



ESTABLISHED 1929

Honoring excellence in school theatre

ILLINOIS THESPIANS

An Educational Theatre Association affiliated chapter

**The Illinois Thespian
Student Leadership Workshop**

TALENT

XXIII

September 9 and 10, 2011

St. Joseph-Ogden H.S.

St. Joseph, IL


September 9, 2011

On behalf of the Illinois Thespians, I'd like to welcome you to TALENT XXIII.

TALENT is an acronym created by the first student state board in the fall of 1988. Little did they know that more than two decades later, their hard work would be carried on by other Thespians, who like the original board members, share a great love of theatre as well commitment to their schools and the International Thespian Society.

Thespians achieving, leading, entertaining, negotiating together—that's what TALENT is all about. When you leave today's workshop, you will go back to your school with a great deal to share with your Thespian troupe. Take these ideas and your enthusiasm and use them to the best of your abilities.

Sincerely,

A handwritten signature in black ink, appearing to read 'J.D.S.', with a long horizontal line extending to the right from the end of the signature.

**Jim Smith
Illinois Thespian Director**

**Check out our website at www.illinoisthespians.org
& friend us on Facebook!**

Thespian Pledge

*I promise to uphold the aims and
ideals of the International
Thespian Society.*

*I am a student of theatre and
excellence is my ideal.*

*I promise to perform my part as
well as I can;*

*to accept praise and criticism
with grace;*

*to work for the good of the
troupe;*

and to share my love of theatre.



**INTERNATIONAL
THESPIAN SOCIETY**

HONORING STUDENT ACHIEVEMENT IN THEATRE

Goals for TALENT

(Thespians Achieving Leading Entertaining Negotiating Together)

As a delegate of my Thespian Troupe, I will....

- **meet Thespians from across Illinois.**
- **understand and improve my communication skills.**
- **evaluate and improve my team leadership skills and qualities.**
- **learn more about the Thespian organization and operation at both the state and international level.**
 - **gather new ideas to take back to my troupe.**
- **set personal organizational and leadership goals for this school year.**
- **to learn how to fulfill my pledge as a member of the International Thespian Society for there all the honor lies.**

23rd Annual Illinois Thespian Student Leadership Workshop
TALENT XXIII
(Thespians Achieving, Leading, Entertaining, Negotiating Together)
Saturday, September 10, 2011 Agenda

Times	Where to Be & What to Do
7:00-8:00	Rise, Shine & Pack Breakfast
8:00-8:30	Facilitator's Meeting General Session in Auditorium Facilitator Introduction Overview of Activities Thespian Pledge Teams Assignments– where you go....
8:30-9:30	Teams to Classrooms Team Session #1: Team Leadership Introductions Juggling Everything Setting SMART Goals Helium Stick
9:30-9:45	Brief Break & Move
9:45-10:15	General Session in Auditorium Thespianship Illinois & ITS Scholarships TOTS IHSTF & ITF in NE
10:15-11:30	Team Session #2: Leading a Team Stranded! – River Crossing Unfilled Dreams? Tech Challenge
11:30 – 12:00	Tech Challenge Showcase
12:00 – 12:45	Lunch! The Musical! in café
12:45 – 1:00	Lunch! The Musical! Performance in café
1:00 – 2:30	Team Session #3: Sharing Running Effective Meetings Leadership & Getting things done Welcoming New Members Avoiding Cliques – out of your comfort zone Fundraising Ideas Fieldtrip Ideas Thespian Inductions Gift Exchange & Evaluations
2:30 -2:45	General Session in auditorium Thank You! Safe Travels & Bye!

TEAM SESSION #1:

TEAM or GROUP?

- Introductions
- Juggling it All
- Difference between Team & Group
 - Helium Stick
 - SMART Goals
- Lap-sit – Building Trust

Hi! You are I am!

In this introduction activity you'll learn everyone's name while trying to remember yours! Everyone should be wearing name tags that are visible. Everyone starts in a circle. One person starts by looking at another person across the circle and says his/her own name and then starts to move across the circle to take that person's spot. This poor individual who is about to lose his/her spot must quickly make eye contact with someone else and state his or her own name so he/she can move before his/her spot is taken!

You'll be surprised how often you'll "forget your own name".

Once everyone has the hang of it, switch it up by now saying the other person's name!

This is a great icebreaker and quickly establishes a sense of trust as everyone learns everyone's names.

Other icebreaker & get to know you activities are listed in the appendix.

Juggling!

Ever wanted to learn how to juggle? Do you already know how? What about juggling several items all at once, but relying on other people to “not drop the ball”? We metaphorically juggle many things in our lives on a daily basis. We feel fully responsible for many of the activities, tasks, or assignments we have much of the time. As students of theatre however, we recognize the need for collaboration. We often have to rely on others to keep us from “dropping the ball”.

Getting Started:

1. Take a single piece of masking tape. On it, write down something you feel *you* are responsible for. It could be something at school, with your drama club, or even in your everyday life. Think about the one thing that you believe other people are relying on you to complete and see through. Once you have it written, pick up one of the juggling objects and affix your responsibility to it. Hand this object to one of the facilitators.
2. Form a circle. The facilitator will introduce the first ball. This is considered your **primary task**.
3. Once you have mastered your **primary task**, the facilitator will introduce the second ball. This ball will be considered the **curve balls**. These are representative of the things in our lives we feel like we don't have control over. This ball is thrown in the opposite order of the first ball.
4. When you are ready the facilitator will introduce a third ball. This will represent the **distractions** in your life. Distractions are rumors, miscommunication, a “dropping of the ball”, etc. This ball can be thrown to anyone, in any order.
5. Finally, facilitators will introduce the fourth ball that represents daily tasks or responsibilities, like attending classes or eating. This ball will be passed hand to hand around the circle.
6. Facilitators may throw in other primary tasks, curve balls and/or distractions as you learn to “juggle it all”.

Juggling Debrief:

- What can you do to reduce the chaos?
- How did you deal with people in front of or behind you?
- What happened when someone dropped the ball?
- How can do you react in a professional manner?
- Can we eliminate any of the four balls? How?
- Sometimes people get more aggressive when more balls are introduced. How does this reflect the culture of your troupe or club/school?
- How did you adapt to change?
- This activity is often called a “group juggle”. Is it better to think of yourselves as a group or a team? Why? What’s the difference?

The Helium Stick

Working as a team to lower a simple stick to the floor seems simple right? Not when it's filled with "helium"!

Getting Started:

1. Move your team into a straight line and then have every other person take one step forward, turn around and face their teammate.
2. Ask team members to point one index finger straight at their other teammate and hold their arms out. Be careful not to have fingers touch.
3. Facilitators will take a "Helium stick" and lower onto the fingers of the team members. Team members should not "grab" the stick or use their other hands to control the stick. Everyone's finger must be touching the stick for the entire time. Facilitators may ask you start again.
4. As a team your task is to lower the stick to the ground. You'll be surprised when you learn that the stick appears to be filled with helium!

The Purpose

The stick does not contain helium. The secret (keep it to yourself) is that the collective upwards pressure created by everyone's fingers tends to be greater than the weight of the stick. As a result, the more a group tries, the more the stick tends to 'float' upwards.

The Helium Stick

Debriefing Questions

- What was the initial reaction of the group?
- How well did the group cope with this challenge?
- What skills did it take to be successful as a group?
- What creative solutions were suggested and how were they received?
- What would an outside observer have seen as the strengths and weaknesses of the group?
- What roles did people play?
- What did each group member learn about him/her self as an individual?
- What other situations (e.g., at school, home or work) are like the Helium Stick?

Setting Personal or Team Goals

*If a man knows not what harbor he seeks,
any wind is the right wind.*

-Seneca

Creating S.M.A.R.T. Goals

Specific

Measurable

Attainable

Realistic

Timely

Specific - A specific goal has a much greater chance of being accomplished than a general goal. To set a specific goal you must answer the six "W" questions:

- *Who: Who is involved?
- *What: What do I want to accomplish?
- *Where: Identify a location.
- *When: Establish a time frame.
- *Which: Identify requirements and constraints.
- *Why: Specific reasons, purpose or benefits of accomplishing the goal.

EXAMPLE: A general goal would be, "Get in shape." But a specific goal would say, "Join a health club and workout 3 days a week."

Measurable - Establish concrete criteria for measuring progress toward the attainment of each goal you set. When you measure your progress, you stay on track, reach your target dates, and experience the exhilaration of achievement that spurs you on to continued effort required to reach your goal.

To determine if your goal is measurable, ask questions such as.....How much? How many? How will I know when it is accomplished?

Attainable - When you identify goals that are most important to you, you begin to figure out ways you can make them come true. You develop the attitudes, abilities, skills, and financial capacity to reach them. You begin seeing previously overlooked opportunities to bring yourself closer to the achievement of your goals.

You can attain most any goal you set when you plan your steps wisely and establish a time frame that allows you to carry out those steps. Goals that may have seemed far away and out of reach eventually move closer and become attainable, not because your goals shrink, but because you grow and expand to match them. When you list your goals you build your self-image. You see yourself as worthy of these goals, and develop the traits and personality that allow you to possess them.

Realistic - To be realistic, a goal must represent an objective toward which you are both *willing* and *able* to work. A goal can be both high and realistic; you are the only one who can decide just how high your goal should be. But be sure that every goal represents substantial progress. A high goal is frequently easier to reach than a low one because a low goal exerts low motivational force. Some of the hardest jobs you ever accomplished actually seem easy simply because they were a labor of love.

Your goal is probably realistic if you truly *believe* that it can be accomplished. Additional ways to know if your goal is realistic is to determine if you have accomplished anything similar in the past or ask yourself what conditions would have to exist to accomplish this goal.

Timely - A goal should be grounded within a time frame. With no time frame tied to it there's no sense of urgency. If you want to lose 10 lbs, when do you want to lose it by? "Someday" won't work. But if you anchor it within a timeframe, "by May 1st", then you've set your unconscious mind into motion to begin working on the goal.

T can also stand for **Tangible** - A goal is tangible when you can experience it with one of the senses, that is, taste, touch, smell, sight or hearing. When your goal is tangible you have a better chance of making it specific and measurable and thus attainable.

Your SMART Goals:

- 1. Set a Team Goal – work on this together.
What do you want your team’s goal to be?
Remember to make it SMART!**

S	
M	
A	
R	
T	

Our Team Goal is:

- 2. Set a Troupe Goal – you can work on this during your next break, or later on your way back home.
Our Troupe’s Goal:**

- 3. Set a Personal Goal:**

Lapsit

By now you should be learning the difference between working as a group versus working together as a team. In this final circle exercise, you'll learn that to work effectively together, you'll also need to trust everyone on your team!

Getting Started:

1. Form a circle – shoulder to shoulder – keep it a tight circle – remember this is about building trust!
2. Everyone on your team should now turn to the right one quarter turn.
3. All should be facing counter clockwise and spaced evenly.
4. Grasp the hips of the person in front of you.
5. As a team work out how to gently count to "3".

Getting it Accomplished:

1. On the count of "3" everybody sit down on the lap of the person behind you.
2. Actually, the circle is far more stable, but less exciting if you sit on your neighbors knees.
3. Once seated, you can wave hands, give back rubs, or try a coordinated caterpillar merry-go-round, take a small step (like a two inch step) at a time until a bulge ends the game in a pile up.

GENERAL SESSION:

What's a Thespian?

Scholarship Opportunities

&

TOTS

&

Festivals – oh my!

What's a Thespian?

Troupe organization

While each school's requirements and needs may differ slightly, the Thespian troupe at a school is designed to be an honorary organization that recognizes and rewards excellence among the participants in the theatre arts program. Thespian membership should be viewed as an honor and a goal to which participants in a theatre arts program aspire.

Activities of the Thespian troupe and the school theatre program are most beneficial when they are coordinated to complement and reinforce each other. Additionally, many schools have found that cooperation with other departments results in a more meaningful program. Many schools use visual arts students for set painting, business classes for assistance in publicity and marketing, and home economics classes for help with costume design and construction. This cooperation helps to promote the theatre arts within a school community as well as introduce new students to the process of putting on a full-scale production.

Constitution

Each Thespian troupe must adopt a constitution. The troupe constitution should include language about how the troupe operates, such as requirements for troupe officers, any additional local requirements for student participation, and any changes to the suggested ITS point system that you decide to adopt.

The constitution should be available to all theatre students. A copy of the constitution and all amendments should be sent to the EdTA/ITS home office and to your chapter director.

Student officers and troupe meetings

Troupes must elect student officers who are capable of carrying out specific duties on their own initiative. The following guidelines are suggested to help you establish the responsibilities of your student officers. (It is expected that all student officers act in consultation with the troupe director.)

The president presides at all meetings, appoints all standing and special committees, and directs and supervises troupe activities.

The vice president presides in the absence of the president and is responsible for the induction of new members.

The secretary keeps the records of meetings and attends to troupe correspondence.

The treasurer keeps the troupe's books and pays bills and may act as business manager of Thespian productions.

The clerk keeps the point records of all activities: plays, production dates, casts, crews, and work accomplished as provided in the official point system. We recommend that the clerk also keep a scrapbook of news clippings, posters, programs, etc.

Other offices such as historian and publicity chair may be added at the troupe's discretion.

Student membership

The prospect of membership should be used as an incentive for involvement in theatre as soon

as a student enters secondary school. Students who are still working for membership points may be referred to as “apprentices.”

Apprentices should be encouraged to attend Thespian meetings and social events, but whether they may vote must be decided by the troupe director and the troupe in accordance with their troupe constitution.

New members may be inducted as often as is necessary during the school year. Once a student has earned the necessary points for membership, the troupe director should give them a Membership Notification Card (provided free from the home office). Suggestions for induction ceremonies for new Thespians are included in the “Ceremonies” PDF.

After student memberships are processed by the home office, a personalized membership card and a one-year (nine issues) subscription to *Dramatics* magazine will be mailed to each Thespian’s home address.

How membership is granted

Thespian membership is granted for the demonstration of a commitment to excellence in theatre arts that meets EdTA’s general guidelines. Specifically, students become members by earning points for their work.

Troupe directors should notify their students that records of their activities will be maintained and that Thespian membership will be conferred when qualifications have been met. The troupe secretary or clerk is usually responsible for maintaining these records, which should be available for the student’s review.

When the required number of points has been earned, the apprentices should be given Membership Notification Cards informing them that they may join the International Thespian Society. No hazing of student candidates is permitted.

Awarding points

Please see the suggested point system for the maximum number of points that may be earned for a specific assignment. Troupe directors may award two additional points for any task performed with exceptional merit and should use their discretion in awarding points—from zero to the maximum—according to the quality of work and cooperation. The Thespian troupe director makes the final decision regarding the awarding of Thespian points.

In general:

- One point represents approximately ten hours of excellent work. Use this formula in awarding points for items not specifically listed.
- To become a Thespian, a student must earn ten points, five of which must be acquired at the school where he or she is to be inducted.
- A prospective member must participate in at least two full-length productions, or one full-length and two one-acts, or four one-acts.
- Participation should be in at least two of the listed categories, for example, acting and business.
- Students may earn up to five points toward membership in the high school Thespian troupe through participation in community, children’s or professional theatre, or in other activities in the performing arts, or through participation at the middle school level or within a Junior Thespian troupe.
- Thespian membership will be awarded to all students who qualify. No student can be elected into the troupe, and no student can be denied membership if he or she has fulfilled all membership requirements.

- A student member must maintain satisfactory standards of membership as set forth by the constitution of the troupe and by the EdTA governing board. A student may be suspended or expelled from the troupe by the troupe director. A suspended student may not participate in the activities of any Thespian troupe nor attend Thespian conferences during the period of his or her suspension. However, neither the term of the student's subscription to *Dramatics* magazine nor the student's paid membership status will be affected. Once a student has been submitted to the home office, their name can not be removed from the membership rolls.

Exceptional Thespians

After Thespians have attained membership, further recognition for their outstanding work in theatre arts may be indicated by awarding stars for each additional ten points (or 100 hours) earned. Star ratings should be designated on the student's membership certificate under "Thespian Stars Earned." The troupe should indicate star ratings after the student names on playbills, membership rolls, and in other printed materials.

When a Thespian has earned the maximum of four stars and an additional ten points (a grand total of 60 points), he or she earns the designation of "Honor Thespian" and is eligible for an honor Thespian guard. Thespians earning 120 points may be awarded the National Honor Thespian guard. Those who accumulate 180 points or more may be recognized with the International Honor Thespian pin.

Transfer students

A Thespian moving to another affiliated school is entitled to transfer membership by having the new troupe director verify the membership with the EdTA home office. A new membership card and certificate may be secured by submitting a transfer membership form.

Scholarship Opportunities

Illinois Scholarships:

Illinois Thespians offer two scholarships. To apply, check this site in early spring for details and forms.

The Illinois Thespian TALENT Scholarship

A scholarship of \$600 will be awarded to an Illinois Thespian who at one point in their high school career attended at least one of the Illinois Thespian Student Leadership workshops (TALENT) as a delegate or a group facilitator. \$300 is funded through Illinois Thespians and \$300 is in matching funds through the Educational Theatre Association. Applicants must major or minor in one of the communicative arts (radio/television, dance, theatre).

The Mary Boyle Illinois Thespian Scholarship

A scholarship of \$600 will be awarded to an Illinois Thespian; \$300 is from Illinois Thespian funds and \$300 is in matching funds from the Educational Theatre Association. Applicants must major or minor in the communicative arts (radio/television, dance, theatre). The scholarship is named in honor of Mary Boyle, former teacher at Carbondale Community High School and sponsor of troupe #2475. Mary was instrumental in the creation of TALENT and served on the workshops planning committee from 1988 until her retirement in 1995.

EdTA Scholarships:

Scholarships are not offered through the EdTA but only through the states. **However**, scholarships from colleges and universities are offered. To apply for these scholarships you audition or submit a technical portfolio and attend the International Theatre Festival in Lincoln Nebraska.

You must attend the International Festival and your Troupe Director must register you for the Festival. Your Troupe Director does *not* need to attend, but you must find another school's director to be your chaperone.

Last year more than \$15,000 were awarded in scholarships.

More information is available at:

<http://schooltheatre.org/society/scholarships>

TOTS



State	Chapter	School	Total lbs collected
IL	18	T.F. South High School	1651
IL	148	Grayslake Central High School	2808
IL	1156	University High School	250
IL	1511	Peotone High School	1817
IL	4729	Loyola Academy	1600
IL	5290	Blue Ridge High School	300
IL	5513	Galena High School	721
IL	6386	Vernon Hills High School	1432
IL	6662	Ridgewood Comm. High School	460
IL	7236	Grayslake North High School	175

In October 2010 Illinois Thespian Troupes collected 11,214 pounds of food! GREAT JOB ILLINOIS TROUPES!

According to Feeding America, the largest domestic hunger-relief organization in the United States, at least ten percent of the children in each state, or twelve million children nationwide, suffer from hunger. Regardless of where you live, hunger affects you and your community: nearly twelve percent of rural households and nine percent of suburban families struggle with food insecurity. Your neighbors need your help. All you need to spare is a little time to help alleviate hunger in your own neighborhood by participating in the 2011 Trick or Treat so Kids Can Eat food drive.

TOTS-EAT is the International Thespian Society's (ITS*) annual nationwide community service initiative to collect food for the hungry. This is the perfect project for students who want to help the less fortunate in *your* community.

With the help of 320+ Thespian troupes, more than **350,000 pounds** of food were collected during last year's TOTS-EAT food drive. Imagine feeding every one of last year's 2,500 International Thespian Festival participants breakfast, lunch, and dinner for nearly a month! Last year's generous donations were delivered to local organizations, which distributed them to where they were needed the most.

Festivals!



The 37th annual Illinois High School Theatre Festival is January 5-7, 2012 at Illinois State University.

Deadline for registering is November 4th!

www.illinoistheatrefest.org

International Theatre Festival

It's simply considered the best week of high school theatre in the country. The Thespian Festival features more than fifty productions presented by schools from throughout North America and abroad.

Plus: a full schedule of workshops presented by theatre professionals, individual performance events, a student playwriting program, opportunities to audition for college and university representatives and for Thespian scholarships, and a chance to hang out with 2,000 or so other Thespians.

Don't miss out. It's a blast. (While about a quarter of the attending schools bring shows to share with their peers, many Thespian troupes have a great Festival experience without performing. There are no screening or qualification requirements to attend.)

When: June 25-30, 2012

Deadline to register is typically early May!

Cost: \$610 (2011's cost) per delegate includes a double room in the residence halls beginning Monday evening through Saturday night, and three meals a day beginning with Monday dinner through Sunday breakfast, and a Festival t-shirt.

For more information check in with your Troupe Director and on the EdTA website:

<http://schooltheatre.org/events/festival>

GROUP SESSION #2:

Leadership Within a Team?

- What *is* the definition of leader?
- How does a person “lead” in a team?
 - Survival!
 - Flip It!
 - River Crossing!
 - Tech Challenge!

Defining Leadership

"Leadership is the desire and ability to inspire individual achievement, while a leader is just a guy at the top of the heap worried about his own" --Keith Mullen

The final test of a leader is that he leaves behind him in other men the conviction and the will to carry on. . . . The genius of a good leader is to leave behind him a situation which common sense, without the grace of genius, can deal with successfully.

- Walter Lippmann

If you obey all the rules, you miss all the fun.

- Katharine Hepburn

Every organization must be prepared to abandon everything it does to survive in the future.

- Peter Drucker

When the effective leader is finished with his work, the people say it happened naturally.

- Lao Tse

The real leader has no need to lead - he is content to point the way.

- Henry Miller

You gain strength, courage and confidence by every experience in which you really stop to look fear in the face. You must do the thing you think you cannot do.

- Eleanor Roosevelt

Life is change. Growth is optional. Choose wisely.

- Karen Kaiser Clark

I used to think that running an organization was equivalent to conducting a symphony orchestra. But I don't think that's quite it; it's more like jazz. There is more improvisation.

- Warren Bennis

I start with the premise that the function of leadership is to produce more leaders, not more followers

- Ralph Nader

Team Leadership

A lack of leadership is often seen as a roadblock to a team's performance. As Stewart and Manz (1995, p.748) put it, “More specifically, work team management or supervision is often identified as a primary reason why self-management teams fail to properly develop and yield improvements in productivity, quality, and quality of life for American workers.”

Rather than focusing on ineffective teams, Larson and LaFasto (1989) looked in the opposite direction by interviewing excellent teams to gain insights as to what enabled them to function to such a high degree. They came away with the following conclusions:

- A clear elevating goal — they have a vision
- Results driven structure — visions have a business goal
- Competent team members with right number and mix
- Unified commitment — they are a team, not a group
- A collaborative climate — aligned towards a common purpose
- High standards of excellence — they have group norms
- Principled leadership — the central driver of excellence
- External support — they have adequate resources

Team Leadership Function Interventions

Internal Task Functions

- Focus on goals by clarifying and/or getting agreement
- Restructure plans, processes, roles, etc. in order to gain desired results
- Guide the decision-making process so that better information is obtained, coordination is better, focusing on issues, etc.
- Train members through both formal and informal means
- Assess performance and confront when necessary

Internal Relationship Functions

- Coach team members
- Use more collaborative methods to involve all team members
- Manage conflict
- Build commitment and esprit de corps through the use of ethos leadership (listening & caring about the teams' needs)
- Satisfy team members' needs
- Model (show) what you expect from your team members

External Environmental Functions

- Network to increase influence and gather information (TALENT!)
- Advocate by representing your team so that it shows them at their best
- Get support for your team by gathering resources and recognition for your team
- Buffer the team from environmental distractions
- Assess the environment through surveys and other performance indicators to determine its impact on the organization
- Share information with the team

SURVIVAL

A Simulation Game

You and your companions have just survived the crash of a small plane. Both the pilot and co-pilot were killed in the crash. It is mid-January, and you are in Northern Canada. The daily temperature is 25 below zero, and the night time temperature is 40 below zero. There is snow on the ground, and the countryside is wooded with several creeks crisscrossing the area. The nearest town is 20 miles away. You are all dressed in city clothes appropriate for a business meeting. Your group of survivors managed to salvage the following items:

- A ball of steel wool
- A small ax
- A loaded .45-caliber pistol
- Can of Crisco shortening
- Newspapers (one per person)
- Cigarette lighter (without fluid)
- Extra shirt and pants for each survivor
- 20 x 20 ft. piece of heavy-duty canvas
- A sectional air map made of plastic
- One quart of 100-proof whiskey
- A compass
- Family-size chocolate bars (one per person)

Your task as a group is to list the above 12 items in order of importance for your survival. List the uses for each. You **MUST** come to agreement as a group.

RANKINGS

1. Cigarette lighter (without fluid)

The gravest danger facing the group is exposure to cold. The greatest need is for a source of warmth and the second greatest need is for signaling devices. This makes building a fire the first order of business. Without matches, something is needed to produce sparks, and even without fluid, a cigarette lighter can do that.

2. Ball of steel wool

To make a fire, the survivors need a means of catching the sparks made by the cigarette lighter. This is the best substance for catching a spark and supporting a flame, even if the steel wool is a little wet.

3. Extra shirt and pants for each survivor

Besides adding warmth to the body, clothes can also be used for shelter, signaling, bedding, bandages, string (when unraveled), and fuel for the fire.

4. Can of Crisco shortening

This has many uses. A mirror-like signaling device can be made from the lid. After shining the lid with steel wool, it will reflect sunlight and generate 5 to 7 million candlepower. This is bright enough to be seen beyond the horizon. While this could be limited somewhat by the trees, a member of the group could climb a tree and use the mirrored lid to signal search planes. If they had no other means of signaling than this, they would have a better than 80% chance of being rescued within the first day.

There are other uses for this item. It can be rubbed on exposed skin for protection against the cold. When melted into an oil, the shortening is helpful as fuel. When soaked into a piece of cloth, melted shortening will act like a candle. The empty can is useful in melting snow for drinking water. It is much safer to drink warmed water than to eat snow, since warm water will help retain body heat. Water is important because dehydration will affect decision-making. The can is also useful as a cup.

5. 20 x 20 foot piece of canvas

The cold makes shelter necessary, and canvas would protect against wind and snow (canvas is used in making tents). Spread on a frame made of trees, it could be used as a tent or a wind screen. It might also be used as a ground cover to keep the survivors dry. Its shape, when contrasted with the surrounding terrain, makes it a signaling device.

6. Small ax

Survivors need a constant supply of wood in order to maintain the fire. The ax could be used for this as well as for clearing a sheltered campsite, cutting tree branches for ground insulation, and constructing a frame for the canvas tent.

7. Family size chocolate bars (one per person)

Chocolate will provide some food energy. Since it contains mostly carbohydrates, it supplies the energy without making digestive demands on the body.

8. Newspapers (one per person)

These are useful in starting a fire. They can also be used as insulation under clothing when rolled up and placed around a person's arms and legs. A newspaper can also be used as a verbal signaling device when rolled up in a megaphone-shape. It could also provide reading material for recreation.

9. Loaded .45-caliber pistol

The pistol provides a sound-signaling device. (The international distress signal is 3 shots fired in rapid succession). There have been numerous cases of survivors going undetected because they were too weak to make a loud enough noise to attract attention. The butt of the pistol could be used as a hammer, and the powder from the shells will assist in fire building. By placing a small bit of cloth in a cartridge emptied of its bullet, one can start a fire by firing the gun at dry wood on the ground. The pistol also has some serious disadvantages. Anger, frustration, impatience, irritability, and lapses of rationality may increase as the group awaits rescue. The availability of a lethal weapon is a danger to the group under these conditions. Although a pistol could be used in hunting, it would take an expert marksman to kill an animal with it. Then the animal would have to be transported to the crash site, which could prove difficult to impossible depending on its size.

10. Quart of 100 proof whiskey

The only uses of whiskey are as an aid in fire building and as a fuel for a torch (made by soaking a piece of clothing in the whiskey and attaching it to a tree branch). The empty bottle could be used for storing water. The danger of whiskey is that someone might drink it, thinking it would bring warmth. Alcohol takes on the temperature it is exposed to, and a drink of minus 30 degrees Fahrenheit whiskey would freeze a person's esophagus and stomach. Alcohol also dilates the blood vessels in the skin, resulting in chilled blood being carried back to the heart, resulting in a rapid loss of body heat. Thus, a drunk person is more likely to get hypothermia than a sober person is.

11. Compass

Because a compass might encourage someone to try to walk to the nearest town, it is a dangerous item. Its only redeeming feature is that it could be used as a reflector of sunlight (due to its glass top).

12. Sectional air map made of plastic

This is also among the least desirable of the items because it will encourage individuals to try to walk to the nearest town. Its only useful feature is as a ground cover to keep someone dry.

Big River!

Getting Started:

Big River is a musical based on Mark Twain's 1884 classic *The Adventures of Huckleberry Finn*. Tonight, you and your team must cross the stage – from opening to close. Everyone on the team must work together to ensure that no one falls in the river but instead makes it safely to curtain call and enthusiastic applause.

Facilitators will mark off a 15' – 25' "stage left to stage right" crossing.

Facilitators will hand out 1x1 cardboard squares to every other person on the team.

Objective:

To have *everyone* on the team safely cross the stage and from opening to close without falling off into the "pit".

Challenges:

There is only half of the "rafts" needed to get everyone across.

The team must remain in contact with everyone before, during and after the crossing.

The entire team must be on the "stage" before any team member can get off of the "stage".

The stage is filled with egos, poor attitudes, miscommunication, rumors and other things that can turn a potentially great show into flop. In the instance that anyone on the cast or crew who loses his/her balance, a severe penalty (hand placed behind the back) may occur at the facilitator's discretion. If someone completely falls in he/she is lost and the team must start the show over. No one gets left behind! Start as a team, end as a team!

Rafts must remain connected to a team member otherwise it will "float" away. Team members *may not slide* the rafts.

Additional challenges, such as sudden blindness or laryngitis may occur at a facilitator's discretion.

Debriefing Questions:

1. What happened during the process? What worked? What didn't work? Or what hindered the process?
2. What leadership was demonstrated during the process? How so? What did you observe?
3. What were the individual roles people played? Were members comfortable with their roles?
4. Who knew what the process for crossing was? Who didn't? How did you communicate the plans to team members?
5. What might the different aspects of the exercise represent in your group: the squares, the stage, the loss of squares, the facilitator, etc?
6. When the first people rushed off the stage and stranded some of you how did that feel?

Tech Challenge!

Getting Started:

Facilitators have an envelope. Inside will be your tech challenge. You will have approximately thirty minutes to complete your challenge. You may be asked to design and create a theatrical set piece from only the materials in your box (this may be newspapers and masking tape).

Challenges:

Upon the discretion of your facilitators, they will provide limitations to your team. They may ask two of you to work with your hands tied, or one of you to wear a blind fold or to have cotton in your ear.

The limitations are representative of the difficulties and challenges we encounter when deadlines loom and others are relying on us to complete tasks on time.

Your presentation will be in the auditorium at noon. Break-a-leg!

Lunch – The Musical!

Getting Started:

Facilitators have an envelope. Inside will be your musical theme. You will have approximately thirty minutes to create a “musical” around your theme. You may parody a popular musical if you like, but be as creative as you can!

Challenges:

This also your time to munch on lunch....keep that in mind. Everyone needs nourishment in order to function properly and at full brain capacity. In addition, everyone needs to participate. Don't worry if you “can't sing”. The point is to have fun and to entertain the rest of us!

Break-a-leg!

GROUP SESSION #3:

Time for Sharing

- Running Meetings
- Team Leadership for Your Troupe
 - Welcoming New Members
 - Fundraising/Fieldtrip Ideas
 - Thespian Inductions
- Gift Exchange & Evaluations

Thespian Troupe Officers – Examples

The **President** presides at all meetings, appoints all standing and special committees, and directs and supervises troupe activities.

The **Vice President** presides in the absence of the president and is responsible for the induction of new members.

The **Secretary** keeps the records of meetings and attends to troupe correspondence.

The **Treasurer** keeps the troupe's books and pays bills and may act as business manager of Thespian productions.

The **Clerk/Historian** keeps the point records of all activities: plays, production dates, casts, crews, and work accomplished as provided in the official point system. We recommend that the clerk also keep a scrapbook of news clippings, posters, programs, etc.

Other offices such as Publicity Chair, and TFL (Theatre for Life) Chair may be added at the troupe's discretion.

Share Your Ideas for Effective Leadership Roles for the Troupe:

Eight Steps to More Effective Meetings

With limited time to meet and often conflicting demands on members, it is essential that meeting time be put to good use. Take the following steps to ensure that members leave your meetings feeling their time was well spent.

1. Define the purpose of the meeting. Every meeting must have a purpose acceptable to its participants. If there is no real reason, don't hold the meeting! Sometimes the purpose is clearly stated; sometimes it's taken for granted. Do you want people to experience something? Learn something? Make decisions? Plan something? Consider various activities that will help accomplish your purpose, and structure your meeting to accomplish the purpose you have in mind.

2. Plan the agenda. Once you know your objective, write down an outline of the items to be handled during the meeting. List them in the order in which they are to be addressed, and indicate how long will be spent on each item. Also consider what method will be used for each item, such as brainstorming, buzz groups, cause and effect diagram, etc.

3. Consider your time limit. Times of meetings vary greatly. How much can be dealt with in the time available? Plan your agenda so that everything can be handled within the time allowed.

4. Plan for the people who will be involved. Consider who will be present at the meeting. Are they familiar with the business at hand? If not, how can you bring them up to speed? How motivated will they be to participate? Who will be leading the activities? Answering these questions will help determine the activities of the meeting.

5. Schedule the meeting in an appropriate setting. Plan an atmosphere that will be conducive to participation and productivity. Consider such things as size of room, arrangement of seating, lighting, acoustics, temperature, and equipment needed. For example, if your objective is to get small groups of people together to discuss an issue and come up with potential solutions, you wouldn't want to hold the meeting in the auditorium where small group discussions are awkward at best. Hold it instead in the library or cafeteria where groups can gather around a table.

6. Follow your plan. Work through the agenda items one at a time, being careful to stick to time limits and avoid getting off track. Be flexible enough to adjust your plan if truly needed, but don't allow one item to take over the meeting unless it's warranted.

7. Review decisions made. All agreements made during the meeting should be verified at the end of the meeting, such as tasks assigned, chairs appointed, committees formed, etc. Plan steps that need to be taken before the next meeting in order to advance projects undertaken.

8. Evaluate the meeting. Take a few minutes at the end of the meeting to evaluate how successful the meeting was. What went well? What could be improved upon for the next meeting? Focusing on the process will help all members have a better understanding of what a good meeting should be like, and help ensure that each meeting becomes more effective than the last.

From Leadership magazine, October, 1997

ARE YOU AN ACTIVE MEMBER?

**Are you an active member?
The kind who would be missed?
Or are you just contented
That your name is on the list?**

**Do you attend the meetings
And mingle with the flock?
Or do you stay at home
And criticize and knock?**

**Do you take an active part
To help the work along?
Or are you satisfied to be
The kind who just belongs?**

**There's quite a program schedule
That means success, if done;
And it can be accomplished with
The help of everyone.**

**So attend the meetings, Pronto!
And help with hand and heart.
Don't be just a member,
But take an active part.**

**Think this over, member;
Are we right or wrong?
Are you an active member,
Or do you just belong?**

Fundraising Ideas:

Community Service Ideas:

Many troupes actively support important causes in their communities. Some examples:

One troupe staged a drunk-driving accident with the rescue squad and police and fire department for Prom Promise week—they also had the Grim Reaper visit during lunch. Other troupes report putting their acting skills to use serving as “victims” for emergency medical service disaster drills.

Troupes do volunteer work for local theatres; a Junior Thespian troupe in Florida recently helped rebuild their community’s professional theatre after a hurricane.

Many troupes use some of their funds to help lower-income students attend theatre productions and other cultural events. Others host holiday parties for disadvantaged or physically challenged children, or the elderly.

A number of troupes offer theatre workshops for other student groups in their communities.

Productions themselves can serve the community. Troupes tour productions dealing with issues such as AIDS, safety, and drug and alcohol abuse. Still others donate proceeds from a performance to a local charity.

Technical theatre skills can be a valuable community service as well. Troupes report providing services for their local arts festivals, the Chamber of Commerce follies, variety show fundraisers for community charities, and to assist other school organizations like the PTA with assembly activities.

Educational activities

Arrange with the local college or university and/or community or professional theatre to attend a final dress rehearsal and meet-the-cast session. Many groups are willing to extend this service free of charge.

Offer lectures and discussions related to your current productions. Many schools organize theatre-related field trips, both locally and to national theatre centers like New York City or Los Angeles.

Arrange for interested students to serve short internships, to usher, or otherwise assist at local middle school, professional, and community theatres. Many troupes will join with others in their area to offer a summer theatre camp or leadership retreat for Thespians.

Touring and outreach programs

Some troupes have developed a talent corps on which they maintain an index file to supply various types of talent—on call—to community organizations. The officers easily call upon the talents of all members of the troupe when entertainment is requested. Skits and readings must be kept ready to avoid a last-minute scramble for an act. A touring group can be a great community service or source of extra funds, and students will find having an act ready for immediate use a valuable experience.

Troupes have toured children's theatre productions, readers theatre performance groups, storytellers, promotional excerpts of productions, an improvisation group which focuses on teen-related themes, one-act plays, puppet shows (about any number of issues and themes), and a myriad of other performances to a vast array of sites, including local arts festivals, other high schools, middle schools, elementary schools, state prisons, public libraries, malls, homeless shelters, senior citizen homes, hospitals, and museum open houses.

Fieldtrip Ideas:

Brief membership induction ceremony

There are several ceremonies available on the EdTA website.
Check it out at www.edta.org

This brief ceremony is the suggested minimum for the induction of new members.

Before the ceremony:

1. Notify the students (in writing) of their eligibility and of the plans for the induction ceremony.
“Congratulations and welcome to the Society, and remember our motto which comes from Alexander Pope’s ‘Essay on Man’: ‘Act well your part; there all the honor lies.’”

2. Collect the dues from the students.

A. Introduce the proceedings with a short history of the organization.

“It is my pleasure to welcome you here to share in the induction of ____ new members into _____ School’s (or arts program name) Troupe No. ____ of the International Thespian Society. Through their work in theatre, the candidates have earned the right to become members of the Thespian Society.

“The Society was established in 1929. The organization is named for Thespis, the ancient Greek who, according to legend, stepped out from the chorus and became the first actor. The Society’s guiding principle is a dedication to excellence in educational theatre. The International Thespian Society honors those students who do theatre well.”

B. Read the accomplishments of each student and hand each student the membership card, a certificate, and if desired, a Thespian pin. (Thespian pins do not come with the membership, but can be ordered from the Thespian Society home office and presented at this time.)

If time and circumstances allow:

C. Review the season.

D. Have the new members stand and say the pledge.

“I now ask all new members of Thespian Troupe No. ____ to stand and say the pledge with me (or “repeat after me.”).

“I promise to uphold / the aims and ideals of the International Thespian Society. /
I am a student of theatre and excellence is my ideal. /
I promise to perform my part as well as I can; /
to accept praise and criticism with grace; /
to cooperate with my fellow Thespians /
and work for the good of the troupe; /
and to share my love of theatre.

(If time does not permit the recitation of the pledge at the induction of the new members, that should be done at the first troupe meeting after the induction.)

E. If the induction of the members is part of an awards ceremony, conferring letters, stars, bars, and Best Thespian awards can follow.

F. If the officers for the coming year have been elected, an introduction of the new officers may take place at this time

Induction Ideas

Thespian Leadership Opportunities

Chapter and international leadership

In addition to the leadership opportunities afforded to Thespian students through their responsibilities with their troupe, dedicated Thespians may seek office in the International Thespian Society at the chapter and international national levels.

Chapter student officers (TALENT facilitators)

The Illinois Student Board is selected by the Chapter Director from recommendations supplied by current TALENT facilitators and Troupe Directors as well as from application of interested students. In order to serve on the Illinois Student Board you must attend TALENT.

International Thespian Officers

Six students are elected to serve as International Thespian Officers (ITO) each year, representing each of the membership regions established by the EdTA governing board. ITO candidates must be a chapter or international national officer during the time they wish to serve on the ITO.

They must attend the annual International Thespian Festival, where they run for office, and they must accept Festival responsibilities in the year following their election. For more information about running for the ITO, contact the education director at the EdTA home office.

Promoting your program

There are many ways to publicize the theatre activities at your school. Some ideas from our members:

- Send two-for-one coupons for tickets to a community mailing list (check with your local chamber of commerce).
- Perform improvisations or short plays during school lunch periods.
- Have “feeder schools” participate in regular productions and talent shows.
- Perform excerpts of productions for students in the grade about to enter your program, to recruit for next year’s classes and productions.
- Occasionally cast school faculty or administrators in your productions, where appropriate.
- Bus students in from other schools to see shows.
- Hold special open dress rehearsals for other student or community groups.
- Start a mentor program, pairing a high school theatre student with an interested middle school student.

- Hold a playwriting contest for elementary or middle school students, and have winning scripts directed and produced by the high school Thespian troupe.
- March in your community parades.
- Perform at local community festivals.
- Research opportunities to appear on local or public access television programs in order to promote your troupe's activities.
- Send press releases to local papers and public service announcements to local radio stations.

Other ideas:

GIFT EXCHANGE

People can grow and develop in their potentials only when there is self-understanding. People can help one another in acquisition of self-understanding.

Keep these “gifts” from your group members. When times get tough, look at these again. We need to be good to ourselves.

TALENTed People
To Stay In Touch With.....

RESOURCES

Websites:

www.illinoisthespians.org

<http://schooltheatre.org>

www.illinoistheatrefest.org

<http://wilderdom.com/games/InitiativeGames.html>

Books:

Newstrom, John & Scannell, Edward. **The Big Book of Team Building Games**. New York: McGraw-Hill, 1998. Print.

Jesse, Anita. **The Playing is The Thing**. Burbank, CA: Wolf Creek Press, 1996. Print.

Shurtleff, Michael. **Audition**. New York: Walker Publishing Company, Inc., 1978. Print.

Raoul, Bill. **Stock Scenery Construction Handbook**. Louisville, KY: Broadway Press, 1999. Print.

Kidd, Mary T. **Stage Costume**. Cincinnati, OH: Betterway Books, 1996. Print.

Always remember....



Act Well Your Part!