

Nashoba Regional
High School

Theatre
Student
Handbook
2014 – 2015

THE THEATRE STUDENT HANDBOOK

The Theatre Student Handbook serves as a student guide, regarding practices, policies, and procedures. While a great deal of information can be found in this volume, you may not find adequate guidance here. If you need further clarification, you should follow-up with a question to your advisor.

MISSION STATEMENT

Nashoba Regional High School Drama Society strives to provide a strong theatre performance background by providing exposure to plays, musical theatre, and public performances in a positive and supportive atmosphere. By combining theory and practice, the Drama Society seeks to foster leadership, a sense of community, artistic integrity, intellectual expertise, and the best professional values to serve students in their love of theatre.

PRIORITIES

It is the expectation of the Nashoba Regional High School Drama Society that each student involved with any particular production will keep in mind that they are 1) a member of family, 2) a member of Nashoba High School, and 3) a member of the production. As such, it is the belief of the Theatre Staff that the priorities of each student should be as follows, and in this order:

Family
School
Production

INTERNATIONAL THESPIAN SOCIETY TROUPE

Nashoba Regional High School Troupe #3867 provides students the opportunity to earn credits for participation in theatre toward membership in the International Thespian Society.

Induction to the Society is held each year in May at the annual Drama Banquet. Membership is earned once a student earns ten points or more. Points are determined based on the ITS schedule of point allocation that each student earns through work on a drama related production throughout the school year.

NASHOBA DRAMA SOCIETY MEETINGS

Drama Society meetings are held monthly in the auditorium; usually the first Wednesday of the month. When we are in production, they begin at 5:30pm. When we are not in production, they begin at 6:00pm. Special meetings may be called at the discretion of Bill Grady, Drama Advisor or the Drama Society co-presidents—Angie DeSocio and Beth Rogers. The purpose of drama meetings is to keep all members abreast of upcoming events, sign-ups for various activities, theatre games, etc.

Although drama meetings and the Drama Society are open to all Nashoba students, misbehavior, harassment, hazing, and/or any disrespect to peers, board members or staff will NOT be tolerated under any circumstances.

PRODUCTION SEASON

Fall Season

During the fall, students will have the opportunity to audition for in a play that is announced in September. Student producers, stage managers and tech crews will be needed. Productions are held in November.

Winter Season

During the winter, students have the opportunity to audition for One-Act plays. These are student directed, produced and performed. Students interested in directing and producing a one-act should submit letters of interest to the Drama Advisor by October 15th. A class play competition takes place in January.

Spring Season

During the spring, students will have the opportunity to audition for a full-length musical also announced in fall. Student producers, stage managers and tech crews will be needed. Productions are held in March.

PRODUCTION PRACTICES

Nashoba Drama Society provides opportunity for learning about live performance on stage or behind the scenes. From front-of-house assignments to performance opportunities to design work, students have the opportunity to experience and practice the professionalism, dedication, organization, and collaborative support required in the performing arts.

While working on a show, you have the opportunity to grow in many ways, by practicing:

Professionalism: This quality reflects creative and rational problem-solving, while striving to engage in decorous and respectful behavior. Remember, personal problems won't be indulged in a professional environment; now is a time to learn to manage personal issues while involved with the demanding work of a production.

Dedication: This means that you engage in your work in a concentrated way, while striving to keep balance in your life.

Organization: You can practice time management and orderly living when involved in any aspect of a production.

Collaboration and Support: Doing theatre involves risks. When you are working on a production, be positive and respectful. **Ridicule, even when it seems like harmless fun, destroys trust and limits the potential and ultimate success of your show.**

BULLYING / HARASSMENT / HAZING POLICY

Gateway Behaviors

Isolated, non-repeated behaviors including, but not limited to; teasing, name calling, making fun of, exclusion, spreading rumors, talking about, staring, making faces, mimicking, rough housing, physical altercations, and cyber-issues.

Bullying

As defined in M.G.L. c. 71, § 37O is the repeated use by one or more students of a written, verbal, or electronic expression or a physical act or gesture or any combination thereof, directed at a target that:

1. Causes physical or emotional harm to the target or damage to the target's property.
2. Places the target in reasonable fear of harm to himself or herself or of damage to his or her property.
3. Creates a hostile environment; a situation in which the school environment is permeated with intimidation that is sufficiently severe or invasive to alter the conditions of a student's education.
4. Infringes on the rights of the target at school.
5. Materially and substantially disrupts the education process or the orderly operation of a school.

Cyber-bullying

Bullying through the use of technology or electronic devices such as telephones, cell phones, computers, and the Internet. It includes, but is not limited to, email, instant messages, text messages, and Internet postings. See M.G.L. c. 71, § 37O for the legal definition of cyber-bullying

NRHS and Nashoba Drama Society Policy Regarding Bullying/Harassment and Hazing:

Nashoba Regional School District is committed to providing a learning and working atmosphere for students, employees and visitors free from bullying/harassment (sexual harassment, cyber-bullying, hazing and intimidation.) Such action may occur on the basis of age, color, disability, gender, national origin, race, religion, sexual orientation or for any other reason.

It is a violation for any employee, student, or visitor to engage in or condone bullying/harassment in school or at school related functions, or to fail to report or otherwise take reasonable corrective measures when they become aware of an incident of bullying/harassment.

The school will take remedial and/or disciplinary action when such bullying/harassment occurs in or out of school, but has a nexus to school, or is disruptive to an employee's or student's work or participation in school related activities. This includes reports of bullying/harassment, verbal, physical, electronic or in any other form. Parents and guardians of students alleged to have engaged in bullying/harassment (verbal, physical or electronic) will be invited to attend a meeting at which the activity, words, or images connected to the complaint will be reviewed. A student disciplined for bullying/harassment will not be readmitted to the regular school program until parents or guardians have come into the school to discuss the circumstances of the event(s).

It is the responsibility of every employee, parent, and student to recognize acts of bullying/harassment and to take every action necessary to see that necessary protocols and procedures are followed. An employee, parent or student who believes they have been the target of bullying/harassment has the right to file a complaint and receive a prompt, confidential response in accordance with district protocol and policy. In some cases, in order

to proceed, outside agencies may be contacted and involved so information relating to the complaint may be released.

Hazing

The term "hazing" means any conduct or method of initiation into any student organization, whether on public or private property, which willfully or recklessly endangers the physical or mental health of any student or other person. Such conduct includes whipping, beating, branding, forced calisthenics, exposure to the weather, forced consumption of any food, liquor, beverage, drug or other substance, or any other brutal treatment or forced physical activity which is likely to adversely affect the physical or mental health or safety of any such student or other person. Consent shall not be available as a defense to any prosecution under this action.

Each student, group, team, or organization shall receive a copy of this policy for distribution to each of its members or applicants for membership. It shall be the duty of the coach or designated officer of any group, team, or organization to distribute and explain the hazing policy to each member of said group, team, or organization.

Consequence

Organizers or participants in hazing shall be punished by a fine of not more than three thousand dollars or by imprisonment in a house of correction for not more than one year, or both. Failure to report such crime shall be punished by a fine of not more than one thousand dollars. Suspension or expulsion may be imposed at the discretion of the administrator adjudicating the case. Student offenders may be removed from any athletic team or extra-curricular school activity. NRHS administrators may also notify law enforcement personnel of the violation for possible criminal prosecution.

AUDITIONING

- Be professional. Be prepared. Be competitive.
- Complete your audition with authority and skill.
- Try to remember, you don't know anything about the casting until cast lists go up at Central Office and try not to pre-cast a production.
- If your name is not on a callback list (if applicable) it does not mean you are not cast. It simply means that the Director does not need to see anything else from you at this time.
- Don't set your sights on solely one role; be open to a variety of roles.
- Dress appropriately for the audition and the role.
- Recognize the needs of all who are auditioning--not just your own.
- Finish strong, regardless of how you think the audition went. Avoid undercutting the effectiveness of your audition by revealing your own attitude about how you think it went.
- Control your body language.
- At the outset, stand up straight, take a deep breath and announce your name and your material in a clear, strong stage voice.
- Conduct yourself in a friendly, courteous, businesslike fashion.
- ALL AUDITIONS ARE CLOSED—No one other than directors/audition staff and the auditionees are permitted in the auditorium. Friends and family are asked to wait in the auditorium lobby.

The Vocal Auditions for Musicals

- To audition for a musical, you will generally be taught a selection from the show, usually 6 to 18 bars.
- Your choice of role should demonstrate the technical and musical range of your voice as well as be appropriate for what you are auditioning for.
- It is always a good idea to be prepared to audition with another selection in case the directors ask to hear something else for a different role.
- Before singing, you can chat briefly with the pianist to be sure of tempos or any cuts in the music.
- Do not ask the pianist to improvise or stylize.
- Wait to begin until you see that you have the director's attention.
- If problems arise, i.e. if you drop a lyric or sing a wrong note: relax, concentrate, and avoid being apologetic AND KEEP GOING. DO NOT ASK TO RE-START.

Choosing Your Role

- Your role choice should show off your voice to its best advantage.

The Dance Audition for Musicals

- Dress in comfortable clothes that allow full view of the body and do not inhibit the ability to execute movement and bring all your dance shoes.
- You will be notified at the time of auditions as to what type of dance shoes to wear.
- Come focused and warmed-up, ready to dance.
- The choreographer will teach you a combination. If you're slower to pick up dance steps, position yourself in the front so that you can see the steps clearly.
Remember, the choreographer wants to see is how quickly you can pick up steps as well as your technique.
- You should expect to be divided into smaller groups so the choreographer can see you individually.
- Do the combination to the best of your ability.
- You may learn more than one combination or you may be asked to leave. Do not be discouraged, it just means that they have seen all they need to, at that time.

Auditioning for Straight Plays

- When auditioning for a straight show, you may be asked to prepare a monologue or read from the script, depending on the director's preference.
- Read the script / reading before auditioning.
- Dress appropriately for the period of the show.

Headshots, Costume Measurements, and Resumes:

- Students are NOT required to submit a headshot or resume at auditions. However, headshots and measurements may be taken for all those auditioning. This DOES NOT mean you are automatically cast.

Audition and Casting Announcements:

- Auditions are announced and cast lists posted on the Drama Society bulletin board, on the school announcements, and on the drama website homepage, www.nashobadrama.com; or click on the "FALL" or "SPRING" link. The NRHS Drama Facebook page is also used.

CASTING

For anyone auditioning for a production, you must realize that there are limited roles. Often there are many more auditionees than there is room for in a production. Cuts may be made. There are no double castings in a production unless announced prior to auditions. Casting is made on the basis of what will make the best production Nashoba can put on and who is the best fit for a role.

- * NO PERSON earns a role based on what they have done in the past.
- * CLASS RANK will not be a consideration for a role unless two or more auditionees are equal in their audition performance; then the upper classman will be chosen.

- * Read a cast list professionally; react to it privately.
- * Do not say or post disparaging things about others who have been cast.
- * A lot feels at stake for those who have just auditioned; be sensitive to those who have not been cast (either in a particular role or not at all).
- * Watch and learn from auditioning and casting as you do from rehearsing and performing.
- * When you audition to be cast in a production, your name is also put on a list for a possible backstage, technical, or front-of-house assignment so if you are not cast in a show, you may have the opportunity to work on it in another capacity.
- * Be gracious and happy for others who have been cast, as you hope they will be if and when you are.
- * Subsequent to auditioning, you may speak with the production staff in order to get feedback and constructive criticism about your audition, but it is polite to wait until after the final cast list has been posted.

ACADEMIC POLICIES

The first goal for a Nashoba student needs to be the successful and timely completion of your academic requirements. Students must be passing classes in order to be eligible to participate in drama productions. Moreover, no one who is on academic probation is eligible to participate on a show. It is possible you could be deemed ineligible in the middle of a term, **if the faculty concludes you are in serious academic jeopardy.** **Eligibility for productions is determined by the Central Office.**

Cheating is defined as but not limited to the following behaviors:

- Illicitly sharing or obtaining information about specific questions on an assessment before it is given.
- Stealing and/or distributing tests or quizzes before they are administered, which includes previous year tests/quizzes *without teacher consent.*
- Sharing information or obtaining information about or during an assessment, which includes unauthorized use of study guides, notes, books, previous tests/quizzes or other sources of information.
- Plagiarizing from another student's work, from resources, or from any electronic source including the Internet.
- Using electronic devices or Internet communication including but not limited to texts, instant messaging, email, social networking sites to receive and/or distribute information about an assessment.

Consequences for such behaviors may result in being ineligible from extra-curricular activities including drama for up to one calendar year.

REHEARSAL PROCESS AND ETIQUETTE

During the rehearsal period, arrive **before your call time and be ready to start when you are called.** Actors should complete a vocal and physical warm-up prior to starting rehearsal as necessary. Also, while it makes sense to bring some reading assignments or homework to do when you aren't involved in a scene, please stay prepared to work with the director, musical director, choreographer, or stage manager. Rehearsal time is creative time and as an actor or technician, you need to be ready to create.

Basic Rehearsals

- Rehearsals for fall play and spring musicals are weekdays from 6:00 pm to 8:00 pm or 6:30 pm to 8:30 pm (at the discretion of the Theatre Staff). Breaks may be given.
- Sunday rehearsals, used often for musicals, run from 2:00 pm to 5:30 pm.
- Cast and crew members have the responsibility to know what rehearsals they are required to attend and their time commitment at each rehearsal.
- Rehearsal schedules are emailed to all cast members and are posted on the Drama Website: www.nashobadrama.com. Click "Rehearsals"

Tech Week Rehearsals

- Rehearsals during Tech Week are runs of the show and/or dress rehearsals.
- Tech Week rehearsals are **MANDATORY** for all cast members. If emergencies arise, you must clear these with the Drama Advisor/Director.
- Sunday rehearsals are from 12:00 noon to 2:00 pm for stage crew/technical crew only. Cast members are expected to arrive by 1:30 pm and ready to begin the run for 2:00 pm until 5:30 pm.
- Rehearsals Monday through Thursday will run from 6:00 pm to **NO LATER** than 9:00 pm. Specific details of rehearsals will be given to cast and crew.

Rehearsal Process Overview

- Come prepared for all rehearsals: scripts, vocal books, music, pencil.
- Cast members **must turn off** all cell phones, beepers and pagers during rehearsals, techs, dresses, performances and strikes.
- Be properly attired for each rehearsal. It is your responsibility to know (or ask the director or stage manager if you are unsure) what you should be wearing to rehearsal. Typical protocol is that you wear something similar to what you will be wearing in performances, especially a similar type of shoe. Women, especially, should wear heels and a long dress during rehearsal if this will be required of you in performance.
- All rehearsals are CLOSED; that means NO friends, family, etc may be in attendance at any time.
- Cast and crew are NOT to leave any rehearsal early without first checking in with a Director.
- The Stage Manager and / or student producer is in charge of organizing and managing rehearsals. Actors however, should contact the Stage Director directly with any conflicts or issues.
- We are all in service to one another; yet, none of us should be treated like servants. From time to time you may be asked to pitch in to solve a production difficulty. Be flexible and adaptable, while attempting to maintain the production as close as possible to the way it has been planned.
- All rehearsal props and costumes pieces must be treated as you would the actual show props. Return them, in good condition, to the prop table or Stage Manager at the close of each rehearsal.
- Know that your dedication and positive attitude are important to the success of a production no matter to what degree you are involved. Be calm and courteous.
- Be attentive of your personal hygiene. Deodorant IS our friend!
- Respect the space you are working in. Please dispose of trash in the appropriate containers. **NO FOOD IS ALLOWED IN THE AUDITORIUM; WATER ONLY!!**
- Do not distract from rehearsal activity with noise, excessive moving around or drinking.
- Ask permission of the Director or Stage Manager before you leave a rehearsal or a performance.
- Treat costumes with respect. Hang them up when you take them off. Make sure that you have collected all your accessories. Costumes, accessories, props, or scenic pieces are not to be taken as mementos.
- **Always bring your script, paper and pencils to rehearsals. Mark scripts or scores in pencil.**
- Strive to be off book ASAP.

Keep yourself physically and mentally fit during the rehearsal period. That means organizing your life to get things done that need to be done and keeping your priorities in order. Remember, you are not only a theatre performer, you must also function as a Nashoba High School student. The actor/ technician/dancer/designer who does not study, meet paper and examination deadlines during rehearsal or performance periods is cheating himself/herself and causing the production harm. Except in unusual circumstances, such failures tend to only be excuses—rationalizations—unbecoming to an artist and a student.

As an actor, technician, or designer, you may be called upon to problem solve, but this **does not mean that you have the responsibility for directing or choreographing the show**. If you have a constructive suggestion, give it to the director or choreographer after rehearsal. If you, as a member of a particular company, are distressed, insecure, or in serious disagreement with the way things are going in a show—talk privately and maturely with the director(s).

Rehearsals are meant to be an enjoyable experience, HOWEVER, rehearsals **ARE NOT time to catch up with friends, socialize, eat, plan your weekend activities, etc.** Rehearsals are a time for focused attention and hard work. Cast members may be asked to LEAVE if they cannot follow this guideline. If you are asked to leave a rehearsal more than once, you **MAY** be asked by the Director to withdraw from the production.

Vocal Warm-Up

Remember that a good vocal warm-up depends on a good physical warm-up. Getting the blood flowing and the lungs and ribs working is essential. It is recommended that you also warm-up your resonators (chest, mouth/throat, mask/sinus, and skull) and articulators (jaw, tongue, lips, soft palate, cheeks). A personal warm-up is just that: personal. You are encouraged to do what you have found most effective for you.

- Always warm-up prior to auditions, rehearsals, and performances.
- Always hydrate with plenty of cool to room temperature water before, during, and after vocal use.
- Maintain good overall fitness (strength, flexibility, endurance). Vocal health depends largely on overall physical health.
- Take care of your body with sound diet, hydration, rest, and careful management of the poisons you put into your body. If vocal distress occurs, the best remedy is to REST YOUR VOICE. Use it only when absolutely necessary. Drink plenty of water, take vitamin C, gargle with warm water and salt or steam your throat with a mentholated product.
- **Avoid milk, milk products and chocolate** for at least 5 hours before extended vocal use, and try to avoid artificial and processed foods as they make the digestive system work harder and weaken the immune system.
- Smoking, alcohol, and all other drug use limit your physical health; these are expressly forbidden at all times.
- Avoid abusing your voice. If you feel you are straining or shouting in rehearsal, let a director know and work on effective vocal support. This will reduce strain and improve your vocal technique.

PERFORMANCE ETIQUETTE

Technical Crew

We take production assignments as seriously as any on-stage performance. You would not ask to be excused from a performance to go to a concert, family event or work outside, so please don't ask unless it is an emergency. Do not discount your importance to the successful run of a show, even if you feel your contribution is small. Live performance is precarious and requires extensive planning as well as extraordinary trust. Your work matters and we need everyone to fulfill their individual responsibilities to a production.

All production tech crew require proper attire. "Running clothes" ("Blacks") are required for all crewmembers. Proper attire consists of long, black pants, a long-sleeved back shirt, dark socks, and dark close-toed shoes (sneakers, rubber-soled boots, or similar). Front-of-House Staff (ushers, concessions, and house management) should wear nice casual dress clothes. Sound Board Operators may follow house staff attire.

Cast

Keep a production alive and growing for the entire run by continuing to work and refine, but at the same time, **do not** experiment unpredictably or randomly. No "playing with the show" is ever permitted. Performances should be identical, one from the other unless directed by the Stage Director, Music Director and/or Choreographer.

Any new ideas or radical changes are to be made in rehearsal under the supervision of the director/choreographer with actors/dancers and technicians involved.

Don't camp on or undermine a performance with immature behavior. Actors or technicians who engage in backstage or onstage antics during performance may be called before Theatre Staff and /or Principal to determine the appropriate sanctions. If you find yourself tempted to engage in such behavior, take a lesson from Chita Rivera, who says as she concludes *Chita: A Dancer's Life*:

“Sometimes, on a rainy matinee, the house is only half-full. You couldn't get a cab. Everything hurts. Still, you do the work. You do it for that one person who will be forever changed by what you do. That's all it takes: one person, eyes wide, mouth open, heart dreaming.”

Before you engage in silly behavior, think about that one person in the audience.

Be cautious about seeking outside criticism or approval before the run of the show is over. Be just as cautious about giving such criticism. After the run of the show is over would be the best time to seek honest, constructive feedback from those whom you trust and respect. Be careful not to be fooled by the evaluation of those who love you or those who may apply non-artistic criteria in their response.

Remember, Nashoba is a small world-- while this can create extraordinarily supportive bonds, it can also lead, more problematically, to small cohorts of friends who sometimes generate negative energy. Do your best to avoid behaviors that could undermine your creative energy and output.

Live performance is risky business. The possibility of failure goes hand in hand with the possibility of success. Do everything in your power to bring your best efforts to a performance.

STRIKE

- All cast and stage crew members are required to participate in strike following the last performance of the show.
- Strikes are held on the Monday following the close of a show and generally do not last more than 2 hours so please plan accordingly.
 - The following guidelines apply:
 - No open toe shoes/sandals are permitted.
 - No loose fitting clothing and jewelry
 - Tie back long hair or wear a cap.
 - Wear safety glasses while using tools.
 - Avail yourself of hearing protection, when appropriate.
 - Be aware of your surroundings and pay attention to instructions.

2014 – 2015 Nashoba Drama Society Organization Officers:

Lyndsey Hawkes and Lish Ventura, *Co-Presidents*

Rebecca Worden, *Secretary*

Tyler Plaskin and Tim Mullane, *Co-Treasurer*

Mr. Bill Grady, *Staff Drama Advisor and Director*

Mr. Rob Nierintz, *Artistic Director*

APPENDAGE 1: Glossary of Theatrical Terms

assistant stage manager (asm)	that member of the company who aids the production stage manager or stage manager.
auditions	the tryouts for a theatrical production.
auditorium	a theatrical space. The NRHS Auditorium is our usual performance space.
break	time-off during a rehearsal.
call-board	a theater's official news area. The Drama Theatre call board is the located outside the Central Office.
choreographer	that individual responsible for designing the dances of a production.
cleanups	that time at the end of a rehearsal, dress, or show when the company cleans their work area. ALL company members are to contribute to cleanup.
closing night	the last performance of a production.
company	any individual working in any capacity on a particular production.
conductor	that individual responsible for the training and leading of instrumentalist in a production.
crews	any members of the company working on a particular technical element of the production. Example: set crew, lights crew, publicity crew, house crew.
designer	that person, working with the director, in charge of a particular technical element of a production: lights, sets, sound, public relations. During a musical, choreographers, musical directors and conductors are considered designers.
director	the individual responsible for the overall artistic elements of a production.
dress rehearsals (dresses)	the final rehearsals of a production where all elements of the show have been added and which is treated like performance.
Green Room	the theatrical term for the final company meeting place before any particular production. The Green Room is located behind the stage.
instrumentalist	any company member who plays a musical instrument in a production.

matinee	a performance of a production during the day. Matinees usually begin at 2:00 pm.
musical	any production with a published score.
musical director	that individual responsible for the singing vocal instruction of a production.
non-musicals	any production without a published score. Many non-musicals do contain music.
opening night	the first night of a production before a paying audience.
preview	a performance before an audience prior to opening night.
producer	that company member in a production responsible for the non-artistic elements of a production.
production	the combined work on any one show.
production schedule	the calendar outlining the combined work of any one production; often referred to as the rehearsal schedule.
read-through	usually the first rehearsal of the production, it is used to read through the script or other related material.
rehearsals	any time used by any element of the company to work on a piece of a production. Typically, technical crews call their rehearsals - work sessions.
roles	any character in a play.
runs	the length of time a production appears before an audience - from opening night to closing night.
strike	the "breaking down" of a production - sets disassembled, costumes cleaned and stored, props returned, thrown out or stored, finances completed, etc... All members of the company are required to help strike a production.
shows	any performance before an audience
stage manager (sm)	that member of the company responsible for assisting the director in the coordination of all technical rehearsals and the technical elements during a run of a production including tech crew.
technical rehearsals (techs)	those rehearsals where the technical elements of the production (sets, lights, costumes, props, and sound) are worked into the performance.

tech week

the final week or ten days of any one production, it is typically considered production week once technical rehearsals have begun. Cast and crew are required to attend all tech week rehearsals as scheduled.

work sessions

see rehearsals

APPENDAGE 2: NRHS Drama – Staff Job Descriptions

DRAMA ADVISOR RESPONSIBILITIES

The general responsibilities of the drama advisor is to act as producer--to oversee, coordinate, and to supervise the students in all school activities related to theatre arts and the drama program at Nashoba Regional High School. Continual coordination and communication between the school, the students and with Friends Of Drama (FOD) is necessary. These responsibilities will include:

- * Meeting with the school principal to provide an overview of the upcoming year's productions.
- * Providing school administration with copies/verification of all appropriate rights/royalties/contracts necessary for each production.
- * Scheduling drama events on the school calendar each spring for the following year.
- * Working closely with the FOD president(s) to generate a yearly "wish list" of related materials necessary to produce [shows. ie:](#) curtains, microphones, lighting, piano, etc.
- * Conducting and attending the monthly Drama Society meetings. (30-60 minutes each)
- * Conducting elections of drama officers in the spring (co-presidents).
- * Conducting elections of class representatives in the fall.
- * Attending the monthly FOD meetings, as needed. (60-90 minutes each)
- * Selecting plays and musicals suitable to the students and audiences.
- * Locating and securing directors, music directors and choreographers as needed with consultation with FOD co-presidents.
- * Channeling any paperwork, licensing, and / or billings to FOD for payment.
- * Scheduling auditions, rehearsals, tech week and production dates with the director(s).
- * Attending all auditions and casting for the fall play, class plays and spring musical.
- * Notifying school administration of casting for prior approval before posting cast lists.
- * Providing parents/students with rehearsal schedules and updates as necessary as generated by the director(s).
- * Coordinating all building use forms with the school and FOD for auditions, rehearsals, set construction/painting and tech weeks.
- * Working with the director(s) for set designs and specific technical needs for each production.
- * Locating and securing set construction and painting crews for each production.
- * Scheduling set crew construction and painting.
- * Locating and securing costume coordinators and costume needs for each performance.
- * Coordinating with FOD for rentals and purchases of costumes as deemed necessary by the director(s).
- * Ordering any required technical equipment.
- * Supervising all "lighting tools" (board, instruments, etc) needed for a production.
- * Recruiting all staffs needed to meet the requirements of each production.
- * Supervising the striking of all electrical elements of each production.
- * Ordering any show rental material as required.
- * Coordinating art design and publicity with FOD.
- * Maintaining constant communication with the director(s) on production status.
- * Locating and securing personnel needed for sound and lighting requirements of each production.
- * Attending all tech week rehearsals to handle any problems that may arise with the production.
- * Making sure all aspects of a production and covered and completed in a timely manner prior to production dates.
- * Supervising the box office in conjunction with FOD.
- * Overseeing the physical strike following each show including but not limited to costumes, properties, sets, front of house, lighting and electrical aspects of each production.
- * Planning, in conjunction with the FOD, for the annual Drama Banquet and International Thespian Society Induction Ceremony in May.
- * Overseeing the drama awards nominations and voting process for the annual Drama Banquet.

- * Selecting and notifying the FOD of the recipient of the annual FOD \$500 scholarship.
- * Providing school guidance with the names of the recipient and the person giving the scholarship at the annual scholarship night.
- * Reviewing the year's activities in late spring with FOD and making changes for the following year, if necessary.
- * Maintaining, servicing and/or upgrading of all drama equipment as necessary.

DRAMA STAGE DIRECTOR RESPONSIBILITIES

The general responsibilities of the stage director are to execute the vision of the artistic director in consultation with the Producer. These responsibilities will include, but are not limited to:

- Being responsible for the overall execution of the design and artistic vision of the Artistic Director.
- Blocking and staging of each play and /or production.
- Acting as the primary contact with the performers on both an artistic and disciplinary level.
- Securing the safety of all students while at a particular rehearsal or work session.
- Working within the budget restraints as set by the Producer in conjunction with FOD.
- Working with the other Director(s) (if applicable) and Producer.
- Preparing audition forms and character sketches for auditions.
- Holding auditions and casting the play or musical; This is done WITH the Producer and/or other Directors.
- Submitting the cast list to the Central Office for approval PRIOR to posting.
- Submitting a synopsis, cast list, scenic design and musical numbers to FOD Program Committee Leads within the production calendar deadlines as set by the Producer / FOD.
- Providing all blocking notes to the Producer and Stage Manager.
- Preparing all schedules for rehearsal. Give to the Producer or Stage Manager to distribute.
- Designing a costume plot with the Artistic Director. Give to the Producer and FOD Costume Committee Lead to execute.
- Designing a basic set design in conjunction with the Artistic Director. Give to the Producer and FOD Set Construction Lead to execute.
- Designing a lighting plot. Give to the Producer to execute and provide a special requests to the FOD Chairpersons.
- Creating a properties list. Give to the Producer and FOD Properties Committee Lead to gather.
- Working on character development with cast members.
- Working closely with the Producer to make sure all the elements of the play come together.

ARTISTIC DIRECTOR RESPONSIBILITIES

The general responsibilities of the Artistic Director is to coordinate the overall “look” of a production from set design, to properties, colors, costuming, etc. These responsibilities include, but are not limited to:

- Working with the Director, Producer and FOD in developing a set design in line with the vision of the Stage Director.
- Developing a costume plot for each character in conjunction with the Stage Manager, Producer and FOD budget.
- Overseeing set construction progress and developing set paint color design in coordination with the costume design, Director, Producer and FOD Committee Leads.
- Designing the show graphic / poster concept in conjunction with the Stage Director, Producer and / or FOD Program Committee Lead.

MUSIC DIRECTOR RESPONSIBILITIES

The general responsibilities of the Music Director are to work in conjunction with the Stage Director, the Choreographer and the Producer of the show from a musical direction-teaching component. These responsibilities include, but are not limited to:

- Providing the Producer with a list of the songs each character will need to audition with.
- Assisting in the audition process by teaching all auditionees the songs they will need to audition with.
- Participating in the casting of the show with the Stage Director and Choreographer.
- Teaching the students each of the musical numbers in any given production.
- Working with students on how to read and follow music from a score or libretto.
- Assisting students in techniques for better vocalization, breath control, vocal exercises, etc.
- Working cooperatively with the Director and Choreographer as needed to assure collaboration and a teamwork approach to any given production.

CHOREOGRAPHER RESPONSIBILITIES

The general responsibilities of the Choreographer are to work in conjunction with the Stage Director, Music Director and Producer of the show in the staging of dance / production numbers. These responsibilities include, but are not limited to:

- Preparing a dance combination to use at the auditions.
- Assisting in the audition process by teaching all auditionees the dance combination at auditions.
- Participating in the casting of the show with the Stage Director and Music Director.
- Collaborating with the Stage Director on the division of songs/production numbers each are responsible for teaching.
- Instructing cast members on the proper dance movements needed for each production number.
- Providing and special assistance as needed to cast members having difficulty in executing a dance combination or routine.

APPENDAGE 3: NRHS Drama – Drama Society Officer Job Descriptions

CO-PRESIDENT RESPONSIBILITIES

- To over-see and to run all Drama Society Meetings, including setting the agenda and coordinating with the Drama Advisor.
- To work directly with the FOD/Drama Society Parent Liason to help co-ordinate the Drama Banquet plans, Denny Award nominations, fund raising events (face painting, etc.), T-shirt and/or Sweatshirt orders, etc.
- To work with and to collaborate with the Drama Advisor throughout the year in an on-going attempt to maintain a smooth and flawless year.
- To advise the Drama Advisor of any adverse situations that may evolve throughout the drama season between Drama Society members.
- To update and take over ownership of the Facebook Drama Page from the previous year's co-presidents. This includes regular maintenance to the site and deleting inappropriate or non-related postings that are not drama business or show-related in nature.
- To post a Drama Society Minutes (supplied by the Secretary) on the Facebook Drama Page.
- To perform any other related duties as requested by the Drama Advisor.

TREASURER RESPONSIBILITIES

- To keep accurate records of any fund raising events/activities held during the year.
- To work with the FOD / Drama Society Liason and/or FOD Treasurer with fund raising events, collection of script fees, costume fees, Thespian Society induction fees, and any other fiscal matters relating to the Drama Society.
- To perform any other related duties as requested by the Drama Advisor.

SECRETARY RESPONSIBILITIES

- To take attendance at all Drama Society Meetings and to relay this information to the Drama Advisor.
- To establish an emailing list for all current/active Drama Society members and maintain regular correspondence with all Drama Society members regarding meetings, auditions, workshops, fund raisers, set strikes, deadlines, etc.
- To assist the Drama Advisor with collecting names and hours of drama-related work for Thespian Point maintenance.
- To post audition notices, meeting notices, and to make announcements of drama events.
- To monitor and to collect “Signature Pages” of the Drama Handbook for all students of drama and cast members.
- To take notes (minutes) of all proceedings, activities, and discussions that take place during the Drama Society meetings and to prepare “minutes” of such meetings to be voted upon at the next Drama Society meeting.
- To forward all Drama Society Meeting Minutes to the co-presidents and Drama Advisor so they may be posted on the Facebook Drama Page.

SIGNATURE PAGE

Please sign below that you have read the entire Student Theatre Handbook and that you agree to all that is required of being a member of the Nashoba Drama Society and as a cast member of any and all rehearsals and production held at Nashoba Regional High School.

Failure to return the "Signature Page" will exclude you from participation at Drama Society events and productions.

STUDENT'S NAME (please print)

STUDENT'S EMAIL ADDRESS @ .

STUDENT'S SIGNATURE

YEAR OF GRADUATION

DATE

PARENT'S SIGNATURE

PARENT'S EMAIL ADDRESS @ .