

THEATRE

HSPVA

Kinder High School for the
Performing and Visual Arts

TABLE OF CONTENTS

- 1. HSPVA Theatre Department Policies and Procedures**
 - A. Mission Statement
 - B. General Behavior
 - C. HISD Code of Student Conduct
 - D. HSPVA Theatre Department Code of Conduct
 - E. Grades
 - F. General Policy for Late or Missed Work
 - G. Attendance Policies: Class, Rehearsal, Crew, Performance
 - H. Participation in Outside Projects and Jobs
 - I. Theatre Department Protocol
 - J. Professionalism and Citizenship Grades
 - K. Classroom Stage Managers
 - L. Eligibility to Perform
 - M. Production Season, Casting, and Crew Assignments
 - N. Theatre Attendance
 - O. Re-Auditions
 - P. Preparing for Senior Year
 - Q. Relocating to Another Art Area Within HSPVA

- 2. Customs and Traditions of the HSPVA Theatre Department**
 - A. Regard for Student Leaders
 - B. Company Assignments
 - C. Strike
 - D. Actor/Crew/Audience Relationship
 - E. Backstage Protocol
 - F. Tools, Equipment, Props and Costumes
 - G. Properties

- 3. The International Thespian Society**

- 4. Duties of the Production Company**

- 5. Showcase Procedures**

- 6. Theatre Safety**

1. HSPVA THEATRE DEPARTMENT POLICIES AND PROCEDURES

The following policies and procedures are integral to a department that offers a complete and intensive training in theatre arts.

A. Mission Statement

The mission of the HSPVA theatre department is to give theatre arts students a diverse foundation of rigorous theatrical training while nurturing the artistic spirit which will ultimately allow students to thrive in competitive college auditions and professional world.

B. General Behavior

"Please take responsibility for the energy you bring into this space." - Dr. Jill Belte Taylor

Talent is a very small fraction of what it takes to be successful as a working artist. Talent must be supported with work ethic, compassion, integrity, humility, a sense of humor. Our personal integrities are reflected in our ability to give, to compromise and to be flexible according to the needs of the greater good. This means that students will represent our department in a professional manner by:

- Arriving on time. For performances, this means arriving 10 minutes early. For rehearsals and classes, this means that you are in place, script and pencil in hand, ready to work the minute rehearsal begins, and not just walking in the door, running to your locker or the restroom or standing outside in the hall eating a snack.
- Leaving every classroom/production space cleaner than when you found it.
- Keeping up with your own personal belongings. *
- Honoring and respecting each other's art in our department and in all other departments.
- Remaining humble, open and teachable while acting in integrity.
- Trusting that the theatre faculty will always strive to support you in every decision that they make.
- Remaining in a grateful and positive state of mind.

**Unsecured items often come up "stolen." Please know that the department is not responsible for theft or loss as a result of personal negligence. Keep up with your stuff!*

C. HISD Code of Student Conduct

All rules, regulations, and grading procedures established by the Houston Independent School District and the Texas Education Agency (TEA) are in effect at HSPVA.

D. HSPVA Theatre Department Code of Conduct

	Description of Offense	Possible Disciplinary Measures <i>(in no specific order)</i>
MINOR INFRACTIONS	<p>1st Time <u>Minor</u> Offenses:</p> <ul style="list-style-type: none"> • Failing to EMAIL the department by 8:00 a.m. on the day of an <i>unplanned</i> absence • Unexcused Tardy to Class (<i>This includes being late for count-off after lunch because you are still eating your lunch.</i>) • Eating in a Theatre Space • Disrespecting a theatre space (<i>such as leaving trash or personal items behind, etc.</i>) • Leaving class without faculty or stage manager permission • Cell Phone Usage/Texting without permission • Sleeping in class • Failure to dress in appropriate attire for class participation • Horseplay that is disruptive or unsafe • Lack of focus in class (i.e. talking, drawing, internet surfing, etc.) • Disrupting announcements and count-off. 	<ul style="list-style-type: none"> • Student-Teacher Conference • Verbal Warning (No Action) • Reduced Grade/Loss of Points • Parent Contact • Detention (1 Day) • Technology collected and turned in to main office • Zero on Performance Attendance Grade • Loss of Thespian Hours (at the discretion of the faculty.)
MODERATE INFRACTIONS	<p>Repeated Minor Offenses:</p> <ul style="list-style-type: none"> • Excessive Unexcused Tardies (3 or more) • Truancy (leaving department without permission) • Unsafe behavior • Being in an unapproved space without permission (i.e. dressing rooms, light booth, furniture storage, etc.) • Failure to notify department by <u>Request for Absence</u> for a <i>planned</i> absence • Disrupting a rehearsal • Inappropriate behavior off campus that may be viewed as detrimental to the department, the school or the district (<i>i.e. derogatory messages posted on social media, etc.</i>) • Inappropriate social behavior (<i>i.e. gossiping, creating social "cliques" that create divisions within the department, any behavior that creates an "unsafe" environment for the young artist, etc.</i>) • Horseplay that is disruptive or unsafe 	<ul style="list-style-type: none"> • Student-Teacher Conference • Parent Contact • Detention (Multiple Days) • Reduced Grade/Loss of Points • Community Service Hours • Loss of Thespian Hours (at the discretion of the faculty.) • Loss of Participation in Department Events

MAJOR INFRACTIONS	<p>Repeat Offenses (of any level):</p> <ul style="list-style-type: none"> • Disrupting a performance (<i>disrupting the artistic process in ANY manner, i.e. Talking or texting during productions or rehearsals, walking in late to a student performance, leaving the theatre in the middle of a performance, and any other behavior that may be considered impolite and disrespectful.</i>) • Disrespectful behavior towards faculty or fellow artists/students (<i>including disrespectful body language, rude dialogue, inappropriate tone or attitude, etc.</i>) • Truancy (leaving campus without consent from parent) • Not attending a REQUIRED dept. show • Missing an entrance during a performance • Excessive unexcused absences • Defacing school property • Theft • Threatening behavior in any form that may be construed as violent in nature (<i>i.e. bullying, cyber-bullying, physical threat, etc.</i>) • Not getting departmental approval prior to accepting a job or role outside of HSPVA. • Missing a rehearsal or crew assignment (2nd time) • Plagiarism and/or cheating. • Failure to complete departmental service hours. • Missing a rehearsal or strike. 	<p>Administrative Involvement (<i>Referred to office for disciplinary action. Please note, once an infraction gets to this level, consequences are not at the discretion of the theatre faculty.</i>)</p> <ul style="list-style-type: none"> • Detention (Multiple Days) • Loss of Role in Department Production(s) <ul style="list-style-type: none"> ○ Showcase/Recital ○ Main Stage Production ○ Red/Grey Fest ○ Graduation Performance • Corner Cut on Thespian Card Zero on assignment(s) • Retained in current level for an additional semester or year
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The above list of infractions and consequences is to serve as a guide to the student to ensure **correct professional behavior** in the theatre department. **IT IS NOT LIMITED TO THE ABOVE LISTED INFRACTIONS.** *The faculty reserves the right to review each new scenario on a case-by-case basis and apply appropriate consequences based on the infraction and the perceived intent of the infraction.* We are a company and we depend on each other to show up and do our work in a respectful and professional manner.

The primary function of the faculty of this department is to assist the individual student. All disciplinary measures are designed to train the student per our mission to be successful in a competitive professional world. It is our hope that students and parents feel free to meet with staff members to openly discuss any concerns regarding disciplinary measures or any other concerns that may arise. **Should a conference between the faculty and parent be requested, the theatre faculty expects the student also to be present.**

E. Grades

Each **Six Weeks Average** is determined by:

- Averaging assignments from every class.
- Category Weights:

Daily Activities & Theatre Attendance	40%
Performances/Major Projects	30%
Homework/Minor Projects	20%
Professionalism/Preparation	10%
- Students will receive grades for all rehearsals, performances and crew assignments.
- Students and parents can access all grades on *GradeSpeed* at any time. **It is the responsibility of the student to check *GradeSpeed* on a daily basis and to alert the faculty as soon as possible about any errors.** The student must take primary responsibility for his or her grades both in academics and art area. If you have trouble gaining access to *GradeSpeed*, please see your counselor.

F. General Policy for Late or Missed Work

- **Turn in assignments without being asked to do so.** The assignment is considered late, if you do not get it turned in, even if the instructor does not ask for the work.
- **Immediately** upon your return from an absence, arrange to make up the work with the teacher. Absences do not automatically extend due dates.
- Late penalties are **10% off the grade per day until the penalty reaches 50%.** Thereafter assignments will only get 50% of the final grade for the assignment. **Make sure to document on the top of your paper how late the assignment is.**
- Individual teachers may enforce different policies for special assignments.

G. Attendance Policies: Class, Rehearsal, Crew, Performance

***PLEASE BE WHERE YOU ARE SUPPOSED TO BE WHEN
YOU ARE SUPPOSED TO BE THERE!
We depend on each other to create our art.***

TARDIES:

- Unexcused tardies will be subject to disciplinary action (see Discipline Chart pgs. 4-5) Please note: *Unexcused tardies includes going to lockers, etc. for missing materials after class has started.*
- Students are expected to arrive to class and crew ON TIME, dressed out, and with ALL required materials in hand.
- A note of explanation from a teacher or parent will excuse a tardy. If there is no written note from an adult, the tardy will remain Unexcused and the disciplinary measures outlined in the Discipline Chart (p. 1) will be applied accordingly.

ABSENCES & EMERGENCIES:

In the case of **personal emergency or illness**, you must notify the theatre faculty **BEFORE 8:00 a.m. on the day of the absence** by sending an email to **ALL FACULTY MEMBERS** before 8:00 a.m. on the day of the absence. If you must leave school anytime after 8 am, you must notify the faculty as soon as possible. You can find faculty emails and contact forms here: <http://www.onstagehspva.org/the-faculty.html>. **You must always contact the theatre department in the case of an absence, *even if you have already cleared the absence with the faculty ahead of time.***

REQUEST FOR ABSENCE:

If you know *in advance* that you will be late or absent for any of the events listed below for either one day or an extended period of time, you must complete a **REQUEST FOR ABSENCE AS SOON AS YOU ANTICIPATE A CONFLICT.**

1. A class performance
2. A production rehearsal (during and/or after school)
3. A crew call
4. A required performance on or off-campus.
5. A required field trip.
6. Strike
7. Your theatre block
8. Individual theatre classes

Please visit the REQUESTS FOR ABSENCES OR OUTSIDE WORK page under the CURRENT STUDENTS tab on the Theatre Department website and submit the electronic form: <http://www.onstagehspva.org/request-for-absence.html>. Once you have submitted the request electronically, you will need to come to the theatre office the following TUESDAY at LUNCH to have a conversation with the faculty about your absence request. Please note, you are NOT approved until you meet with the faculty.

CONSEQUENCES

The following are possible consequences for not following absence procedures (*see Discipline Chart p. 1*):

- Failing the class assignment
- Removal from a role or crew position and reassignment within the company
- Losing Thespian hours. Please note, the number of hours you lose will be determined by the faculty on a case-by-case basis.
- Receiving a corner cut from your Thespian card.

Students may also be removed from a role or management position for:

- More than two absences from rehearsals or crews – both excused and unexcused.
- Being absent from academic classes the day of or a day after a performance. HISD rules stipulate that a person who is absent on the day of a performance may not perform that evening!

- Dishonoring any of the behavioral standards as outlined in the HSPVA Theatre Department Code of Student Conduct.

These rules may be applied on a case-by-case basis. Your faculty director and school administrators may be involved in a decision that excuses the rules for unusual circumstances. Such penalties will first be discussed between the full-time faculty members and the involved student(s) before any final action is taken. Disciplinary decisions can be protested through the Appeals Board.

H. Participation in Outside Projects and Jobs

We support our students' participation in theatres outside of HSPVA and will accommodate the outside job as long as the student remains in good academic AND art area standing, and that the outside job does not interfere with department responsibilities. Theatre majors who want to participate in a show or program outside of HSPVA OR who want to take on any sort of outside job, which rehearses, performs, or meets during the school year must:

- Consult the faculty **BEFORE** auditioning or interviewing for any jobs.
- Visit the REQUEST FOR ABSENCES OR OUTSIDE WORK page on the theatre department website: <http://www.onstagehspva.org/request-for-absence.html>.
- Electronically submit the proposed performance, rehearsal, or work schedule in the box entitled "**Dates/Times of Proposed Absence and Brief Explanation of Request**".
- Once you have submitted the request electronically, you will need to come to the theatre office the following TUESDAY at LUNCH to have a conversation with the faculty about your request. Please note, you are NOT approved until you meet with the faculty (Tuesday's during lunch).

See the Discipline Chart for possible consequences if you do not follow this policy.

I. Theatre Department Protocol

Arrive for theatre classes in the Black Box:

1. Dressed out for your first class. All acting and musical theatre students must wear black sweat pants, leggings, black short or long-sleeve shirt. NO LOGOS. Black sneakers.
2. Bring all necessary materials including your **HISD computer, composition/sketchbook** and any other materials required for your classes that day and place them in seating banks.
3. Students are only permitted to make announcements via their Level Liaisons on FRIDAYS after count off. These announcements should be submitted to your Level Liaison prior to Friday's announcements. Any other announcements should be posted on your level's callboard. This is exactly what they are for!
4. Cell phone use will not be permitted during class unless specifically authorized by instructor. (See Discipline Chart pgs. 4-5)

- In performance classes, on days you are expected to get up and work, you are expected to have read the entire play FIRST, made choices about the piece, know who you are talking to and what you want, scored your script, have a copy of your rubric, and made a photo-copy of the scene or monologue so that it may be referenced by the instructor.
- **Stay on task.** If you finish an assigned job or are asked to stop working on it, move to another task without being told. If you do not have work, please ask for a new assignment.
- **Students must read the call boards and check www.onstagehspva.org DAILY.** Not reading the callboards cannot serve as an excuse for missing a call or knowing any department information.
- **Please have HISD email access and check it on a daily basis.** Whenever possible, updates will be sent to both students and parents through email. Mr. Swan also sends out a weekly Theatre Happening every Sunday.
- When you leave a space, you must restore it to its original condition
- **Food and beverages** are never permitted in any performance spaces. Water in spill proof bottles is permitted.
- We regret that our budget does not allow for student use of the **Departmental Supplies**, especially paper, forks, spoons, etc.
- **COPIER:** The theatre department copier may only be used during theatre class time under the supervision of the classroom instructor. Students are forbidden from using the copier outside of class, before school, during lunch, or after school with the exception of stage management on departmental productions.
- If you need to meet with the faculty for any reason, the theatre office will be open on Tuesdays at lunch. We can also schedule conferences between 8 – 8:30 am. Otherwise, the office is closed during lunch for faculty meetings and planning time.
- **Please knock before entering the Department Office.** Pay attention to signage and respect the office privacy. If there is a meeting in progress or a do not disturb sign over the window, please do not interrupt unless it is truly an emergency situation.
- **We cannot allow students to be in our office without faculty permission.** Please do not congregate in the theatre office on your breaks. It is primarily a work place for the theatre faculty and should be respected as such. The computer in the office is reserved for publicity and theatre related activities ONLY. No homework or personal use will be permitted.
- HSPVA does not use bells to mark the end of classes. Theatre classes are dismissed by the theatre teachers and not by the clock.
- In the case of any after school events, students must be picked up by their parent or guardian **ON TIME**. Any pick up that exceeds 10 minutes over the scheduled pick up time will result in a consequence such as loss of thespian hours, detention, a monetary fine, or if it is a repeated issue, a loss of a role/design position/management position.

J. Professionalism and Citizenship Grades

Students are expected to maintain a certain level of professionalism at ALL TIMES, both in and out of the theatre department. Students will be evaluated on the manner in which they conduct themselves in the theatre setting. This includes the classroom setting, as well as any theatrical environment, such as a performance, master class, workshop or other instructional event. Violation of professionalism standards can and will result in consequences as outlined in the **Discipline Chart** located on pages 4-5 of this Handbook.

K. Classroom Stage Managers

Classroom stage managers will be assigned by individual instructors or on departmental projects on an as-needed basis. The classroom stage manager is responsible for helping to honor and respect our work space, manage count-off and announcements, and assist the faculty. Students are expected to treat the classroom stage manager (one of their peers), with the same respect extended to any adult in authority.

The following are expectations of the stage manager.

Before and during class:

- Preparing the workspace
- Taking up any assignments due that day.
- Leading a warm-up, if necessary.
- Keep breaks under five minutes.
- Monitor activity, noise, and student focus during class & in the halls during breaks.
- Keep track of who has been excused from the room during class.
- Report any behavioral issues or tardies to the teacher.

At the end of the class:

- Give teacher a 10-minute warning.
- Respectfully stop class 5 minutes before release time in order to restore the space.
- RESTORE THE SPACE:
 - Stack and store furniture.
 - Clear area of personal items, props, set pieces and trash (including the audience seating area!).
 - Turn off work lights before leaving.
- Release the class ONLY *when the space looks better than how you found it.*

L. Eligibility to Perform

The Theatre Department wants its students to work diligently to keep their academic assignments complete, grades passing, and to seek help if they feel they need it.

- **The Department complies with the "no-pass, no play" state law.** Consequently, a theatre major who fails a cycle (six week grading period) of an academic or the primary (your focus area) art area class will become ineligible to perform in any paid production.
- The period of ineligibility extends until the student is determined to be passing all subjects at the next progress report (three weeks) or cycle (six weeks).

- **The theatre department also complies with the HSPVA Eligibility Waiver procedures for Advanced Placement Courses.** If a student is failing an AP or Pre- AP course, a waiver may be filed with the Assistant Principal (after the course has been failed). A conversation with the teacher of the course and an examination of the student's grades and attendance in the course will occur to decide if eligibility should be granted. The assistant principal's decision is final and may not be appealed.

M. Production Season, Casting and Crew Assignments

Main Stage Series:

Casting in Main Stage is restricted to Levels III and IV. **Level I and II** students are not eligible for the department main stage productions. As with most pre-professional training programs, the first two years of class time are devoted to learning the craft. Level I and II students will perform at the end of the year in Showcases of short plays.

In an effort to meet our mission of fostering a company of competitive theatre artists, casting in our department will be based primarily on the audition that is brought into the audition room that day. We will also take into account standards of professionalism both in and out of the department. Auditions for Main Stage shows will be held the first week of each semester for the upcoming Main Stage production.

Studio Series:

Each semester, students will be given the opportunity to participate in the department's Studio Series, a unique theatrical event featuring three diverse student productions. Each production will be selected based on the quality of the student's pitch, suitability for the company, production requirements and budget, and the vision of the department. The sky is the limit in the studio series!

A final note on casting: In order to prepare students for the professional world, our casting procedures in the theatre department mirror casting procedures in the professional world. Please understand that casting is difficult and done very carefully. Success in this career depends upon the ability to not take casting decisions personally (no small accomplishment) and to always do your best and show the most professional side of yourself at all times.

Crew Assignments for Levels 1 & 2

At the beginning of the school year, each Level 1 and Level 2 student will be assigned one mandatory, after-school crew for a full six-weeks cycle (must be served in the costume or scene shop). They will get crew grade at the end of the year based on attendance and productivity during their crew call that will count for 25%. Students must earn ALL crew hours during their assigned six weeks. Failure to complete this requirement could result in student retention in the current level for an additional semester or year.

Crew Assignments for Levels 3 & 4

All levels 3 & 4 are required to work **30 department service hours per school year (15 of which must be served in after school crew)**. Failure to complete these hours could result in the loss of departmental privileges, production roles & positions. They may earn these hours by supporting events such as:

- Magnet Auditions
- Middle School Workshop
- Main Stage Productions
- Any after school crew assignments
- GHAA
- Box Office & Ushering

N. Theatre Attendance

- Theatre majors are **required** to see all **departmental productions**. To that end, a free preview performance is available on the last dress rehearsal for all departmental performances. Attendance at other performances requires a ticket. Failure to attend a required departmental production will result in failing grade for that assignment. Theatre attendance grades count in the 40% major projects/performance category in Gradespeed.
- In addition to departmental shows, each theatre student is also **required** to see **ONE PROFESSIONAL PRODUCTION OUTSIDE OF HSPVA**. The faculty will often arrange for free theatre field trips over the course of the year at various professional theatres. Please show proof of attendance in the form of a program AND ticket stub stapled to the program. This requirement is mandatory for all levels. This is a rolling assignment with final documentation at the end of the school year that will count for 40%. Please turn in your proof of attendance to Mr. Swan's file the week after you see the show.
- Theatre majors are ALSO **required** to attend **TWO NON-THEATRE HSPVA ART AREA EVENTS OR PERFORMANCES** each year—one per semester. This may include an art opening, a jazz, symphony, vocal, orchestra, or mariachi concert, a dance concert, a creative writing reading, etc. Following, please turn in the program for the event you saw in to Mr. Swan's file on the Theatre Office door. Please note, art openings or gallery shows DO NOT COUNT. This is a rolling assignment with final documentation at the end of each semester that will count for 40%.
- If you accept a **complimentary ticket** to a performance at any theatre outside of HSPVA and you find that you will not be able to attend, it is essential that you make every effort to **find someone** who will use the ticket for you **OR** if that is not possible, **call the box office to release the seat**. Should you fail to release your ticket, the department could lose the privilege of receiving complimentary tickets at that theatre.
- As an audience member, it is important that you respond positively and respectfully. Speak positively and be sure to stay through the curtain call. Theatre majors are expected to set the example for others on **proper theatre etiquette**:
 - Arrive on time.

- Focus on the performers; do not take focus during their performances.
- Keep your feet on the floor and off the chairs.
- Applaud and laugh as appropriate.
- If, for any reason, you arrive when a performance is in progress, stand quietly at the back of the room until there is a clear break, applause or an usher seats you.
- Cell phones must be OFF throughout performances. Texting included!!

O. Re-auditions

Level 1 Students

- All Students going into Level 2:
 - Acting
 - **PERFORM:**
 - 1 contemporary monologue (which may be pulled from classwork but does not have to be – cannot be material used for entrance audition)
 - Musical Theatre
 - **PERFORM:**
 - one song (cannot be material used for entrance audition or from course work – this should be a piece the faculty has not seen before)
 - All songs collected from Musical Theatre Class (see MT Callboard)
 - All songs must be scored

Level 2 Students

- For those going into the Acting Major:
 - **PERFORM:**
 - 1 contemporary monologue (which may be pulled from classwork but doesn't have to be, cannot be material used for entrance audition OR from Level 1 Re-audition)
 - 1 classical monologue (which may be pulled from classwork but doesn't have to be, cannot be material used for entrance audition OR from Level 1 Re-audition)
- For those going into the Musical Theatre Major
 - **PERFORM:**
 - 1 contemporary or classical monologue
 - one song (cannot be material used for entrance audition OR from Level 1 Re-audition)
 - All songs collected from Musical Theatre Class Levels 1 and 2 (see MT Callboard)
 - All songs must be scored

Level 3 Performance Majors:

- Actors
 - Young Arts Requirements
- Musical Theatre
 - Young Arts Requirements
 - All songs collected from Musical Theatre Class Levels 1, 2, 3
 - Head, Heart, Stomach, Groin Songs
 - All songs must be scored

The Level 3 Performer Junior Showcase, Re-Audition and Young Arts Tapings are all a part of a year long assignment; each part informs the next.

In the 4th six weeks Musical Theatre Majors select material based on the Young Arts Requirements, which may be found [here](#). Students present their material for the Junior Showcase Panel and receive feedback. Students apply these notes and then present their Re-Audition to the Theatre Faculty in May. Based off of these Re-Auditions students are invited to participate in Young Arts Tapings in August/September of their senior year. (Note: all students may apply for Young Arts.)

Repertory Binder Guidelines:

- Materials:
 - 2" three-ring binder (with plastic around it)
 - 1 set of alpha-dividers
 - 1 set of dividers (3 tabs)
 - Monologues
 - All scored
 - Scenes
 - All scored
 - Song
 - Alpha dividers
 - All scored
- Your binder should have plastic around it so your title page can be viewed without opening it.
- **The Title Page should be typed** and inserted on the front of your binder. It should include your name, Repertory Binder, HSPVA Theatre Department, and the year you started at HSPVA - the year of your graduation. (Example below) and a way to return the binder to you should it be lost.



Repertory Binder Title Page Example

Title page *must* have:

1. Student Name
2. Repertory Binder
3. HSPVA Theatre Department
4. Year
5. Method by which to return it to the artist should it be found.

Resume

Your resume is to be placed in the inside left pocket of your repertoire binder. ALL resumes are to follow the format used at Julliard. Samples can be found [here](#). (Please note that you need to open the PDF versions found on their website.)

Michael Andrew Hahalyak
mah2@julliard.edu

THE JULLIARD SCHOOL

<i>TROJAN WOMEN</i>	Talthybius	Ellen Lauren
<i>EVERYBODY</i>	Somebody	Danya Taymor
<i>LIPSTICK LOBOTOMY</i>	JFK Jr./Dr. Berman	Jess Chayes
<i>CYMBELINE</i>	Cymbeline	Jenny Lord
<i>HENRY V</i>	Scroop/Fluellen	Rebecca Guy
<i>A MUSICAL EVENING OF CABARET</i>	Singer	Deborah Lapidus
<i>THE ADDING MACHINE</i>	Juror/Lt. Charles	Moni Yakim
<i>THE MARRIAGE OF BETTE AND BOO</i>	Karl	Michael Periman
<i>UNCLE VANYA</i>	Astrov	Rebecca Guy
<i>THE SAMUEL BECKETT PROJECT</i>	Christy/Opener 1	Jesse J. Perez
<i>KING LEAR</i>	Cornwall/Edgar	Richard Feldman
<i>BALM IN GILEAD</i>	Xavier/Carlo	Rebecca Guy
<i>DARK OF THE MOON</i>	Floyd Allen	Trezana Beverley
<i>ALL MY SONS</i>	Joe Keller	Jenny Lord
<i>ALL'S WELL THAT ENDS WELL</i>	Parolles/Lord	Sarah Grace Wilson

OTHER THEATER

<i>THE SORROWS OF YOUNG WERTHER</i>	Albert	Kimberly Senior
Collaboraction		
<i>WASTELAND</i>	Joe (U/S)	Bill Brown
Timeline Theatre		
<i>INHERIT THE WIND</i>	Bertram Cates	Steve Pickering
Oak Park Festival Theatre		
<i>GIVING GROUND</i>	Tad Strong	Kathy Scambiaterra
The Artistic Home		
<i>A MIDSUMMER NIGHT'S DREAM</i>	Lysander/	Gary Griffin
Chicago Shakespeare	Ensemble (U/S)	
<i>SPECTACLE LUNATIQUE</i>	Skeleton	Alex Balestrieri
Redmoon Theatre		
<i>THE SEAGULL</i>	Dorn	Michael Stauffer
Arena Theatre		
<i>THE CRUCIBLE</i>	Giles Corey	Andy Mangin
Arena Theatre		
<i>MERRILY WE ROLL ALONG</i>	Bunker/Ensemble	Mark Lewis
Arena Theatre		

TELEVISION

Chicago Fire Season 2, Episode 14 "Virgin Skin"	Marty	Universal Television/Wolf Films
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COMMERCIAL

Shawnee Mission Medical Center "What Are You Expecting"	Dad	Intake Studios
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SKILLS

Ballroom and Musical Theatre Dance, Baritone Voice, Guitar, Hand-stands, Hand-walks, Impersonations (Danny Glover in *Angels in the Outfield*, John Travolta in *Hairspray*, Scooby-Doo), Licensed Driving, Tennis, Songwriting, Voice-overs

EDUCATION

The Juilliard School Drama Division
School at Steppenwolf
Profiles Theatre Advanced Scene Study Intensive

Sample:

Specifics:

NAME - 18 bold - Ariel

Email 16 point not bold

Phone Number

High School for the Performing and Visual Arts

SHOW

Role

Director
Choreo.

(empty line)

Education (12 point, bold underlined)

High School for the Performing and Visual Arts

Acting: Mekeva McNeil, Matt Hune, Charles Swan, Paul Davis (11 point, non-bold, non-underlined)

TUTS

(shift + enter = no double space)

Rec Room

Dead people concerts

P. Preparing for Senior Year

Graduating seniors in **Level IV** are expected to present a **Senior Recital**. Guidelines for the senior recitals will be given to the seniors before they start their recital preparations.

Students who graduate from HSPVA will receive an HISD High School Diploma. In addition, certain students who graduate from HSPVA will be awarded a Certificate.

***To receive an HSPVA Certificate in Theatre Arts a senior must have:**

- Been in theatre their full junior and senior years.
- Maintained an Art Area GPA of 85%.
- Received at least an 85% on the senior recital.

Senior students can also become eligible to receive **HSPVA Art Area Highest Honors and Honors** if:

- The student's grade point average will be based solely on grades from the student's art area classes.
- The top five percent will graduate with highest honors and the next ten percent will graduate with honors.
- To graduate with highest honors or honors, the student must also be eligible to receive the HSPVA Fine Arts Certificate and have a minimum of attendance of two years, junior and senior years, in the same art area.

Our process of selling season tickets will change this year, 2014-2015. Season tickets will be handled both online and via order form. Specific instructions will be disseminated when we launch the Season Ticket campaign in mid-September. Stay tuned!

Q. RELOCATING TO ANOTHER ART AREA

In the interest of good communication, the art area faculty has agreed on the following policy: A student desiring to change art areas must discuss this decision with their current department chair BEFORE filling out an application form. Should a student not follow this procedure, either department chair can choose to disqualify the move.

2. CUSTOMS AND TRADITIONS OF THE HSPVA THEATRE DEPARTMENT

A. Regard for Student Leader

Assistant Directors, Technical Directors, Stage Managers, and Crew Heads represent the Faculty Supervisors and will receive our complete support. These positions demand the respect of all members of the company and are expected to conduct themselves with integrity.

B. Company Assignments

Theatre majors accept as a matter of course any company assignments in a production or acting company. Of course, students are encouraged to make their crew preferences known to the appropriate faculty supervisor the first week of school. Requests for company changes can only be considered under unusual circumstances. After posting, only faculty members will make company changes, which are made for the best interest of the students, of the company and of the department, i.e., *you cannot replace yourself on a crew without faculty approval.*

C. Strike

All members of the company of any production are required to attend and work the strike for that production.

- Receiving credit for strike will depend on your signing in at the beginning of strike and signing out when you have been dismissed.
- **Unexcused absence from strike is a serious offense.** Company members who miss strike will receive a failing grade, must make up the hours, and lose them from their Union Cards or be assigned Community Hours.
- Please note, strike is just as important, if not more, as any crew call or rehearsal. Company members will receive a major grade for Strike and will **get a zero** AND be assigned Community Service for missing a Strike call.

D. Actor/Crew/Audience Relationship

"The willing suspension of disbelief" is a convention we must establish to maintain traditional aesthetic distance between the company (including the performers as well as crews) and the audience.

- Actors and crew members report for performances through backstage doors and not through the house. Under no circumstances do we go through the house to or from the stage or backstage.
- Company members other than house crew will not mingle with the audience during intermission.

- Actors will remove stage make-up and costumes **before** leaving the theatre at the end of a performance.
- No one other than company members is allowed backstage at any time during or after a performance.

E. **Backstage Protocol**

- Actors are expected to warm up and focus on character/play at least 30 to 45 minutes before curtain.
- Running crew members must be sensitive and respectful of the actor's preparatory process.
- In turn, actors must be positive and respectful of the work that crew members must accomplish.
- Be safety conscious all the time.
- Persons carrying loads have the right of way.
- Never move set pieces, props, use equipment, etc. unless it is your assigned duty.
- Never cross between a director and the actors.
- Don't play in areas where others are working.
- Be courteous and positive always.
- Unless your opinion is solicited, never give directorial suggestions to directors or actors. Wait until a director is no longer working with actors before talking to him/her. Address concerns to the Stage Manager first.
- Acknowledge the calling of announcements such as "house opens" and "curtain" and "places." A clear "Thank you" is appropriate.
- Always use your initiative and common sense.

F. **Tools, Equipment, Props and Costumes**

Assume a personal responsibility for the equipment you use as a member of a production company. Report lost, broken, or damaged property to the Stage Manager or appropriate Faculty Supervisor. Students will be charged for tools props, costumes, or equipment damaged or lost through their negligence.

G. **PROPERTIES**

- Preferably supply your own hand props for use in acting scenes.
- Special hand properties for use in acting scenes may be checked out from departmental prop storage. See your Design Liaison for check out procedures.
- While the props are in your possession, store them properly (in a box that is labeled with your name, scene title and performance date) either in the space provided in the rehearsal hall or in your locker.
- Props left lying around will be taken up and put in lost and found, and eventually, thrown away.

DUTIES OF THE PRODUCTION COMPANY

- Provide the director and stage manager with any conflicts you have regarding the rehearsal schedule **before you accept the role.**

- **UIL rules** are enforced. A failing grade on a six weeks cycle report card makes actors ineligible for after school activities for at least three weeks.
- Report any **failing grade** to the faculty as soon as you are aware of it.
- Each upper level actor is responsible for completing a **Weekly Academic Progress Report** during the rehearsal and run of the show. The form can be found in the Departmental Forms section. It will be collected every Monday by the SM, ASM or AD (determined by director).
- Should you have an **unforeseen conflict**, REQUEST permission to be excused as soon as possible. Unexcused absence from rehearsal usually results in being released from the cast.
- If you are too ill to rehearse, email AND call the director and stage manager as early as possible during the day (713-942-1966).
- Wear a **rehearsal costume**.
- **Bring** your script, production book, and a pencil to all rehearsals and performances.
- Supply your own **make-up and hair** supplies.
- Report any **problems with your props or costume** to the stage manager only. Do not talk to the props or costume crew yourself.
- Do not touch props off stage, and do not sit on rehearsal furniture off stage.
- All **stage fights** must be rehearsed with the combat captain prior to each performance.
- After performances, **store costumes** properly and leave dressing rooms thoroughly cleaned.
- Return your props to the **prop table**.
- Do not leave until you **check out** with the stage manager.
- Maintain humility.

DUTIES OF CREW MEMBERS

- Read the show script.
- Dress appropriately for each call.
- Running crews dress in "blacks".
- If you must be absent, secure permission from the faculty supervisor before your absence.
- Do not leave until you **check out** through your crew head.

DUTIES OF CREW HEADS

- Insist on **safety first** all the time.
- Attend all **production meetings**.
- **Compile a list** of your crew members and their current telephone numbers and email addresses. Have email group lists made up.
- Take role daily and keep **accurate records of arrival and dismissal** times, and of excused and unexcused absences and tardies.
- Check with the faculty supervisor for **daily duties**.
- **Dismiss your crew** when the clean up is done. Do not leave until all crew members are dismissed.

- **Check out** through the faculty supervisor.

DUTIES OF A STAGE MANAGER

GENERAL DUTIES: (Sees that the following duties are carried out personally or by an Assistant Stage Manager or Production Assistant.)

Maintain **general discipline**. Be friendly, firm and specific.

- Keep rehearsals **on schedule** and call adequate **breaks**.
- Monitor and enforce appropriate backstage behavior of all company members and communicate issues to a faculty member as they arise.
- Insist on **safety first**.
- **Coordinate** the technical aspects of the production and coordinate the crew heads.
- Communicate to production staff through **daily rehearsal reports**.
- **Know the whereabouts of all** actors and members of your crew at all times.
- Assess and collect **finer** for props and costumes left out and line problems.

BEFORE REHEARSALS BEGIN:

- Run **auditions**. Maintain strict confidentiality.
- Make and pass out **contact sheets**.
- Prepare a **prompt book**.
- Number and distribute **scripts** and scores to the actors and designers.
- Tape out the **ground plan** in the rehearsal space.
- Read the **Stage Manager's Handbook**, available online.

DURING REHEARSALS:

- Oversee **set up and breakdown** of the space.
- **Compile a list** of your cast, director, ASM and Production Assistants with their current telephone numbers and email addresses. Have email group lists made up.
- Post a **daily rehearsal schedule** 24 hours before the next call.
- Take role. Keep accurate records of actors and production crew **attendance** and tardies. Only the director can excuse absences.
- Collect **Weekly Academic Progress Reports** to track academic grades for the cast.
- Tally and track **Daily Grades** every single day or assign job to ASM or Assistant Director.
- Start rehearsals **on time with a warm-up**.
- Write **blocking** into the prompt book.
- Provide **rehearsal props**.
- Oversee **inventory** of props before and after rehearsal.
- **Record technical choices** onto the rehearsal report.
- Play a **scratch tape of sound** and call **lighting cues** as soon as you know them.
- Call and lead weekly **production meetings**.
- Oversee **changes** of sets and props.
- Coordinate **costume fittings** during rehearsals.

BEFORE AND DURING TECH WEEK:

- **MOST IMPORTANT:** once the technical rehearsal period starts, the Stage manager's **production book must not be taken home.**
- Mark your prompt book with all **cues.** ("Go" and "Stand-by" or "Warning"). Require responses to "Stand-by's".
- Oversee substitution of rehearsal props with **performance props** ASAP.
- Hold a **paper tech.**
- **Record timings** of scenes and acts on the rehearsal reports.
- Oversee **sweeping/mopping** of the stage before each rehearsal.
- Be sure **all valuables and potentially dangerous items** are locked up.
- **Dismiss** only after all spaces are clean.
- **Check out** with faculty supervisor.

DURING PERFORMANCES:

- Agree on a **schedule** for set-up, warm-ups, and circle.
- Ensure that the **stage is swept and mopped** before the house opens.
- Call actors to **check their props** before house opens.
- An hour before curtain, **oversee testing** of all sound, lighting and other equipment. (An hour and a half before for musicals).
- Call an "**hour to places.**"
- Call "**house is open**" at 30 minutes before curtain.
- Make **other "calls"** at 15 minutes to places, 5 minutes to places, and "places" (at two minutes to curtain).
- Set up a plan with the **House Manager** for opening house, rehearsing curtain speech with lighting and sound, and closing the doors.
- Be sure the House Manager meets with the Director regarding appropriate moments to seat late-comers.
- Oversee your ASM in maintaining **quiet backstage** and flow of **scene shifts.**
- **Monitor appropriate backstage etiquette and behavior** and report any issues to faculty supervisor as they arise.
- **Read and record director's notes** and be sure actors and crews are picking up their notes.
- **Remain patient,** calm, cool, and collected.
- **Model and enforce** the practice of not having personal conversations over head-set.
- **Never leave your post** while the show is running. You or your ASM must be on headphones from "house is open" until the last cue is called at the end of the show.

AFTER PERFORMANCES:

- Oversee the securing of all props, costumes, equipment and **clean-up.**
- Have actors, production crew and crew heads **check out** through you.
- **You check out with the faculty supervisor.**

DUTIES OF SPECIFIC CREWS:

HOUSE & PUBLICITY CREW

- Arrange for a variety of **announcements** and **commercials** beginning two weeks before opening.
- **Set up a plan with the Stage Manager** for opening and closing house.
- Have the **curtain speech** approved by the faculty.
- Find out from the director the acceptable places in the performance to **seat late-comers**.

USHERS:

- **Dress** neatly in black and white.
- Help fold, staple and stuff **programs**.
- Set up:
 - **Barricades** with CAST AND CREW ONLY signs
 - **Ticket table** if a show is in the Black Box Theatre
 - **Lobby display**
- For shows in the Denney Theatre turn on the marquee and the incandescent **lobby light** and turn off the florescent lobby lights. (on the commons wall in the light booth)
- **Seat late-comers only at breaks** designated by the director.
- **Walk late-comers all the way** to the closest available seat (quickly, quietly, and efficiently).
- Handle **any audience problems** with calmness and tact. Do not get into any arguments. Call a faculty person.
- **Stay in the lobby areas**. Your House Manager must know where you are at all times.
- **For shows in the Denney Theatre**, turn off the incandescent lobby lights (from the booth) and turn on the neon lights in the Commons (on the wall of the music hall leading into the Commons).
- **Complimentary tickets** go to HSPVA faculty, staff, Theatre Department graduates and the press.
- **Greet patrons warmly**. Give the patron a program as you rip the smaller portion of the ticket. Give the patron the larger portion. Retain the stub for counting.
- **At the end of the show**, stand by the exits and say good bye to the audience.
- **Clean the house** and collect any personal items that may have been left.
- **Check out** with the House Manager.

"All the world's a stage and the men and women on it merely players." ~William Shakespeare

THEATRE SAFETY

"Theatre is a safe place to do the unsafe things that need to be done."

- John Patrick Shanley

ACCIDENTS (DO NOT NEED TO) HAPPEN

Most accidents can be avoided by replacing unsafe habits with safe practices. The main causes of accidents are:

- Insufficient knowledge
- Improper use of tools and facilities
- Failure to safeguard hazardous equipment
- Failure to report faulty equipment
- Carelessness
- Taking unnecessary risks
- Not speaking up when you perceive a potential danger
- BEING IN A HURRY

GENERAL SAFETY REGULATIONS

- Running, practical jokes, throwing tools or materials, or any other dangerous activity is not permitted.
- The shop, stage house, or other work area must be cleaned and left in a safe condition. All tools should be returned, floors cleaned, trash emptied, and walkways and exits left clear and unobstructed. In short, any potential safety or fire hazard must be eliminated.
- Any accident should be reported immediately to the supervising teacher so that first aid and/or medical attention can be administered without delay.

CLOTHING AND PERSONAL PROTECTIVE EQUIPMENT

- Hard sole shoes should be worn while working in the scene shop. Tennis shoes are not desirable; sandals and bare feet are not permitted.
- Loose fitting clothing, scarves, ties, or jewelry should not be worn while using power equipment. Long hair should be tied back or covered. Long sleeve shirts should be either buttoned at the cuffs or rolled to the upper arm.
- Goggles, face shields, or safety glasses -- all rated for impact -- must be worn while using power tools and equipment.
- Wear special work clothes that can be removed after work. Wash clothes frequently and separately from regular clothing.
- Wash hands in soap and water during work breaks, before eating, and after work. Never use solvents to clean hands.

FIRE PROTECTION

- Exits and access to exits must be kept clear and unobstructed at all times. During periods of occupancy, no exit door should be locked, chained, or obstructed by any means. The door must be readily opened from the inside.
- Flammable materials such as oil-based paints, thinners, and spray cans should be stored in the special flammable materials storage cabinets. Learn the difference between flammable and nonflammable paints, etc.

- Electric light bulbs must not be covered or decorated with paper or other combustible material.

TOOLS AND MACHINERY

- Keep the work area free of clutter.
- Before operating machinery or power tools for the first time, be checked out on proper operation procedures by the supervising teacher.
- Dress properly (see above).
- Use safety eye or face protection.
- Do not use any defective or questionable electrical tool, machine, cord, connection, or accessory. Report any defects for repair or replacement immediately.
- Select the proper tool for the job to be done. Don't improvise. Ask if unsure.
- All saws should be adjusted before use to expose only the minimum amount of blade necessary. The fingers and hands must be kept clear of the blade at all times.
- Use clamps or a vise to hold work in place when practical, freeing both hands to operate the tool.
- Avoid accidental startup. Make sure the switch is "off" before plugging in the cord or when power is interrupted. Never carry a power tool with your finger on the switch.
- Remove adjusting keys and wrenches before turning on a tool or machine.
- Do not force tool
- Do not over-reach. Maintain proper footing, balance, and a secure grip on the tool you are using.
- Never adjust or change bits, blades, or belts with the power tool or machine conned to its power source.
- Never brush away chips or sawdust while tools or machines are operating.
- Never leave tools or equipment running unattended. Disconnect equipment from the power source when not in use.

RIGGING

- Only authorized and trained personnel are permitted to work with the rigging equipment and to enter the grid area above the stage.
- Proper work gloves must be work when handling the purchase lines on a counterweight system.
- When a scenic piece is coming in, or when an arbor is being loaded or unloaded, there should be complete silence on stage.
- The technical director or crew head should be the only person to call instructions to the grid crew. The director should inform both the grid and the stage crew before a batten or piece is pulled in or out.
- The correct call to warn of a batten, scenery, or line coming in under control is "Heads up!" The emergency call for falling objects is to yell, "Clear the stage!"
- Pockets should be emptied before going on to the grid. Tools brought onto the grid must be tied or secured to the worker.
- Tools or hardware must never be left loose on the grid.

- Any discovered irregularities in cable, rope, or the counterweight system should be reported immediately to the supervising teacher
- Before loading or unloading an arbor, the grid worker must call out, "Clear the rail!" This call is a warning that everyone must clear the area of the stage adjacent to the locking rail. When this area is clear, someone on stage must call out, "Rail clear!" Only after this has been done should the grid worker begin loading or unloading the arbor. It is then the responsibility of the stage worker who gave the "Rail clear" call to keep the rail area vacant.
- When loading or unloading is complete, the grid worker should call out, "Rail is safe!" This call should be acknowledged from the stage.
- Except for the actual moment of flying, every counterweight set should be kept locked off with the locking rings in place.

LIGHTING

- Only authorized and trained personnel are permitted to work with lighting circuitry, dimmers, and instruments.
- Any electrical or mechanical defect or irregularity must be reported to the supervising teacher for correction. No repair of faulty equipment or instruments should be undertaken unless the supervisor has been consulted and approved corrective repair or maintenance.
- Even when disconnected, some electrical equipment can cause shocks. Never remove the cover of a device without assessing the potential danger.
- Food or beverages are not allowed in the light control area.

STAGE MAKE-UP

- Never lend or accept make-up from anyone.
- Wash hands before and after applying make-up. Make-up artists should wash their hands before starting on another actor.
- Sponges and brushes should be washed after use on each individual.
- Avoid aerosol products whenever possible.
- Replace old makeup regularly.
- Avoid creating clouds of face powder that can be inhaled. Do not use old face powder.
- Moisten brushes or pencils with clean tap water, not with saliva.
- When removing spirit gum or latex, avoid prolonged skin contact with solvents. Replace lost skin oils with moisturizer.