



Cover Art designed by JIS student Chae Yun Ahn, Grade 12



**Jakarta International School cordially welcomes  
participants and supporters from**

International School of Bangkok  
International School of Kuala Lumpur  
International School of Manila  
Singapore American School  
Taipei American School

**To the 32<sup>nd</sup> Annual IASAS Cultural Convention  
– Art, Dance, Drama  
March 6-8, 2014**

**Visit the IASAS website: <http://www.iasas.asia>**

**Visit the JIS website: <http://www.jisedu.or.id>**

**Visit the JIS IASAS Cultural Convention website:  
<http://iasas.jisedu.or.id/culcon>**

## **Selamat Datang di IASAS Cultural Convention!**

Dear IASAS Art, Dance and Drama delegates,  
advisors and visitors,

A warm and sincere welcome to the Jakarta International School campus as our esteemed guests for what promises to be a rewarding and memorable IASAS Art, Dance and Drama Convention. The visual and performing arts of Art, Dance and Drama have enjoyed tremendous interest and support throughout our IASAS league for many years now and this year is no exception.



We have spent many months planning and crafting an event that is worthy of the effort and commitment that our performers will bring to it. Our entire campus has thrown itself behind the event and we look forward to marveling at the talent on display, whilst also building new friendships and connections in the process.

As with all IASAS events, the success of this event will emanate not only from the quality of the individual performances that we will see, but also from the energy, support and spirit of the collective group. I encourage you to celebrate the Visual and Performing Arts in true IASAS spirit – one of collaboration, friendship and mutual respect.

We stand at the ready to serve your needs, so please don't hesitate to ask for anything you need. I wish you all a wonderful viewing, performing and learning experience and hope you embrace the opportunity to build new friendships.

Steve Clark  
High School Principal  
Jakarta International School

### Important Contacts & People to Know

<b>JIS Head of School:</b>	Mr. Tim Carr – H module, Ground Floor
<b>JIS HS Principal:</b>	Mr. Steve Clark – HS Office
Convention Director / Activities Coordinator	Ms. Rachel Nolan - HS Office <i>Mobile no: +62 (0)816 883 900</i>
Dance Site Director	Mr. Michael Cali
Tech Director	Mr. Kurt Kaler
Art Site Director	Mr. David White
Activities Secretary	Ibu Krista Utomo – HS Office
JIS Security	(021) 769 2555 ext 77700
JIS Nurse	(021) 769 2555, ext 44444
Pondok Indah Hospital	(021) 769 6001
International SOS – Medical Emergencies	(021) 750 6001
International SOS – Cipete Clinic	(021) 750 5980
Taxis - Blue Bird/Pusaka	(021) 7917 1234 or 794 1234
Silver Bird Executive taxi	(021) 7981234
JIS Transport Office <i>They can book taxis for you</i>	(021) 769 2555 ext 10844

## **How to dial phone numbers within Jakarta**

*When dialing an Indonesian cell phone from another Indonesian cell phone, the number will begin with 08. No need for a prefix.*

*When dialing an Indonesian cell phone from an overseas cell phone, add +62, then remove the 0 from the Indonesian cell phone number.*

*When dialing a Jakarta landline from an Indonesian cell phone, dial 021 before the main number.*

*When dialing a Jakarta landline from another Jakarta landline, just dial the number without any prefixes.*

### **Hotel Kristal**

Jl Terogong Raya,  
Cilandak Barat

Phone : (+62) (21) 7507050

Fax : (+62) (21) 7507110

[www.hotelkristal.com](http://www.hotelkristal.com)

[info@hotelkristal.com](mailto:info@hotelkristal.com)

## **Arrival & Departure times**

### **Arrival: Wednesday 5<sup>th</sup> March**

<b><u>School</u></b>	<b><u>Flight</u></b>	<b><u>Pickup time</u></b>
ISB	TG 433 @ 11.55am	From 11.55am
ISM	PR 539 @ 12.10pm	From 12.10pm
TAS	BR 237 @ 1.10pm	From 1.10pm
SAS	GA 829 @ 1.15pm	From 1.15pm
ISKL	MH 721 @ 2.55pm	From 2.55pm

### **Departure: Sunday 9<sup>th</sup> March**

<b><u>School</u></b>	<b><u>Flight</u></b>	<b><u>Meet at JIS</u></b>	<b><u>Depart JIS</u></b>
SAS	GA 828 @ 11.30am	8.10am	8.30am
ISB	TG 434 @ 1.05pm	9.45am	10.00am
ISM	PR 540 @ 1.50pm	10.30am	10.50am
TAS	BR 238 @ 2.20pm	11.00am	11.15am
ISKL	MH 720 @ 3.45pm	12.30pm	12.45pm

## **General Information**

### **Internet Access**

Network Name: @JIS

Username: iasas

Password: iasas2014

If you need assistance setting this up, please visit the IT Help Desk in the cafeteria.

### **Security**

All participants, coaches and AICs will be issued with a JIS IASAS ID upon arrival. This must be presented to the security guards when entering and leaving campus each day. Please look after these ID cards and return them when boarding the buses at JIS on the day of departure. Please notify one of the Convention Directors if you lose or misplace your card as soon as possible.

JIS is monitored by CCTV, 24 hours a day, including inside classrooms. Please keep this in mind when choosing where to change your clothes!

Rooms will not be locked during the day; please do not leave valuables unattended.

### **IASAS t-shirts**

IASAS t-shirts will be on sale for Rp100,000 in the Booster Hut. Priority purchases go to CulCon participants on the first day, then the rest of the shirts are put on sale to the JIS community.

### **Money Changer**

If needed, you may change US Dollars into Indonesian Rupiah at Panin Bank on campus, between 8.30am-1.30pm, Monday-Friday only.

*Please note:* If changing money at Panin Bank, they can only accept clean and unmarked USD100 bank notes as follows:

- 2006 and above for all H & K series for \$100
- The money should not be bent or folded in any way
- The money should be clean and in good condition



### **Airport Departure Tax**

Make sure you keep Rp150,000 for your airport departure tax at the end of your trip. This is paid directly at the check-in counter.

### **Water**

Water fountains are located around campus, and water dispensers will be provided in the main convention areas. As it is an IASAS policy, please use your own water bottles to help the environment (you may purchase an IASAS water bottle from the Booster Hut or Hospitality Table if you don't have one with you). Don't drink the tap water in Jakarta.

### **Medical Incidents**

In the case of injury or illness, either during the competition or out of hours, please notify the Convention Director or the school directly.

Injured participants should not leave campus for medical care without first consulting the Convention Director.

In case of an injury or illness off campus resulting in the need of assistance, students should call JIS (if it is during the school day) to talk to one of the convention officials. If it is after school hours, they should contact their host families and one of the convention officials listed in the program.

### **Attendance and Curfew times**

JIS is a closed campus. Students will be expected to remain on campus all day as indicated in the IASAS schedule, and are expected to attend all mandated events.

Curfew is 9pm every day, including Saturday. All students are required to be at home with their host family by that time. Coaches will make curfew calls to check everyone is at home, and there are disciplinary consequences for anyone not meeting this curfew. Team dinners are not permitted under IASAS rules.

## **Convention Definitions**

### **Cultural Convention**

Conducted annually, the goal of each convention is to nurture students' talents, skills, and self-confidence in specific areas of expertise as well as to develop their interests and appreciation for other aspects of the arts and public speaking. IASAS assumes this mission with the dual goals of meeting the needs of our Fine and Performing Arts students and providing our IASAS schools with forums within which to promote the arts as lifelong interests for all students. Art, Dance and Drama are non-competitive IASAS events.

### **Art**

IASAS Art represents an opportunity for the students and teachers to share ideas and celebrate the creative and cultural diversity of our schools and the individuals who are part of them. The convention provides an opportunity to share art programs, support each other and to explore the artistic elements of the host country.



### **Dance**



Each school will present a 16-20 minute originally choreographed dance. Dancers choose a theme, choreography movement, select music, design costumes set and lighting and of course, rehearse. It is the goal of each dance team to establish a rapport with their audience such that whatever they dance, if they dance it well, the audience will recognize the quality of their work. Dancers engage in a critique session following the performances designed to draw out both details of the performance and the process. Additionally dancers engage in a number of workshops often featuring elements of traditional dance forms associated with the culture of the host country.

### **Drama**

Each school presents a one act play or a cutting from a full-length play not to exceed 45 minutes. The play may be serious or humorous, but it can not be a musical.



Because of the demands of the theater facilities created by the twelve



drama and dance performances, each school is encouraged to minimize set, props and technical effects. The result is simple sets, and often very creative use of props and lighting. As a result, IASAS Cultural Convention drama performances place an emphasis on the acting skill of the performers.

As in the dance section, actors are given the opportunity to critique and participate in a variety of workshops.

### **Audience Guidelines**

Below are some guidelines which audience members should keep in mind:

All delegates are expected to attend the Opening and Closing Ceremonies, the Art Opening, and all performances where there are not conflicts with their own performance preparation. This will enhance, honor and expand the appreciation of the Art, Dance and Drama disciplines.

- Switch off all mobile phones and other electronic devices.
- Photography is not permitted during the performances, other than by the official Convention photographer, so as not to distract the performers. Filming on mobile phones, iPads etc is not permitted for the same reason. **Please** do not use your phone in the theater at all, even in silent mode. The light distracts others in the audience as well as the performers.
- Entering during performances is not permitted. You must wait until the break between performances. Please cooperate with the ushers and student volunteers on this matter.
- Be appreciative and polite as an audience. Refrain from inappropriate cheering, whooping, whistling, heckling or name-calling. If you are suspected of doing this you will be asked to leave the performance.
- Strictly no food or drinks are allowed inside the Fine Arts Theater or Little Theater. Only water may be taken into the HS Gym. Respect any requests about food and drink pertaining to other venues as requested by the convention leaders.
- Please sit with your school in the designated rows in the FAT. Do not put your feet on the seats.
- Please take time to be still and appreciate the student art works on display during the Convention.

## **Venues**

Please remember that all the venues being used are learning spaces, classrooms or meeting facilities. All facilities must be treated with respect, and all furniture should be put back the way it was found at the end of the convention.

## **Program Information & Schedules**

### **Collaborative Workshops**

To conclude the IASAS experience Art, Drama, and Dance delegates will divide into large mixed groups and rotate through three workshops: Light Painting Portraits, Feel the Rhythm, and Character Beyond Me. The purpose of each workshop is not evaluative, but rather a time to share, create, and laugh.

**Light Painting Portraits:** Art delegates will lead a unique photo shoot in the dark using specialized lighting equipment to create unique single and group portraits of the dance and drama delegates. Those dance and drama delegates may wear performance costumes and bring any props they wish to include.

**Feel the Rhythm:** This workshop, taught by Gabriel Croom and Phillip Turner, will explore rhythm and movement for artists with limited dance training.

**Character Beyond Me:** Mark Hill will lead the workshop, focusing on physical characterization.

### **Workshop Design**

There will be two 45 minute sessions as follows:

#### **Light Painting Portraits**

Venue: Wantilan 3

Students: 67 Delegates (1/2 Art + 1/2 Dance + 1/2 Drama)

#### **Feel the Rhythm**

Venue: HS Gym

Students: 34 Delegates (1/4 Art + 1/2 Drama)

#### **Character Beyond Me**

Venue: Little Theater

Students: 33 Delegates (1/4 Art + 1/2 Dance)

## **SCHEDULE OF COACHES MEETINGS AND ADDITIONAL EVENTS**

### **Coaches/AIC Hospitality Room & Transport**

The hospitality room is located in MPR 1, off the Amphitheatre in the G (Science) module, where you can enjoy lunch, drinks and snacks generously provided by the Parents Booster Club.

A bus between the Kristal hotel and JIS is available as outlined on the following pages. The bus will depart from the front Terogong carpark at JIS, and in front of the lobby at your hotel. Please be on time for these services.

### **Wednesday 5<sup>th</sup> March**

**On arrival:** Team Photos (taken in travel uniforms)

Brief welcome and orientation for students. Coaches/AICs may leave students at JIS and check into the Kristal Hotel if there is time. Logistical information will be repeated at the coaches' dinner that evening.

**6.00-7.30pm:** Coaches Dinner & Meetings - MPR  
Introduction to JIS team, including Technical Director

**6.15pm:** Tech delegates' introduction to our FAT and equipment with the Convention's Technical Director. 30 minutes.

**6.45-7.15pm:** SAS drama lights – FAT

**7.30pm:** Shuttle bus to the Kristal Hotel.

## **Thursday 6<sup>th</sup> March**

**6.45am: Bus departs from the Kristal to JIS.** Anyone wishing to arrive at JIS earlier or later may walk using the designated footpath between the hotel and school.

**7.30am:** Opening Ceremony, FAT

*Food is available throughout the day on campus.*

***Art delegates** should purchase snacks and drinks to take on the Photo Walk on Friday. Food outlets will not be open on campus before they leave early on Friday morning.*

**6-8pm:** Optional coaches gathering at the Kristal's Satu Lagi bar (at individual's expense)

**8.15pm:** Hosts collect students from in front of the FAT.  
Shuttle bus to the Kristal Hotel for coaches.

## **Friday 7<sup>th</sup> March**

**6.45am:** Bus departs from the Kristal to JIS.

***Art delegates** to arrive at JIS no later than 7.15am for a prompt 7.30am departure for the Photo Walk.*

**8.15pm:** Hosts collect students from in front of the FAT  
Shuttle bus to the Kristal hotel for coaches.

## **Saturday 8<sup>th</sup> March**

**3.30-5.00pm:** Art, Dance, Drama coaches meeting chaired by next year's hosts SAS. **Venue:** HS Conference Room (HS Office)

**6.15-7.30pm:** Banquet and Closing Ceremony, MPR 1-3

**7.30-7.45pm:** Hosts collect students from in front of the FAT.

**7.45pm:** Shuttle bus to the Kristal Hotel for coaches.

## Schedule

*Note this is the schedule for the workshops, dance and drama critique sessions, and performances only. See the complete program schedule for details of tech, lighting and prep times, dressing room availability, and art critique times.*

### **Thursday 6<sup>th</sup> March**

<b>Time</b>	<b>Event</b>	<b>Venue</b>
7.30-7.55am	Opening Ceremony	FAT
8.00-9.15am	Drama Workshop 1A	Little Theater
8.00-9.15am	Drama Workshop 1B	MS Drama Room
9.35-10.50am	Dance Workshop 1	HS Gym
12.00-4.00pm	Art Workshop	Wantilan 3
12.20pm	FAT Opens	
12.35-12.55pm	<b>JIS Dance Performance</b>	FAT
1.10-1.55pm	<b>SAS Drama Performance</b>	FAT
2.10-2.30pm	<b>ISM Dance Performance</b>	FAT
2.45-4.00pm	Drama Workshop 2A	Little Theater
2.45-4.00pm	Drama Workshop 2B	MS Drama Room
4.00-4.30pm	Art Workshop introduction	MPR 2&3
4.15-5.30pm	Dance Workshop 2	HS Gym
5.30-6.30pm	<b>Art Exhibition Opening</b>	H Module Foyer & FAT Lobby
6.30pm	FAT Opens	
6.45-7.30pm	<b>ISKL Drama Performance</b>	FAT
7.45-8.05pm	<b>ISB Dance Performance</b>	FAT
8.15pm	<i>Hosts collect students in front of FAT</i>	

## Friday 7<sup>th</sup> March

Time	Event	Venue
7.30am-12.00pm	Art Photo Walk	Be at JIS by 7.15am
7.30-7.45am	Drama Energizer	Little Theater
7.30-7.45am	Dance Energizer	HS Gym
7.45-8.15am	SAS Drama Critique	Little Theater
7.45-8.15am	JIS Dance Critique	HS Gym
8.15-8.45am	ISKL Drama Critique	Little Theater
8.15-8.45am	ISM Dance Critique	HS Gym
8.45-9.15am	ISB Dance Critique	HS Gym
10.20-11.35am	Drama Workshop 3A	Little Theater
10.20-11.35am	Drama Workshop 3B	MS Drama Room
10.40-11.40am	Dance Workshop 3	HS Gym
12.45-1.15pm	Tech Workshop	FAT
1.25pm	FAT Opens	
1.30-3.30pm	Art Workshop 2 (ISM, SAS, ISB)	MPR 2&3
1.30-3.30pm	Art Workshop 3 (JIS, TAS, ISKL)	Amphitheater
1.40-2.25pm	<b>ISB Drama Performance</b>	FAT
2.40-3.00pm	<b>ISKL Dance Performance</b>	FAT
3.30-4.45pm	Dance Workshop 4	HS Gym
4.00-6.00pm	Art Workshop 2 (JIS, TAS, ISKL)	Amphitheater
4.00-6.00pm	Art Workshop 3 (ISM, SAS, ISB)	MPR 2&3
4.30-5.30pm	Drama Workshop 4A	Little Theater
4.30-5.30pm	Drama Workshop 4B	MS Drama Room
6.25pm	FAT Opens	
6.40-7.25pm	<b>ISM Drama Performance</b>	FAT
7.40-8.00pm	<b>TAS Dance Performance</b>	FAT
8.15pm	<i>Hosts collect students in front of FAT</i>	



## Saturday 8<sup>th</sup> March

Time	Event	Venue
7.30-8.45am	Tech Workshop	FAT
8.00-8.30am	ISB Drama Critique	Little Theater
8.00-8.30am	ISKL Dance Critique	MS Drama Room
8.30-9.00am	ISM Drama Critique	Little Theater
8.30-9.00am	TAS Dance Critique	MS Drama Room
9.00-10.15am	Drama Workshop 5A	Little Theater
9.00-10.15am	Drama Workshop 5B	MS Drama Room
10.40-11.55am	Dance Workshop 5	HS Gym
12.45pm	FAT Opens	
1.00-1.45pm	<b>TAS Drama Performance</b>	FAT
2.00-2.20pm	<b>SAS Dance Performance</b>	FAT
2.35-3.20pm	<b>JIS Drama Performance</b>	FAT
3.30-5.00pm	Collaborative Workshop	Wantilan 3, HS Gym, Little Theater
5.00-5.30pm	TAS Drama Critique	Little Theater
5.00-5.30pm	SAS Dance Critique	HS Strings Room
5.30-6.00pm	JIS Drama Critique	Little Theater
6.15-7.30pm	Dinner & Closing Ceremony MPR	
7.45pm	<i>Hosts collect students from in front of the FAT</i>	

## **Spirit of IASAS Award**

The Interscholastic Association of Southeast Asian Schools is an exemplary and prestigious organization. What makes our tournaments and conventions special is the quality of character of the students, coaches, organizers and spectators involved in these events. The Spirit of IASAS Award is awarded to a member of the IASAS Community (individual or team) that exhibits outstanding teamwork, courage, spirit or a selfless act during an IASAS Convention.

Any participant in the event can nominate any other participant or participants in the event for Spirit of IASAS recognition. Nominators should complete a Nomination Ballot which can be found in the FAT Lobby, and deposit it into the Spirit of IASAS Ballot Box in the same place. Ballots can also be submitted directly to the Convention Director or before 12pm on Saturday.

### **Voting Procedure**

All ballots will be read by a committee of AIC's from each school on Saturday. Any Activities Directors or school administrators in attendance at the convention will also be invited to sit in on this process. The committee members will read each ballot and vote based on the Spirit of IASAS criteria. The Convention Director will decide upon which nominations to present at the Awards Ceremony based upon the votes of the committee members and the input of the Site Directors.



## **2014 Participants - Jakarta International School**

<b>Name</b>	<b>Grade</b>	<b>Specialty</b>
Christy Tan	12	Art
Ana DesMarais	10	Art
Hatoun Ibrahim	11	Art
Yoojin Kim	11	Art
Roel Walravens	10	Art
Katharine Anderson	10	Dance
Kayla Brasali	11	Dance
Lois Caldwell	12	Dance
Celine Chai	10	Dance
Arisa Inagaki	9	Dance
Jinuk Lee	12	Dance
Hina Nagai	11	Dance
Cindy Rose Parris	9	Dance
Jessica Skinner	10	Dance
Mtari Soerono	10	Dance
Brenda Tinnemeyer	11	Dance
Nadira Zahiruddin	11	Dance
Angelo Ngkaion	12	Drama
Isabella Wiemers	12	Drama
Shin Hyung Elizabeth Kang	12	Drama
Stacey Japhta	12	Drama
Caleb Fryer	10	Drama
Marcia Wudy	11	Drama
Julia Fernandez	9	Drama
Ceria Kurtz	11	Drama
Lisa Knardal	11	Drama
Nathan Potter	11	Drama
Joanna Holmgren	11	Drama
Jad Rehani	11	Drama
Seayeon Park	11	Tech
Isabel Kenney	11	Tech

### **Coaches**

Art – Queen-ie Allinson

Dance – Lynda Halabi & Michael Cali

Drama – Tom Bartlett



## **2014 Participants - International School of Bangkok**

<b>Name</b>	<b>Grade</b>	<b>Specialty</b>
Elena Alexander	11	Art
Tanyanote Kaewbaidhoon	11	Art
Natnaree Ruethaivanich	12	Art
Kitipapa (Ciel) Sriprasert	11	Art
Ryo Tatsumi	12	Art
Libby Bunker	10	Dance
Wissuta Duangsri	10	Dance
Nicharee Khawsam-ang	9	Dance
Suthawadee Khawsam-ang	12	Dance
Emi Oda	12	Dance
Janja Rattanajan	12	Dance
Ellen Sypolt	10	Dance
Kanokporn Vorapharuek	11	Dance
Olivia Arnold *	12	Drama
Rigel Blatt	10	Drama
Victoria Cole	12	Drama
Robert Curtis	12	Drama
Benya Kraus	12	Drama
Anjali Menon	12	Drama
Pornpavis O-Charoenrat	12	Drama
Abigail Spira	10	Drama
Alex Roberts	12	Tech
Sara Kelly	12	Tech

\* 4 year delegate

### **Coaches**

Art – Helen Lambie-Jones

Dance – Jaleea Price

Drama – Gareth Huxtable

AIC – Joni Arnold



## **2014 Participants – International School of Kuala Lumpur**

<b>Name</b>	<b>Grade</b>	<b>Specialty</b>
Riana Barrow	11	Art
Hyeon- A Kim	11	Art
Shreya Mittal	11	Art
Rionna Muniandy	11	Art
Amalie Skriver	11	Art
Anne Chua	11	Dance
Kathleen Escobar	9	Dance
Alexandra Flynn	9	Dance
Emilie Indreberg	11	Dance
Lauren McNamara	12	Dance
You Jin Reo	11	Dance
Anouk Schaedler *	12	Dance
Cheyenne Tang	9	Dance
Stephanie Vesel	9	Dance
Julio Bradley	10	Drama
Andrew Fernandez	11	Drama
Nina Khadijah Ahmad Fuad	11	Drama
Sharifah Selena Putri Jamalullail	11	Drama
Madeleine Lefevre	12	Drama
Ashley Irene Lobao	10	Drama
Ibrahim Tahoun	11	Drama
Rachel Hutchinson	11	Tech
Yukana Watabe	10	Tech

\* 4 year delegate

### **Coaches**

Art – Ian Davidson

Dance – Karen Palko

Drama – Timothy Howe

AIC – Rob Hutterd

Additional support - Md. Fadzil Md. Saad



## **2014 Participants - International School of Manila**

<b>Name</b>	<b>Grade</b>	<b>Specialty</b>
Czar Abdurrahman	11	Art
John Cragun	11	Art
Danielle Limcaoco	11	Art
So Hyeon Park	11	Art
Bea Pazcoguin	11	Art
Michelle Elizalde	10	Dance
Danica Hooper	10	Dance
Maria Bianca Jimenez	12	Dance
Misaki Kato	9	Dance
Sayoko Kato	12	Dance
Ye Jin Kim *	12	Dance
Liana Samson	10	Dance
Miguel Ignatio Tambunting	12	Dance
Samuel Chapman	12	Drama
Arianna Cu	10	Drama
Antonio Evangelista	11	Drama
Harry Gaskin	12	Drama
Husan Mannapbekov	12	Drama
Marie Chantal Marauta	11	Drama
Dominique Purdue	12	Drama
Mary Michelle Rabaya	12	Drama
Jose Antonio Delgado	10	Tech
Myles Rublee	10	Tech

\* 4 year delegate

### **Coaches**

Art – Mark Kucharski  
Dance – Maria Eleanor (Yek) Barlongay  
Drama – Marsha Hillman  
AIC – Stephanie Dodd





## **2014 Participants - Singapore American School**

<b>Name</b>	<b>Grade</b>	<b>Specialty</b>
Aksha Gang	12	Art
Tamsin Howard	12	Art
Amber Lo	12	Art
Kaitlyn Rassi	12	Art
Treat Swarstad	12	Art
Erika Angell	10	Dance
Jackie Benfield	12	Dance
Paris Cullen	12	Dance
Alex Koncki	12	Dance
Caton Lee	11	Dance
Winnie Lin	12	Dance
Fleur Oostwal	11	Dance
Kisara Thompson	11	Dance
Fiona Galey	11	Drama
Sid Iyer-Sequeira	11	Drama
Zelda Kimble	10	Drama
Sohrob Moslehi	11	Drama
Jimmy Shin	12	Drama
Justin Smith	11	Drama
Michal Tolk	12	Drama
Gabby Young	11	Drama
Lewis Walker	11	Tech
Vivian Wei	11	Tech

### **Coaches**

Art – Barbara Harvey

Dance – Tracy Nagesh

Drama – Tom Schulz

Tech – Paula Silverman

AIC – Mimi Molchan

Additional support – Barry Crooks, Mark Clemens, Kim Crien



## **2014 Participants - Taipei American School**

<b>Name</b>	<b>Grade</b>	<b>Specialty</b>
Amber Chen	12	Art
Tatiana Lim	12	Art
Chelsea Lin	12	Art
Julia Wang	12	Art
Lily Yang	12	Art
Andrew Cho	12	Dance
Kent Date	12	Dance
Christopher Han	12	Dance
Kyoko Harris	12	Dance
Leo Franco Soto	11	Dance
Justine Vaughan	12	Dance
Cherine Yang	12	Dance
Vivian Yao	12	Dance
Audrey Christensen	12	Drama
Janne Deng *	12	Drama
Benita Koh	12	Drama
Reese McMillan	9	Drama
Columbia Roy	10	Drama
Munir Syed	11	Drama
Zach Verne	10	Drama
Karl Young	11	Drama
Eric Peng	10	Tech
David Wang	10	Tech

\* 4 year delegate

### **Coaches**

Art – Michelle Kao

Dance – Deb Flemming

Drama – Cory Edwards

AIC – Kevin Held

Additional Support - Cheryl Lagerquist (dance); Jaami Franklin

## **Critique Session Guidelines**

### **IASAS Dance Critiques**

1. IASAS Dances are completed works and rarely will be re-worked or further developed.
2. Each group brings a variety of technical training and experience as well as a preference in genres and styles.
3. Each group brings a varied background in compositional skills and experience.
4. There are varying degrees of involvement in choreography by student dancers/choreographers and teachers/directors.
5. IASAS Dances will and should vary greatly in intent.
6. *Performance, Compositional and Technical elements, while linked to create an overall impression, can be discussed independently of each other.*

#### **Thus:**

1. Critical responses should be focused on the *growth and education of the student artists* rather than on the improvement and/or evaluation of the particular dance piece.
2. Critical responses should help the observers/responders better understand the artists' intent.
3. Critical responses should help the choreographers better understand how their work was interpreted, where there was clarity and where the intent and the interpretation differed.

#### **Finally:**

(quoted from Liz Lerman's *Toward a Process for Critical Response*)

1. "We creators need to be in a place where we can question our own work and be able to do that in a somewhat public environment. We also need to be able to hear positive comments that are NOT 'this is the greatest thing I have ever seen.'" Liz Lerman suggests that "since we all wait for that comment, we have a hard time hearing anything else."
2. The observer/responders should try to form their own opinions into a neutral question. Instead of saying "the first section was too long", he/she might ask "What were you trying to accomplish with that solo in the first section?"

#### **Process (as facilitated by the Guest Artists):**

**1. Step One: \* Affirmations** (regarding performance, technical elements, compositional elements...)

Observers/responders give positive feedback. Responders should strive to use descriptive words such as - surprising, challenging, evocative, compelling, delightful, unique, touching, poignant, interesting, engaging, shocking, etc. Where possible, responders should try to be specific, such as “In the middle section, that duet was powerful”, “When you were all on the floor and looking up, the contrast with the rest of the opening was surprising.” “The lines and formations were very clear and the dancers’ focus was obvious and effective.” “The lighting at the end created a very happy mood”. When a responder offers a comments such as “I really liked it... it was cool”, the facilitator will try to draw out more specifically what appealed to the responder.

## **2. Step Two: Artist as Questioner**

Choreographers/dancers ask the questions first and they should be specific questions. The facilitator will help the choreographers find their specific questions when the question is too general, such as “Tell me what you think” or “Did you get it?” The artists’ questions should be based on the information they want to receive from the observers. These questions should not be searching for a “right or wrong”, “yes or no”, but rather to get feedback. Through the answers to their questions, the choreographers can evaluate whether their intent in creating their dance and the responses to the dance have a connection. Choreographers cannot control what experiences, feelings and emotions that observers bring to their performance, thus responses will and should differ without being good or bad, right or wrong. It is not anticipated or expected that each group ask a set number of questions, but that the artists will develop a few of their own questions based on what they really seek in feedback from the observers/responders.

### **Examples of possible questions:**

- *What meaning did you find in the group section when we were all in blue robes?*
- *What relationship did you see or feel between the two dancers in black?*
- *In what section did you find the high point of our dance?*
- *What connection did you see between the choreography and the costume?*
- *What parts engaged you visually? (if the intent was visual interest or confusion, etc.)*
- *Or intellectually? (if the intent was to engage audiences in thought or perspective, etc.)*
- *Or emotionally? (if the intent was to cause some reaction – discomfort,*

*happiness, pain, etc.)*

- *What personal experiences were you reminded of during the solo (or middle section or fast part...?)*
- *Where did you find predictability? Where did you find surprise?*
- *Were you confused by the gestures in the opening or did they help you begin to anticipate what might follow?*

### **3. Step Three: Responders Ask The Questions**

The responders form their opinions into a neutral question. “For many people, forming a neutral question is not only difficult, but a seemingly ridiculous task if criticism is the point. (Liz Lerman)” However, this part of the process is not telling the choreographers/dancers how to improve the dance. Often telling artists how to ‘fix’ their piece is met with a defensive mechanism that prevents the choreographer from really hearing and understanding important feedback.

When the responders form their opinions into a neutral question, it can and often does **serve two purposes**. **First**, for the responder, it might clarify why the choreographers made certain creative choices. The responder can decide for themselves privately whether or not he/she would have made the same choices. **Secondly**, the neutral question suggests a point of confusion or perplexity on the part of the observer/responder. The choreographers can then privately decide whether they see this as a compositional or performance strength or weakness.

#### **Examples:**

- *Instead of...* “It was too repetitive.” *A neutral question may be* “Why did you have 8 solos in a row?”
- *Instead of...* “The movement was not very distinctive.” *A neutral question might be* “In creating movement, what technical styles and choices guided your choreography?”
- *Instead of...* “The costumes were distracting.” *A neutral question might be* “What image were you trying to create in the style or color of your costumes?”

**FORMAT (30 minutes)** - *Sitting together with the choreographers/dancers at the ‘front’ with the Guest Artist/facilitator...*

**5 minutes** – Step one – Affirmations\* (see above for descriptions)

**5 minutes** – Step two – Choreographers/dancers ask questions

**5 minutes** – Step three – Observers/responders ask questions

**5 minutes** – Guest Artists (Initial Verbal) Feedback

**5 minutes** – small group discussion might include the content of a theme, comparing and contrasting the process of choreographing and developing the piece with that of the other schools, extended discussion of something in the earlier critique, debriefing guest artist feedback, etc.

**5 minutes** - transitions to and from big/small groups, where Q&A and ensuing discussion need an extra minute or two

### **IASAS Drama Critique**

Every year we say it: A critique of 30 minutes just doesn't feel long enough to do justice to a performance that has taken several months and several brilliant minds to painstakingly piece together. Unfortunately, 30 minutes is all the IASAS schedule can accommodate so one of the greatest responsibilities you have as a Drama Delegate at IASAS Cultural Convention is to each critique session prepared to make constructive comments, ask probing questions and celebrate the successes of the group.

#### **Critique starting point- Apply the Acid Test!**

Whilst it is natural to make comparisons as a starting point, it may be more useful to discuss moments in a performance that provoke excitement, intrigue or curiosity. Peter Brook, one of the most influential theatre directors and innovators of the 20<sup>th</sup> and 21<sup>st</sup> centuries promotes this thinking in his book "The Empty Space":

*"I know of one acid test in the theatre. It is literally an acid test. When a performance is over, what remains? Fun can be forgotten, powerful emotion also disappears and good arguments lose their thread. When emotion and argument are harnessed to a wish from the audience to see more clearly into itself – then something in the mind burns. The event scorches on to the memory an outline, a taste, a trace, a smell – a picture. It is the play's central image that remains, its silhouette, and if the elements are highly blended this silhouette will be its meaning, this shape will be the essence of what it has to say. When years later I think of a striking theatrical experience I find a kernel engraved on my memory: two tramps under a tree, an old woman dragging a cart, a sergeant dancing, three people on a sofa in hell – or occasionally a trace deeper than any imagery."*



If you use acid moments as a starting point for critiques, you seize the opportunity to examine the special conditions that created such a moment and therefore discover the root of others' creative genius. More importantly, you may discover new ways to inspire your own creativity!

### **Consider your “measures of success”**

In his book *“A Sense of Direction: Some Observations on the Art of Directing”* William Ball, another excellent 20<sup>th</sup> century director, makes the point that the “measure of success” for plays, performances and even rehearsals will naturally differ from group to group. What does your group and the audience need to say/ do/ feel in order for you to believe it was a great performance? Defining these “measures of success”, both as a group and as an individual, is important to helping you evaluate how well a performance has gone. Look at the *Questions To Consider* list and ask yourselves before you come to a critique:

- What were my group's “measures of success”?
- What were my personal “measures of success”?
- What might have been the “measures of success” for other groups?

Remember, it is also important to consider the differences between your perception of what was important and what the audience thought was significant.

### **Some ideas to guide your responses**

- The word “criticism” does not necessarily carry a negative meaning. It is certainly possible to have a totally positive critique. Director, performers and technical staff do not wish to be patronized, but it is important to always accentuate the positive and fire the creative spark rather than be the one extinguishing it.
- Both the large and the small make up a theatrical presentation and both are important but getting bogged down in details at the expense of deeper exploration is a waste of valuable critique time. We are here to discover new ideas not prove we are right about old ones.
- During or at the end of a critique, allow the opportunity for those on the receiving end to respond. Asking questions and allowing time for answers during the course of a critique is extremely valuable.
- Certain types of phrases should be avoided (“You should never ...;” “You must always ...;” “The rules for theater are ...”) whilst others

should be encouraged ( “It seemed to me that ...;” “If I were doing this piece ...;” “Have you thought of trying ...;” “Something bothered me at the point where...”).

***Come ready to be an active participant in the critique process and you will be rewarded with inspiration, insight and wisdom!***

## **IASAS Drama Critiques- Questions to Consider**

### **1. CHARACTERIZATION**

#### **Credibility**

- Is the character convincing and believable?
- Is the characterization true to theatrical condition?
- Is the acting spontaneous (illusion of the first time?)

#### **Oral Interpretation**

- Is the voice suitable for the character being portrayed?
- Does the voice convey emotion appropriate for the character?
- Does the interpretation convey appropriate response to the spoken line?

#### **Movement**

- Is the movement appropriate for the character?
- Does the movement define character?

#### **Emotion**

- Are the emotions appropriate for the character?
- Are the actors listening as the character and responding in character?
- Are the climaxes achieved?
- Is there proper balance between aesthetic distances and empathy?

#### **Projection**

- Do the actors project the character orally and visually?
- Do they communicate with economy and conviction?
- Do the actors acknowledge their audience (i.e.: wait for laughs, applause, share scenes with audience, offer a curtain call)?

### **2. ENSEMBLE WORK**

- Does the cast seem to work as one unit with no one stealing focus?
- Do the actors really listen to one another?
- Are the actors truly aware (observe) of each other?
- Are the actors supporting one another?
- Are the appropriate relationships established among the characters?

### **3. VOCAL TECHNIQUES**

- Can the actors be heard and understood?
- Does the projection seem natural?
- Is the enunciation natural?
- Does the voice have appropriate pitch level?
- Does the voice employ appropriate inflection?
- Do the actors extend the vocal energy to the end of the line?

### **4. PHYSICAL TECHNIQUE**

- Do the actors seem to be in control of their movements?
- Are their movements stiff and mechanical?
- Do the actors reveal character motivation through physical action?
- Are the movements and facial expressions natural and appropriate?
- Does the physical acting enhance the intent of the scene?
- Do the actors communicate economically with gestures?
- Does the physical movement fit the style of the play?
- Is the movement safe for the actor and for the other players on stage?

### **5. COMMUNICATION OF THEME**

- Do the actors clearly understand the theme and its various nuances?
- Is the theme of the play communicated clearly and cogently?
- Do the characters connect emotionally with the audience?
- Is the audience drawn into the characters and their dramatic situations?

### **6. TECHNICAL ACHIEVEMENT**

- Do the costumes, make-up, props, set, lighting, and sound complement and enhance the characters, period, mood, style, and theme of the play?
- Do all the areas mentioned above complement and enhance the aesthetics of the piece?
- Are all of the sound and lighting cues timed exactly?
- Do the actors work comfortably and naturally with props and set?
- Do actors work comfortably in costumes and make-up?
- Do the costume, make-up, props, set, lighting, and sound help to transport the audience to another reality?

### **Sincere Thanks**

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The IASAS girls – Mimi, Marsha, Kerri, & Megan	For the solidarity!

Please fill in the details below so you have them with you at all times.

Host Family Information for Students			
My host family's name:			
My host family's cell phone number:			
My coaches hotel phone number:		Hotel Kristal - (+62) (21) 7507050	
JIS Activities Coordinator's phone number:		Rachel Nolan – (+62) (0)816 883 900	
Pick up times and locations:			
<b><u>Thursday</u></b>	<b><u>Friday</u></b>	<b><u>Saturday</u></b>	<b><u>Sunday</u></b>