td>
<td>In addition, the crew was creative with their resources as evidenced by unique and challenging tasks that were well-executed. When problems arose, they addressed the problems with focus and clarity.</td>
<td>In addition, the entire crew worked together as a strong, collaborative team and enhanced and added value to the production. They displayed exceptional student leadership from management and designers, consistently supported the actors and fellow crew-members through clear communication and professionalism, and the product they produced was of the highest possible quality given their resources.</td>
</tr>
<tr>
<td>Team Achievement</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
# Individual Technical Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage Manager</td>
<td>Scene changes came together very well. The stage crew displayed an adequate level of organization and addressed technical problems that arose. Adequate communication throughout.</td>
<td>In addition, scene changes did not detract from the performance. For the most part, the stage crew was organized and rehearsed. Any technical problems that arose were quickly addressed.</td>
<td>In addition, cueing and scene changes were technically error-free. Stage crew was well organized and any technical problems that arose were troubleshooted quickly and efficiently and almost unnoticeable. Manager was a very clear and concise communicator and worked well with others.</td>
<td>In addition, stage manager, crew, and actors created a seamless world on stage, conveyed complete control of the environment, displayed strong and clear communication throughout, and were very professional.</td>
</tr>
<tr>
<td>Assistant/Student Director</td>
<td>The student director conducted an organized rehearsal environment and was an effective communicator.</td>
<td>In addition, the production itself appeared organized. Scenes and transitions ran smoothly. Actors were clear about their intentions and their blocking.</td>
<td>In addition, the director captured the mood and flavor of the show, and there were obvious signs of detail that accurately reflected the period, culture or theme. Performance and design elements appeared to have synergy.</td>
<td>In addition, the direction fully captured the flavor of the musical, included acute attention to detail that accurately reflected the period, culture or theme, was creative and innovative in both its design and performance elements, and was executed at the highest quality given their resources.</td>
</tr>
<tr>
<td>Choreographer</td>
<td>The rehearsal was organized and the choreographer was a clear communicator.</td>
<td>In addition, the choreographer was thorough in addressing changes and corrections with dancers in a timely fashion.</td>
<td>In addition, the dancers seemed polished and relatively error-free. Any problems that arose were troubleshooted quickly and efficiently. The choreographer was efficient with the limited time in which they had to work, and had an excellent rapport with the artists and with fellow production staff.</td>
<td>In addition, the choreographer conveyed complete control of their environment when it was their turn to work, and they displayed the utmost level of proficiency and professionalism.</td>
</tr>
<tr>
<td>Dance Captain</td>
<td>The rehearsal was organized and the captain was a clear communicator.</td>
<td>In addition, the dance captain was thorough in addressing changes and corrections with dancers in a timely fashion.</td>
<td>In addition, the dancers seemed polished and relatively error-free. Any problems that arose were troubleshooted quickly and efficiently. The captain was a very clear and concise communicator and worked well with others.</td>
<td>In addition, the captain conveyed complete control of their environment when it was their turn to work, and they displayed strong and clear communication throughout, and were very professional.</td>
</tr>
<tr>
<td>Lighting Designer</td>
<td>The design was practical/functional and was efficient in its design and execution.</td>
<td>In addition, the design appropriately established time and place.</td>
<td>In addition, the design captured the mood and flavor of the show, appropriately lit each playing area, and used color palettes effectively where applicable.</td>
<td>In addition, the design fully captured the flavor of the musical, included acute attention to detail that accurately reflected the period, culture or theme, was creative and innovative in its design and was executed at the highest quality given their resources.</td>
</tr>
<tr>
<td>-------------------</td>
<td>---------------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------</td>
<td>------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Sound Designer</td>
<td>The design was practical/functional and was efficient in its design and execution.</td>
<td>In addition, the design appropriately established time and place.</td>
<td>In addition, the design captured the mood and flavor of the show, and there were obvious signs of detail that accurately reflected the period, culture or theme. The design was of good quality. Actors on mic and additional sound elements could be heard consistently throughout the production.</td>
<td>In addition, the design fully captured the flavor of the musical, included acute attention to detail that accurately reflected the period, culture or theme, was creative and innovative in its design and was executed at the highest quality given their resources.</td>
</tr>
<tr>
<td>Set Designer</td>
<td>The set is in a reasonably functional state at this point in the process. The actors are working in a safe environment and design served the production well.</td>
<td>In addition, the construction crew has completed all major work, and the set is prepared for final touch-up.</td>
<td>In addition, the construction process was collaborative and efficient. They were creative with their resources as evidenced by unique and challenging tasks that were well-executed. The design fit with the production in period and style.</td>
<td>In addition, the design was strong. Not only did it enhance the story, it added value to the production as a whole. Their design was of the highest possible quality and functionality given their resources. They clearly achieved the design concept.</td>
</tr>
<tr>
<td>Prop Designer</td>
<td>The props were in a functional state at this point in the process and were in use.</td>
<td>In addition, the construction crew has completed majority of pieces created, and only required few final touch-ups.</td>
<td>In addition, the process was collaborative and efficient. They were creative with their resources as evidenced by unique and challenging tasks that were well-executed. The props designed or pulled fit with the production in period and style.</td>
<td>In addition, the design was strong. Not only did it enhance the story, it added value to the production as a whole. Their design was of the highest possible quality and functionality given their resources. They clearly achieved the design concept.</td>
</tr>
</tbody>
</table>
### Appendix A

<table>
<thead>
<tr>
<th>Role</th>
<th>Observations</th>
<th>Observations</th>
<th>Observations</th>
<th>Observations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Deck Captain</strong></td>
<td>Scene changes came together very well. The Deck Captain displayed an adequate level of organization and addressed technical problems that arose. Adequate communication throughout.</td>
<td>In addition, the Deck Captain seemed relaxed, focused, in the moment, and executed duties with energy. The crew was well organized.</td>
<td>In addition, the Deck Captain was creative with their resources as evidenced by unique and challenging tasks that were well-executed. When problems arose, they addressed the problems with focus and clarity, and did not lose their sense of cohesive teamwork. Clear communication with stage manager, if applicable was evident.</td>
<td>In addition, each department applicable to this production (set, fly-rail, props, etc.) worked together as a strong, collaborative team and enhanced and added value to the production. The Deck Captain supported the actors and fellow crew-members through clear communication and professionalism, and the product they produced was of the highest possible quality given their resources.</td>
</tr>
<tr>
<td><strong>Board Operator</strong></td>
<td>No evidence of distraction or lack of awareness of the tasks at hand. Clearly followed protocols.</td>
<td>In addition, Operator seemed relaxed, focused, in the moment, and executed duties with energy. The Operator was well organized.</td>
<td>In addition, the Board Operated was creative with their resources as evidenced by unique and challenging tasks that were well-executed. When problems arose, they addressed the problems with focus and clarity, and did not lose their sense of cohesive teamwork.</td>
<td>In addition, the Operator supported the actors and fellow crew-members through clear communication and professionalism, and the product they produced was of the highest possible quality given their resources.</td>
</tr>
</tbody>
</table>

The following areas are also options for individual technical roles:

- Student Conductor
- Costume Designer
- Costumer
- Makeup/Hair Designer

The areas above are areas that are less frequent roles filled by students. If a student is filling one of these roles in a production you are evaluating, please note there is no numerical rubric, but commentary areas remain the same.
# Individual Performance Rubric - Plays

<table>
<thead>
<tr>
<th>Criteria</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acting Performance</td>
<td>Some issues with articulation and diction, inconsistent character, performance lacks focus.</td>
<td>Facial expressions and gestures are motivated, choices do not distract from the storyline, performer is prepared and maintains character throughout the performance.</td>
<td>Diction is excellent and consistent, performer is confident and well-rehearsed, emotional investment in character is consistently displayed, strong physical and vocal choices are character-driven.</td>
<td>Exceptionally articulate and expressive in line delivery, pacing drives the action forward, gestures and facial expressions are consistent and motivated, emotionally invested and believable through the performance. A deep understanding of character goal and objectives is clear.</td>
</tr>
<tr>
<td>Overall Individual Performance</td>
<td>Room for Improvement</td>
<td>Average</td>
<td>Above Average</td>
<td>Excellent</td>
</tr>
</tbody>
</table>
## Ensemble Performance Rubric - Plays

<table>
<thead>
<tr>
<th>Criteria</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Acting Performance Ensemble</strong></td>
<td>Performers spoke clearly - audience could hear and understand the lines, performers knew their material and staging, character is maintained throughout the performance, performers are confident and well-rehearsed.</td>
<td>Believable character relationships are sustained throughout, performers had a strong understanding of character development, lines are delivered with energy and appropriate pacing, choices are consistent and do not distract from the storyline.</td>
<td>Performer is emotionally invested and able to react in character, and demonstrated an understanding of their role within the larger production.</td>
<td>Performers showed a complete and consistent absorption of the character and were able to fully communicate that to the audience, maintained authenticity and executed complex staging. They took risks, made strong choices and possessed strong stage presence.</td>
</tr>
<tr>
<td><strong>Overall Ensemble Performance</strong></td>
<td>Little evidence of nerves or distraction. Everyone participated.</td>
<td>Ensemble seemed relaxed, focused, in the moment, and performed with energy.</td>
<td>Ensemble had strong characterization which added to the scenes, they stayed engaged and in character throughout.</td>
<td>Ensemble worked together as a strong ensemble, enhanced and added value to the production, consistently supporting the action verbally and physically.</td>
</tr>
</tbody>
</table>

**Detailed Criteria:** Please provide feedback in the following areas for the ensemble.

**DICTION:** Articulation, pronunciation, enunciation, fluency, projection, pitch, vocal quality.

**VOICE CONTROL:** Voice changes in volume, pitch and speed are consistent with the dramatic work being performed.

**VOICE PROJECTION:** The actor utilizes effective control of voice and diaphragm to ensure that all members of the audience are able to hear the performance.

**USE OF BODY:** Posture, facial expression, gestures, movement, distracting manners.

**COMMUNICATION:** Eye contact, ability to hold attention, mental rapport with audience.

**INTERPRETATION:** Comprehension & proper emphasis, creation of mood, phrasing, contrast, expression, spiritual or emotional effect.
Appendix B

Important director dates and deadlines

2020:
- **September 12** – Fall Director Orientation #1
- **September 24** – Fall Director Orientation #2
- **September 30** – Deadline to register for *Spotlight Education*
- **October 20** – Student Liaison Orientation

2021:
- **January 19** – Spring Director Orientation (only necessary if a representative was not at Fall Orientation)
- **May 14** – All Spotlight school productions are closed
  - Theater Educator Award application deadline
  - Community Engagement Award application deadline
- **June 14-15** – *Spotlight Showcase* performances
Appendix C

School Contact Info and Production Details

<table>
<thead>
<tr>
<th>School</th>
<th>Buffalo High School</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production Name</td>
<td>Guys and Dolls</td>
</tr>
<tr>
<td>Production Season</td>
<td>Fall</td>
</tr>
<tr>
<td>Show Run</td>
<td>11/21/2019 to 11/24/2019</td>
</tr>
<tr>
<td>Primary Contact</td>
<td></td>
</tr>
<tr>
<td>Primary Contact Email</td>
<td></td>
</tr>
<tr>
<td>Primary Contact Phone</td>
<td></td>
</tr>
<tr>
<td>Venue Address</td>
<td>877 Bison Blvd, Buffalo, 55313</td>
</tr>
</tbody>
</table>

Venue Navigation

Coming from Maple Grove: Take 94 west to St. Michael exit #205 (Mn Hwy 241/CR 36). Take that exit. At the top of the ramp take a left going across 94 toward St. Michael. Stay on this road and it will take you all the way through St. Michael (Hwy 241 will turn into CR 35). Once you are on the other side of St. Michael it is going to feel like you are "out in the country." You are going toward Buffalo. Buffalo High School is out in the country between St. Michael and Buffalo. At the next (and only) stoplight BHS is on your right. Take a right on to Bison Blvd./Dague Avenue (yes...it has two names). The Performing Arts Center sticks up higher than the rest of the building...it is in the back side of the building. Take a left into the second/back/clearly large student parking lot and enter through door #5. The ticket booth is straight ahead.

Estimated Budget

$-

Student Orchestra

☑

Mission Statement: "The BHS Theatre Department's mission is to enrich the theatrical education experience by providing students with engaging challenges, leadership skills, and professional growth opportunities."

The Buffalo High School theatre department is truly an educational program. We are about empowering students to develop their leadership and artistic skills. Our goal is to develop more educated producers and consumers of the arts, able to critically think and discuss whatever they are experiencing.
Although we feel blessed to be a part of the communities of Buffalo, Hanover, and Montrose, we are like "the little train that could!" After a failed levy operating referendum (last year) our budget was cut making money tight for us. We consider ourselves a fairly low budget program for this musical), we depend on students to take leadership positions in every production. Students choreograph, block, design, fundraise...lead...hopefully developing lifelong skills that can be used regardless of their chosen path. We also have an army of wonderful adult volunteers who assist us in innumerable ways. Parents, community members, past graduates, etc. come forward to assist. We have very few paid staff positions but an amazingly supportive community. Our ticket price is for adults and for students (school wide policy for all events) making it possible for many people to attend our productions. A few additional pieces of information:

- All four grades (9 – 12) are well represented in the cast, tech crews, and pit orchestra. We do not cast based on grade level. We have a freshman playing Big Jule, a sophomore in his first BHS role as Nathan Detroit and a senior making his acting debut as Arvide. We are all in this together. We never refer to roles as "lead," "supporting" or "chorus." The cast is the "acting ensemble." The technicians are the "technical ensemble or team." Together we make up the "company."

- Jillian Elton (junior) and Julia Carter (junior), our student choreographers, each choreographed several songs. Julia choreographed "Bushel and a Peck" and "Guys and Dolls." Jillian choreographed "Take Back Your Mink," and "Oldest Established." Together they choreographed the dance break in "Runyonland." They also took the role of dance lead and rehearsal coach for the musical. Our paid choreographer suffered a major knee injury which required surgery so the girls stepped in and took on additional responsibilities. Very impressive young ladies. They are also in the show as Hot Box dancers.
Appendix C

- Alayna West (junior), is our stage manager. She has been at every rehearsal, recording all blocking, completing a detailed rehearsal report after every one, etc. She also attended every tech crew meeting and was an integral leader. She knows this show and will be totally responsible for calling the cues, etc. She will "run the show!"

- We have three special needs students working on the tech crew. Our school district hired a paraprofessional to attend every tech crew call with these three students so they could participate while being actively involved.

These students have been guided by adult leaders who are passionate about asking them to work hard...to stretch...to reach...to take risks...and in the end, create the highest quality theatre possible.

Production Build Details

<table>
<thead>
<tr>
<th>Stage Build</th>
<th>Stage Rent</th>
<th>Costume Build</th>
<th>Costume Rent</th>
</tr>
</thead>
<tbody>
<tr>
<td>80%</td>
<td>20%</td>
<td>20%</td>
<td>80%</td>
</tr>
</tbody>
</table>

Performance Cast & Crew Details

<table>
<thead>
<tr>
<th>Name</th>
<th>Preferred Pronoun</th>
<th>Character Name</th>
<th>Category</th>
<th>Role</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Victoria Herda</td>
<td>She/Her</td>
<td>Sargent Sarah Brown</td>
<td>Cast</td>
<td>Leading</td>
<td></td>
</tr>
<tr>
<td>Patrick Stonecipher</td>
<td>He/Him</td>
<td>Sky Masterson</td>
<td>Cast</td>
<td>Leading</td>
<td></td>
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<td>Emily Mart</td>
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