



September, 2021

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 24, 25, 26, 27, 28, 2022** for admission in September 2022. 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. **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 application.

**Applications will be accepted online at [www.bsfa.org](http://www.bsfa.org) and go to the Admissions tab.**

**All applications must be submitted to Baltimore School for the Arts by Monday, November 22, 2021.**

If you have problems using the online application link please direct your questions to Lisa Peels at [highschoolauditions@bsfa.org](mailto:highschoolauditions@bsfa.org).

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<p><b>PLEASE UNDERSTAND THAT THE GUIDELINES IN THIS DOCUMENT ARE INTENDED FOR IN-PERSON AUDITIONS. SHOULD IN-PERSON AUDITIONS NOT BE POSSIBLE IN JANUARY OF 2022, ADDITIONAL INFORMATION WILL BE FORTHCOMING FROM BSA</b></p>
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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.

**All letters of acceptance or non-acceptance will be mailed on or about February 25, 2022.**

## **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 artwork
- 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.**

Revised 2018  
Revised 2018

## **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 Advanced 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)

Revised 2019

### **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 the 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.

Revised 2019

## **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, ⑬ Thirteen, and Seventeen stroke rolls.

The image shows five staves of musical notation in bass clef, 4/4 time. Each staff contains rhythmic patterns with fingerings and stroke roll markings. The patterns are as follows:

- Staff 1: RLR LRL R-R-L-L RL-LR-R L RLRLRL RLR-HLRLRL
- Staff 2: RL-LR-R.LRLRLRL RLRL R-RRLRL RLRRLRL RLRL
- Staff 3: RLRLRL RLRL R-RRLRL RL-LR RLRLRL
- Staff 4: LRLRLRL RL-LR-RRLRL RLRLRLRL RLRL
- Staff 5: RL-LR-RRLRL RLRL RLRLRL RLRLRL RL

PERCUSSION ONLY

"Husbell Horn, book 2, p. 90"

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

Revised 2018

## 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 (if you must have something - *very simple*, such as a piece of paper to use as a letter, that is permissible). Chairs, and/or stools, and a table are available in the audition room.

DON'T wear a costume for your audition.

DON'T present a poem or a public address (for example, the Gettysburg Address or Martin Luther King's "I Have a Dream.")  
 DON'T deliver your monologue to the panel of judges as if they were characters in the scene with you.

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

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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 at least six thousand feet above the surface of the pool. I look down and I know that there is no way I'm gonna jump. Even at the age of nine I understand that humiliation is preferable to death. So I back down the ladder to the calls and laughter of the kids who assembled to see me commit suicide. As I get to the bottom, Rick walks over to me, shakes my hand and says, "That was great. Anyone can jump off a diving board, but you have to be 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 was walking around feeling really sorry for myself because my mother wouldn't let me pierce my nose - everyone else was getting it done. Anyway, I walked by this vacant lot that was really, really littered. Suddenly, this guy sits up from

beneath all these cardboard boxes. I'd never seen anybody so dirty. Beard down to here. Hair down to here. It was his eyes, though. When I looked into them, it was like everything just disappeared...except for 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.

Revised 2018

## 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.

Revised 2020

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 think-ing it  
a - gainst an oak

7

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

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 musical score is written for a medium voice in G major (one sharp) and 4/4 time. It begins with a tempo marking of 'Moderato' and a metronome marking of 80 quarter notes per minute. The first measure is a 3-measure rest. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. A first ending bracket spans measures 11-12, with a second ending bracket spanning measures 13-14. The score includes dynamic markings such as *mp* and *rit.*, and concludes with a final double bar line and a fermata.

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 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 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.

# VISUAL ARTS PROGRAM AUDITION INSTRUCTIONS

## Overview

BSA's Visual arts is a fine-arts based, skill driven program. It is designed for gifted young students who want to develop their skills and pursue a career in the arts. Students are taught by working with professional artists in each course of study and are specialists in their fields. The goal is to expand the artist in total, not just to provide experience or train students in particular aspects. We do not offer courses in cartooning. Student mastery is measured by the quality of the work created. The end result is an extensive portfolio that will carry the student forward boldly and competitively into their next academic or professional endeavor.

Potential students are required to:

1. Select and submit 7 samples of work for review
2. Answer two, short, essay questions
3. Complete 3 home drawing assignments
4. Provide a current photo of the applicant

These 4 items make up the applicant's "portfolio."

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After evaluation, the top portfolios will be selected and those applicants will be contacted for an in-person drawing session and interview. Some applicants may be asked to return to complete a second art activity.

***Please read through the following directions carefully.*** If you have any questions or concerns please email Archie Veale or Samantha Buker at [visualarts@bsfa.org](mailto:visualarts@bsfa.org).

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## **How do I apply and submit my portfolio? There are 2 ways!**

### **Online Submissions**

When you submit your BCPS high school application to BSA, **you will receive a response email with a link on or around December 1<sup>st</sup>** to an online Google Form to submit all of your portfolio materials.

**Portfolios will be accepted online starting Monday, January 3, 2022 and will close on Friday, January 7, 2022.** You will need an active Gmail account to respond to the form. Carefully follow the directions and answer all the questions on the form. You will be directed to upload your work samples right to the form itself. When the form is complete, you will receive a confirmation email.

## **Hard Copy and Hand Delivered Submissions**

If for any reason you cannot submit your portfolio online, you may submit hard-copy materials, in-person to BSA. When your packet is delivered, you will be asked to complete a short information form. Please fill it out carefully and completely.

**Hard-copy portfolio packets can be dropped off to BSA, Monday, January 3, 2022, to Monday, January 10, 2022 between 8:30 a.m. - 4 p.m.**

## **IMPORTANT!**

If you are hand delivering application materials, please include **COPIES ONLY**. Do not include the original work. **Portfolio submissions will not be returned.**

### **Hard-copy portfolio packets should be:**

1. submitted in a sealed, legal or ledger-sized envelope
2. Flat, DO NOT fold or roll submissions.
3. Sign the front and back with the applicant's name and grade

### **Work Samples**

All portfolio work should be created by the applicant *personally* and should represent his/her best efforts. Work can be in any medium or material (drawings, paintings, prints, digital, sculpture, photography, animation, etc.). Work from home, school, or other outside art classes is acceptable. Portfolios will be judged on quality of engagement, level of difficulty, and overall skill.

### **Essay questions**

Your answers to the following two questions must be included with your online or hand-delivered portfolio submissions. You may write as much as you think is appropriate to answer the question. You may upload a file or type your answers directly into the online form itself. If you are submitting a hard-copy, please make sure that your name and grade are included.

Q1. *What is an artist? How does a person know if they are one?*

Q2. *Give 3 reasons why you want to pursue an education in the visual arts?*

## **Visual Arts Home Drawing Assignments**

**This home assignment consists of 3 separate drawings. Please read and follow the directions carefully.**

### **Drawing 1: still life**

**Set up a still-life of 8-10 household objects that must include the following:**

- a very shiny or slightly reflective object

- a completely white object
- a transparent drinking glass, pitcher, or jar
- a large hard-cover book
- a medium size piece of fabric or drapery about the size of a large shirt or pillow case.
- a shoe

Arrange the objects in an interesting way so that they work together without being too crowded or hiding objects too much. You can add lighting from a desk lamp or shop light to make the objects and shadows more interesting.

### **Draw your still life on a sheet of paper.**

- You may use any drawing material that you like. It can be in black and white or color.
- Draw your still-life as best you can from **direct observation**.  
Do not draw from photographs or use any kind of projection tools.  
You may want to Google still-life drawing to get ideas on how to arrange your still-life at home.  
**Include a good quality copy, scan or photo of your finished drawing with your portfolio.**

### **Drawing 2: Hand and object study**

- Find an interesting small object in your home.
- Hold it in your hand so that both the hand and the object are in an interesting position.
- Draw a picture of your hand holding that object. Make sure that the object does not hide too much of the hand (no cell phones or game controllers, please).

### **Draw your hand study on a sheet of paper**

- You may use any drawing material that you like. It can be in black and white or color.
- Draw your hand study as best you can from **direct observation**.  
Do not draw from photographs or use any kind of projection tools.
- You may want to Google hand study drawing to get ideas on how to pose for it.  
**Include a good quality copy, scan or photo of your finished drawing with your portfolio.**

### **Drawing 3: A section of a room in your house**

- Find an interior space that has different kinds of angles, structures or objects in it.
- Set yourself up in the space so that you have an interesting view. Identify how much of the space you could draw without turning to the side.
- Draw a picture of that space. Include whatever you can see from your view.

### **Draw your room study on a sheet of paper**

- You may use any drawing material that you like. It can be in black and white or color.
- Draw your room study as best you can from **direct observation**.  
Do not draw from photographs or use any kind of projection tools.
- You may want to Google interior study drawing to get ideas on what to look for.  
**Include a good quality copy, scan or photo of your finished drawing with your portfolio.**

## **In-person interviews and drawing activity**

**Applicants with the highest reviewed portfolios will be asked to come to BSA for a personal interview during the week of January 24th -27th.** It is critical that you provide current student AND parent contact information with your online submission or audition packet. Applicants that are requested

to sit for interviews will be contacted as quickly as possible after their portfolios have been reviewed, along with any and all further instructions.

**Interview applicants will be notified by phone and email to confirm their slots no later than January 15th.**

Please do not contact BSA. If you have not been notified by that date, you may assume that an interview is not required.

Revised 9/2021

## **Charles C. Baum Film and Visual Storytelling Program Audition Instructions**

Film and Visual Storytelling is a newly established department at the Baltimore School for the Arts, now in its fifth year.

We are seeking students with 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 8<sup>th</sup> grade students may apply.

### **The Film audition is a 2-step process:**

- Step 1 requires you to upload the requested audition material by **January 10th, 2022**.
- Step 2 will take place in person at the school with COVID-19 safety regulations.

### **Film Audition Step 1**

#### **Online Submission**

When you submit your BCPSS high school application to BSA, **you will receive a response email with a link on or around December 1st** to an online Google Form to submit all of the required audition material. You will need an active Gmail account to access and respond to the form. Last day of submission upload is **January 10th, 2022, 11:59pm**.

- ❖ 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 exactly six panels, no more and no 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.)

You need to upload a digital file. If your storyboard is not made with a computer program or app, please take a well lit picture with a cell phone of the storyboard and upload it to the google form. Make sure that all storyboard panels are visible in the picture you take. We need to be able to see your storyboard and its panels clearly.

- ❖ Photograph (set up a still life: you arrange and stage objects, for example toys, books, cups, pencils, action figures, dolls, legos, boxes, etc for the photograph.)

Please set up a small still life. Take a few photos with a cell phone, and upload your best photo to the google form. Please, upload only one photograph. Think about composition, framing, angle, and a story when setting up the still life and taking the picture. Make sure the picture is well lit.

- ❖ Optional Material (you can upload up to five additional files for optional material)

You might want to show us some of your work that is film related, for example:

- A screenplay or script
- Photographs
- Visual art works (drawings, models, costumes - make sure to take a well recognizable picture of the item with a cell phone and upload the picture to the google form)
- For video work, please provide a google drive or youTube/Vimeo link

### **Film Audition Step 2**

After we have received your audition materials upload, you will receive an email with a day and time for Film Audition Step 2 by **January 14th, 2022**.

## **What you will do at BSA**

### **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.

### **Conversation**

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

- Your uploaded Hansel and Gretel storyboard
- Your uploaded photograph
- Your picture story
- Your favorite film
- Your favorite book
- Any video work you have done (you need to provide a google drive or YouTube/Vimeo link to view videos up to 2 minutes)
- Any work you have created in a team
- Film-related items you want to share with us

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

## **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 their 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 applicant 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 and video game soundtracks provide a good source of instrumental music.
4. **Brief Interview:** After their solo presentation, applicants will be asked several questions. Possibilities include:
  - Why do you love to dance?
  - Why do you want to dance at BSA?
  - What is your favorite subject in school?

**NOTE: The whole audition process may take up to three hours.**

### **What must I wear for the Dance audition?**

#### **THREE OPTIONS to choose from:**

1. Leotard and dance tights or leggings (traditional for women)
2. Leotard or tight fitting tee shirt and opaque dance tights or leggings (traditional for men)
3. Tight fitting mid-thigh shorts (spandex or lycra) and a close fitting tee shirt

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 applicants on the following during class, solo presentation, and interview:

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 applicants may be asked to come for the entire day. If an applicant 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.