**St. Patrick Drama Program Codes of Behavior & Conduct**

This handbook is given to St. Patrick Drama Program members so that they can be effective company members. We are working together to produce art and entertain our audience. We are representing St. Patrick School. We are each responsible for the decisions we make. So whether we have been involved in theatre before or not, we all must remember that a production involves dedication, time commitment, teamwork and unity.

The company members bring creativity, drive and skill to these productions. We want students to grow as human beings first, artisans second. Students will be challenged to be exceptional and continue to develop as the people God wants them to be. Students should own the production. It is their show. In order to maintain a positive environment, we must all think what is best for the show and company as a whole and our own selves second.

The best theatre comes when everyone knows what to expect and we all know the job we have to do to accomplish our goals. We have specific rules we follow as a company. We thank our parents/guardians for supporting us in these efforts.

Shakespeare states that “*all the world’s a stage*,” and the world of theatre arts will help develop

life skills necessary for everyday life situations and the future.

**Casting**

Roles are assigned after auditions. The directing team takes the casting process very seriously. You may not receive the role you want and the director is fully aware of your disappointment. The director has many decisions to make and much is taken into account when casting a company. **Trust your** **director to assign you a part that will enable you to make your best** **contribution to the show.** If you are not cast in the role you want, do not hate the person who is. Remember, you are still involved in the show and EVERY person in the company has equal importance and value. It is what you do with the role that is important.

***Ephesians 4:1*** *“I, then, a prisoner for the Lord, urge you to live in a manner worthy of the call you have received,”*

**Discipline**

The St. Patrick School Student/Parent Handbook calls on students to be Respectful, Responsible and Reverent. We all try to be the best we can be! All Drama Staff follow the Code of Conduct Contract signed by each student and parent at St. Patrick School.

**Academics and Grade Policy**

Academics are the first priority for each St. Patrick student. Each company member must maintain passing grades in all classes. Please refer to section 39 of the St. Patrick Student Parent Handbook for specific details.

**Cell Phones**

Cell phones, iPods, or other electronic devices are not to be used during rehearsals or performances (cast and crew). Cell phones and other electronic devices should be turned off and stored. Keeping with school policy, a form to bring a cell phone to school must be signed by a parent. If cell phones & other electronic devices are not turned off and stored during rehearsals, then all devices will be collected before rehearsals by stage management and returned once rehearsal is over.

**Promptness and Attendance**

Please be considerate of schedule times. It is important to arrive on time as it affects the whole company. Please make arrangements in advance for a ride home at the scheduled time. It’s not fair for the St. Patrick staff and volunteers to have to wait for everyone to be picked up.

If you must miss a rehearsal or tech assignment, a parent needs to talk with the appropriate drama department staff ahead of time. Again, someone missing their cue on stage or backstage affects the entire company.

**Keep the Drama on the Stage**

Always strive to be friendly, helpful, and fun to be around. Identify with the ensemble rather than joining a clique. Be tolerant of the different habits of others since you, no doubt, have some strange ones yourself. All company members (cast and crew) are equal and should be treated with respect.

**Onstage**

When onstage, every member of the cast and crew is to act professionally. Be responsible and

respectful to stage managers and director(s). Say please and thank you and do not make side

conversation with fellow cast members.

**Backstage**

Backstage is a place of preparation. Company members are to be quiet during all dress

rehearsals and performances. Backstage is also the headquarters for costumes, make-up, props, lighting, and sound during tech rehearsals so be respectful of their work and space. Boys and girls must change in and out of costume in their respective dressing rooms.

**Dress Code**

**Cast**

During rehearsals, actors should wear comfortable clothes that are good for movement. Bring

character/dance shoes if necessary. Closed-toe shoes are required when onstage, unless otherwise approved by the drama director. Rehearsal clothing may be given by Costumes and must be hung up after each rehearsal in designated area. Makeup is to be provided by the actor.

**Crew**

For tech rehearsals, all crew members are required to wear closed-toe durable shoes and

comfortable clothing. During runs and performances crew members are required to wear

head-to-toe solid black or production t-shirts with dark pants.

**Food/Drink**

There is no food/drink on the stage or backstage. All students must clean up after themselves and leave rehearsal space in better condition than when they found it.

**DVDs**

For each show a DVD is recorded. Order forms with cost are provided through the PONY newsletter.

**Production T-Shirts**

Each cast member is provided a t-shirt included in their production fee. Each tech member may purchase a t-shirt for $10. T-shirts may be worn on St. Patrick School Spirit Days.

**Parent Involvement**

St. Patrick Drama counts on parent involvement! Volunteer opportunities include supervising kids at rehearsals and during performances, organizing ticket sales, donating/loaning production items, assisting with costumes or make-up, helping with the set, and tasks specific to each production. Parents are required to sign up in some way to help.

**Be Prepared**

Always have your script, paper for notes and a pencil in possession – not in your locker or at home. Be in rehearsal clothes, which includes shoes. Sandals, flip-flops, or house shoes are not appropriate rehearsal attire. When production shoes have been assigned, those are the only shoes that will be worn in rehearsal and performance.

**Bring a Pencil**

Use a pencil in rehearsal, not ink pens. The pencil must have an eraser! (Directors are known

to change their minds.)

**Memorization of Lines, Blocking, and Choreography**

Writing down all of your blocking and choreography in your script in pencil is recommended.

Once a scene is blocked, you will be expected to have memorized the blocking by the next time that scene is rehearsed. The same is true for choreography; once a dance is learned, you are expected to have memorized the dance by the next time that scene is rehearsed. Spend as much time as you can walking through your blocking, lines, and choreography. This should be done privately as well as with others in the scene. Do not delay a rehearsal by being unprepared. Each rehearsal is intended to provide you with new insights into your character and should not be used as a vehicle for learning your lines.

**Knowing your Cues**

Entrance cues are a part of the scene being rehearsed. Note them carefully in your script. A

warning cue is some obvious moment prior to your expected entrance that prepares you to make that entrance. Everyone resents the actor who has to be called to make an entrance. During run-throughs always wait a moment after exiting a scene to see if that scene will be repeated.

**Responding To Direction**

Give your total attention to the director, choreographer, music director, assistant director,

dialect coach or backstage manager who is running rehearsal. Make notes in your script for all directions that apply to you, noting when and where to move, sit, stand, or execute a piece of business. When the director gives you notes concerning characterization and interpretation, you should write that down as well. Listen carefully to discussions about other characters for clues to your own.

During some rehearsals, the director will give the company notes. Have your script, a pencil,

and your notebook with you at all times. Be silent and attentive to **all** notes. Carefully write

down any new direction. During the rehearsal process and during the notes, **do not justify**

**your actions unless specifically asked to do so.** If you have a problem with a note, see the director after rehearsal in private.

Contribute to the rehearsal and performance process with intelligence, imagination, and skill.

The more imaginative you are, the more imaginative the direction will be. Study your script

continually for new dimensions, which may be introduced. Rehearsals are the time to explore

new ideas. Don’t try something new during the run of a show unless some flexibility is communicated by the Director. New ideas are added only afterdiscussion with the director and appropriate rehearsal time. Keep firmly in mind that werehearse what will take place at the performance.

**Hair**

When you are cast in a production as an actor, your hair becomes a part of your “costume.”

Especially when doing period plays, hairstyles play a very important factor in the overall look of

the show. Therefore, an actor should not cut, color, perm, frost, highlight, shave, etc. his or her

hair without first discussing it with the director.

**Voice and Diction**

The way you speak, pronounce, and articulate words; your vocabulary; and the practiced

control you have over your vocal abilities will greatly determine the extent of your success as

an actor. Practice good diction consistently and never permit yourself to indulge in accidental,

poor speech habits unless the script calls for it. Use the training you receive in vocal work off

stage as well.

**Conflicts/Tardiness**

If a cast member has a conflict with a rehearsal he/she is called for, a parent is expected to notify the appropriate drama department staff member as soon as he/she finds out about the conflict to seek approval.