

BALTIMORE SCHOOL *for the* ARTS

September, 2020

Dear Parent and Student:

Baltimore School for the Arts will be holding auditions in Dance, Instrumental Music, Vocal, Theatre, Stage Design & Production, Film & Visual Storytelling and Visual Arts for current 8th and 9th grades during January 19, 20, 21, 22, 25, 2021 for admission in September 2020. A student may audition in one or two art areas.

Attached is information for each department concerning necessary preparation for the audition or the visual arts portfolio review and the application. **Students are selected based solely on the audition. Baltimore School for the Arts does not consider recommendations or student records, nor are student records or recommendations consulted.**

The only information required for an audition is a completed and signed application. **Completed applications must be returned to Baltimore School for the Arts by Wednesday, November 18, 2020. FAXED COPIES WILL NOT BE ACCEPTED. We are not able to confirm receipt of your application by phone. You may submit your paper application by scanning your application and emailing it to highschoolauditions@bsfa.org and request a read receipt (photo copies will not be accepted, applications must be scanned) or by certified mail or regular mail or you may drop off at the school. If you have submitted an application online, you do NOT need to submit an additional paper application.**

All audition appointment letters will be mailed by the last week of December, 2020. If your child has not received an audition appointment letter by January 4, 2021, please call 443.642.5167 between the hours of 8am and 2pm. Please 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 is currently \$10,000 per year. Tuition is subject to change.

Your envelope **containing only the application** should be addressed as follows:

Baltimore School for the Arts
c/o Lisa Peels
712 Cathedral Street
Baltimore, MD 21201

All letters of acceptance or non-acceptance will be mailed on or about February 24, 2021.

Stage Design & Production Program Audition Instructions

The Audition Interview will consist of four parts

1. A brief **Written Response**
2. A short **Drawing** done on site at the school
3. **Home Project**
4. An **Interview** with a review of previous work that the student has brought to show

Written Response

Applicants will write a brief paragraph in response to a question.

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.

Home Project (YOU MUST DO THIS BEFORE THE AUDITION AND BRING IT WITH YOU)

Choose a Fairy Tale, Folk Tale, Traditional Story, or Fable. (*Suggested possible stories: Rapunzel, Hansel & Gretel, Br'er Rabbit, John Henry, Tortoise & Hare, Ali Babba, Princess & the Pea, Robin Hood, Noah and the Flood, Anansi the Spider.*)

Imagine you are presenting this story as a play for an audience. (Try to imagine it differently than a movie or TV show that you might have seen). 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

The Interview

Applicants should be prepared to discuss:

1. Your background and interest in the following areas:
 - a. Costumes
 - b. Set Design and Construction & Painting
 - c. Stage Lighting
 - d. Sound Recording
 - e. Stage Management
2. Any related skills such as: carpentry, sewing, painting, electronics, musical engineering, handicrafts, photography
3. Be prepared to answer the question, "Why do you want to train in this program?"

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, concert or film/video production. Applications should bring with them examples of their past work such as:

- Drawings or photographs of scenery, props, costumes, or puppets on which the student has worked
- Production / prompt books or cue sheets from a show
- Craft projects
- Tech Ed Projects
- Planning drawings for a project
- A few examples of your best art work
- Examples of sewing

Letters of Verification

Applicants may bring letters from teachers, directors, 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.

VISUAL ARTS AUDITION INSTRUCTIONS

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. Students currently in the 9th grade must be able to place in the 2nd year art program in order to be considered.

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. Also, do not eliminate work done in materials or techniques we do not teach. The more you bring, the better idea we will have about 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 a photograph.** The drawings should be on **paper no larger than 18" x 24"**. Do not mount, mat, or frame these drawings. You must bring the drawings with you to the audition and **we will keep these three drawings. These 3 drawings will not be returned to you under any circumstances.** 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 house
- c. A drawing, from observation, of your hand holding something

3. *Bring a written statement*

Answer the following question in 150 words or less on a single sheet of paper. This must be in your own words preferably typed.

WHAT SPECIAL QUALITIES DO YOU POSSESS THAT MAKE YOU AN IDEAL CANDIDATE FOR OUR PROGRAM?

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. We will need a current phone number so we may contact you. **If you do not know all this information, please bring it in writing.** 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 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.

INSTRUMENTAL MUSIC AUDITION INSTRUCTIONS

Applicants seeking admission into the Music Department for Instrumental Music will be expected to

- Play two memorized scales
- Play a prepared solo selection of their choice
- Be prepared to play a second solo should the jury so require
- Sight-read on their instrument from music selected by the jury panel
- Demonstrate ability to match with their voices pitches that will be played on the piano by a panel member

The Baltimore School for the Arts supplies a piano, practice drum pads, timpani and mallet instruments, and music stands. Percussion will be required to audition solely on the snare drum. Applicants must bring with them all other instruments and music equipment needed in the audition.

The music jury/panel considers the potential of each applicant. Previous training or the lack thereof is not necessarily a determining factor in the department's decision on acceptance or an applicant.

Suggested Audition Repertoire

Flute and Oboe

Any repertoire from the Rubank Advanced Method or Rubank Selected Studies

Clarinet

Any repertoire from the Rubank Advanced Method for Clarinet, Volume 1 (recommended – Page 24 #6 or Page 56 #18)

Bassoon

Any repertoire from the Weissenborn Studies Op. 8 Book I or II

Saxophone

Any repertoire from the Rubank Advance Method for Saxophone, Volume 1 (recommended: Page 23 #5 or Page 34 #18)

Trumpet

Contempora Suite – Gordan Young
Bist du bei mir – J. S. Bach, arr. by Fitzgerald
Ballad -- Fitzgerald

French Horn

Mozart Concert #3, mvt. II
Hunt – Ployahr
Scales: C Major and Chromatic (slur and tongue)

Trombone

Etude #5 from Rubank Advanced Method for Trombone

Euphonium/ Baritone

Bass clef: same as trombone
Treble clef: Page 7, #8 Rubank Method

Tuba

Any selection from Rubank Advanced Method (recommended: Page 8, #15)

Piano

All major and minor scales, 2 octaves

Two selections from repertoire such as:

- J.S. Bach: Two-part Inventions
- Any Kuhlau or Clementi Sonatina
- A selection from the Mendelssohn Songs Without Words
- Any Chopin Waltz or Mazurka
- A selection from Schumann's Album for the Young, the Grieg Lyric Pieces, or a comparable piece.

Guitar

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

Study in e minor Op. 35 #8 by Fernando Sor's from "The Classical Guitar," compiled by Frederick Noad

Violin

2 octave scale and arpeggios

Any Etude from Wohlfahrt Book II, Preparing for Kreutzer, Book I or II

2 contrasting movements from a concerto (suggestions - Vivaldi, Bach, Viotti, DeBeriot, Accolay or from a Handel sonata)

Viola

2 octave scales and arpeggios

Wohlfahrt etude Bk. I – any etude

Marcello Sonata - Presto

2 contrasting movements of a concerto (suggestions: Telemann, Handel, Zelter, JC Bach, Accolay)

Bach Suite No. 1 for Viola – Bourree I or any other movement

Bass

One-octave F, B-flat, or G Major scale and arpeggio

Any selection from "Bach for Bass," Schirmer pub.

Harp

Two contrasting solos of student's choice. No scales are necessary. Sight reading required.

Cello

2 octave scales and arpeggios

Must be fluent in first position through fifth position. Two contrasting solos. Suggested repertoire minimum level- La Cinquantaine, movements from a Vivaldi or Romberg sonata

PERCUSSION AUDITION INSTRUCTIONS

Percussion auditions are conducted on the snare drum (alone). Please bring solos appropriate to that instrument.
Please – no improvised pieces.

Percussionists may choose to use the selection ["Haskell Harr. book 2, p. 90"] sheet music. **This selection is not a requirement. This is only a suggestion.**

If you have had training on the timpani and mallet instruments, you are asked to play a solo on those instruments as well.

BRING DRUMSTICKS. DO NOT BRING A DRUM SET.

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.

A study for the application of the ② Five, ⑮ Nine, ⑮ Thirteen, and Seventeen stroke rolls.

The image displays five staves of musical notation for percussion stroke rolls. Each staff contains rhythmic patterns with stick directions (R for right, L for left) indicated below the notes. The patterns are as follows:

- Staff 1: RLR LRL R-R L-L RL-LR-R L R LRLRL R L R - R LRLRL
- Staff 2: R L-LR - R LRLRLRL RLRL R - RLRL R L RLRL RL RL R -
- Staff 3: R L RLRL RLRL R - RLRL R L - L R R LRLRL
- Staff 4: L RLRLRL RL - LR - RLRL RLRLRLRL R - R
- Staff 5: R L - L R - R LRLRL R R - RLRL R - RLRL RL

Percussion ONLY

"Haskell Harr. book 2, p. 90"

Playing this selection is not a requirement. It is only a suggestion.

ACTOR TRAINING PROGRAM AUDITION INSTRUCTIONS

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 NOT BEEN ACCEPTED.**

All applicants must present a Monologue

The monologue should be a speed, 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 play?

Audition Do's and 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 (f 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	Marion
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. Bill, 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 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.

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 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 a 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 really 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 eight 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 work 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." 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!" 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 really 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.

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 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 this 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.

DANCE AUDITION INSTRUCTIONS

How must I prepare for the Dance audition?

Applicants must prepare and rehearse a solo dance (a dance for one) in any style, between 1-1/2 and 2 minutes in length. The importance of rehearsing your solo cannot be overstated. A CD or music file downloaded on an MP3, IPOD or phone must be used. There is no internet available in the studios, so **music on the internet will not be accessible.** Music on a DVD is not accepted. If using a CD, be sure it will play on all CD players. **To be safe, make sure you have a second (back up) recording of your music, either on a CD or as a downloaded file.**

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 solo dance between 1-1/2 and 2 minutes long in any style they feel will present them at their best. The music for the solo dance must be instrumental music only, no vocals or lyrics. The music must be provided by the applicant. Movie themes provide a good source of instrumental music.
4. **The whole audition process may take up to three hours.**

What must I wear for the Dance audition?

For Girls: leotard and dance tights or leggings

For Boys: leotard or tight fitting tee shirt and opaque dance tights or leggings

OR

Tight fitting mid-thigh shorts (spandex or lycra) and a **close fitting tee shirt** are acceptable for both boys and girls.

Ballet slippers or socks should be worn. **No pointe shoes are needed for class. Loose fitting clothing such as sweatpants should not be worn. Legs must be clearly visible. Long 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?

The Dance judges will evaluate all students on the following during class and the solo presentation:

1. Physicality/Movement: coordination, strength, and flexibility
2. Musicality and presentation: potential for artistic achievement
3. Potential for trainable growth: ability to follow directions and demonstrations during the class
4. Serious commitment to dance training
5. Physical structure capable to handle the stress of rigorous athletic training

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 judgement and is not an indication of acceptance or non-acceptance. If the judges feel they need to see the applicant in a different context, they may be asked to return for further evaluation at a **“call back”** audition.

Call Back auditions take place on another day, soon after the initial audition, and consist of both a Ballet and Modern class. Some students may be asked to come for the entire day. If a student is asked to come for the entire day, they should bring something healthy to eat in between the auditions.

What happens if you are late for the audition?

Latecomers will likely not be admitted for 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 Water is Wide***". This song is recommended for students who cannot decide what song to sing for the voice audition. A student could "Google Search" *The Water is Wide*. There are several websites that play the melody.

NOTE: "*The Water is Wide*" 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 an audio file or device 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.

low voice

The Water is Wide

traditional scottish folk song
arr. Mark Hardy

Moderato $\text{♩} = 80$
3

mp

The wat-er is wide back I can-not get o'er and neith-er
a - gainst an oak think-ing it

7

have I wings to fly with a lit-tle boat that can car-ry two we both shall
was a trust-y tree but first it bent and then it broke so did my

11

1. 2.

verse 3

row, my love and I I leaned my me. O love is
love prove false to_

17

hand - some and love is kind, bright as a jewel when first it's new, but love grows

21

rit.

old, and wax - es cold. and fades a - way like morn - ing

24

a tempo

2

dew.

medium voice

The Water is Wide

traditional scottish folk song
arr. Mark Hardy

Moderato $\text{♩} = 80$
3
mp

The wat-er is wide back I can-not get o'er and neith-er think-ing it

7

have I wings to fly with a lit-tle boat that can car-ry two we both shall
was a trust-y tree but first it bent and then it broke so did my

11

1. | 2.

row, my love and I I leaned my
love prove false to me.

16 verse 3

O love is hand - some and love is kind, bright as a jewel when first it's

20 rit.

new, but love grows old, and wax-es cold. and fades a-way like morn-ing

24 a tempo

2

dew.

high voice

The Water is Wide

traditional scottish folk song
arr. Mark Hardy

Moderato ♩ = 80

3 *mp*

The wat-er is wide I can-not get o'er and neith-er
back a - gainst an oak think-ing it

7

have__ I wings to fly with a lit-tle boat__ that can car-ry_ two we both shall
was__ a trust-y tree but_ first it bent__ and_ then it_ broke so did my

11

row, my love and I I leaned my
love prove false to_ me.

16 verse 3

O love is hand - some and love is kind, bright as a jewel when first it's

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new, but love grows old,__ and wax-es_ cold. and fades a-way like morn-ing

24 a tempo

dew.

CHARLES C. BAUM FILM AND VISUAL STORYTELLING AUDITION INSTRUCTIONS

Film and Visual Storytelling is a new program at the Baltimore School for the Arts now in its fourth year.

We are seeking students with a passion for film and the collaborative art of movie-making. At the core of the program are the principles of visual storytelling and an emphasis on writing.

Only current 8th grade students may apply.

WHAT YOU NEED TO PREPARE AT HOME AND BRING TO THE AUDITION

1. Storyboard –

(Hansel and Gretel – 6 panels. You can draw with a pencil or use any material to make it.)

Create a storyboard for the fairy tale “Hansel and Gretel”. The storyboard has to have 6 panels, not more or less. We are looking at your imagination and creativity in telling the story visually, not your drawing expertise. (Storyboard definition: a sequence of images, typically with some directions and dialogue, representing the shots planned for a movie or television production.)

Optional –

You may bring in some of your work that is film related, for example:

- A screen play or script
- A video (not longer than 2 minutes)
- Up to 3 photographs
- Up to 3 visual art works (drawings, models, costumes)

(Please note: in order to view video or other digital work, you must provide us with a link to view the work online or bring your own device to present it.)

WHAT YOU WILL DO AT THE AUDITION

1. Picture Story

You will look at **5** pictures and write a story based on the pictures. You will have up to 60 minutes to write the story. We will provide a google document for you to type the story.

2. Compose an image

Take one picture of a still life that we have prepared. We will provide an iPad for you to take the picture.

3. Conversation

You will sit with a couple of faculty members to have a conversation about, but not limited to the following topics:

- Your Hansel and Gretel storyboard
- The photograph you took of the still life
- Your favorite film
- Your favorite book
- Any video work you have done
- Any work you have created in a team
- Film related items you brought with you
- A short clip from a film we provide

Students will be evaluated based on the quality of the audition elements and their enthusiasm for this field.