

## KLEIN OAK THEATRE

# *WELCOME!*

Dear Parent and Student:

Thank you for joining KLEIN OAK THEATRE. We value your membership and welcome your participation. It is our hope that your experiences in our department will be both positive and enlightening. We have developed a challenging curriculum designed to prepare beginning students with an appreciation for theatre, as well as understanding of theatre, and at the same time prepare advanced students with the skills necessary to continue career or educational goals in the theatre, be it in high school, college, university, conservatory, acting school, or an apprenticeship program.

This Student Handbook contains important information for your KOT theatre student. The student and parent/guardian should read and understand all of the information in this handbook. KLEIN OAK THEATRE staff wants every student to succeed. We hope this information will help them to do just that.

This handbook has three purposes: (1) to inform the student and their parents/guardians about KLEIN OAK THEATRE; (2) to help keep students on track; and (3) to guide our visiting guest artists/teachers. Students and parents/guardians should turn to it any time they have a question about the theatre program.

At first reading this handbook may seem filled with a great many rules and regulations, saying “You can’t do this!” and “Don’t do that!” But, please keep in mind that our intention is to make each student’s time at KLEIN OAK THEATRE... EXCITING, REWARDING, and as PLEASANT as possible. We try to create a joyous environment for learning and discovery; helping to create high school years that are simultaneously hard work and fun. This can be done only with well-articulated standards and expectations. None of these rules are arbitrary or capricious.

The policies in this handbook are agreements – agreements between you and your fellow students, you and your faculty, you and your work. We hope the lessons you learn will last a lifetime.

Eric Domuret

# KLEIN OAK THEATRE

## THEATRE DEPARTMENT GOALS & OBJECTIVES

### - A MISSION STATEMENT & OVERVIEW -

#### OVERVIEW

*KLEIN OAK THEATRE offers a program of study geared to the serious high school student of theatre in a pre-professional environment. The program focuses on 4 years of training in movement, voice, characterization and other aspects of theatre such as playwright studies, monologue preparation, and directing.*

*KLEIN OAK THEATRE students will grow and flourish in a rigorous, supportive environment that requires dedication, commitment and a strong sense of responsibility. KLEIN OAK THEATRE students will showcase their training in a series of public performances including the fall musical, one-act play dinner theatre, spring musical, student directs and other fall and spring performances. IT AFFORDS THE STUDENT THE OPPORTUNITY TO EXPERIENCE DISCIPLINED TRAINING AS EXEMPLIFIED IN CONSERVATORY THEATRE TRAINING PROGRAMS NORMALLY FOUND AT THE COLLEGE LEVEL.*

Drama/Theatre as taught in high school is intended to fulfill four basic purposes:

**THEATRE AS THERAPY**, to enhance students' personal growth and development, and self-discovery, developing self-confidence, teaching group work, etc.

**THEATRE AS LIFE ENRICHMENT**, to produce aesthetically responsive citizens with life-long interest in the arts.

**THEATRE AS SOCIAL AND RECREATIONAL ACTIVITY**, giving the student a break from academic activities, fulfilling the same needs of a sports activity.

**THEATRE AS TRAINING**, as preparation for continued and future studies in the field.

## MISSION STATEMENT

Drama curriculums are usually built around one of these purposes. KLEIN OAK THEATRE fulfills all four, but our mission statement is focused primarily on the fourth goal.

Our mission is: we create happiness by training our students to provide the finest in entertainment for people of all ages within our community. Our objective is to prepare each student to continue his or her career or education goals in the theatre, be it in high school, college, university, conservatory, acting school, or an apprenticeship program. However, by creating good work habits, study skills, and cooperative learning experiences, the student is better prepared to establish a career in any field of endeavor. Students acquire poise, self-confidence, and skills in self-expression and speaking that will be useful in any career or vocation. Theatre is particularly important for the development of the whole person – to produce aesthetically responsive citizens with life-long interest or involvement in the arts.

Our focus is on the actor's art and on the story. Our "product" stems from "process." The mounting of any theatre production is completely interrelated and integrated into our curriculum, based on the training needs of the students.

# KLEIN OAK THEATRE

## RULES, REGULATIONS, EXPECTATIONS

### ACADEMICS

We do not sacrifice academics for the arts. Remember our goal is to help you achieve your career goals – and academics are an important part of this.

Academic grades must be kept in good order during the period of participation in extra-curricular activities. Students must pass all classes to participate in any production. No grade lower than a 70 is acceptable. Grades will be checked often and a student will be pulled into a teachers Panther Den if a student is in danger of failing a class.

Excessive absences during the school year will not be tolerated. Students are expected to be in all classes and to be prepared for each class. Students enrolled in advanced theatre courses must maintain a passing average in theatre to remain in the class.

State law requires that you pass to play. Keep directors posted on academic difficulties. Do not wait until the last minute to take care of academic challenges. Stay on top of grades. Attend tutoring sessions offered by individual teachers as often as possible. **Do not use theatre as the excuse for failing a course.** We are willing to help with academic courses and tutoring. Students are ALWAYS allowed to attend tutoring sessions and to make-up tests.

### BEHAVIOR

KLEIN OAK THEATRE participants are in the public, whether they like it or not, they are considered role models within the community. Therefore it is the expectation of the director that behavior is always exemplary.

\*Social Media - If you have public social media accounts that are public, your words and actions DO represent KLEIN OAK THEATRE. Therefore, cursing, vulgar language or photos, negativity about our program, our school, our students, our faculty, etc., are unacceptable and will not be tolerated and will be addressed by the directors.

\*In School Suspension (ISS) - Any disciplinary action where a consequence is necessary, affects our production. Again, KLEIN OAK THEATRE expects exemplary behavior. KLEIN OAK THEATRE students should strive to make good choices each and

every day. Students receiving ISS will meet with the director to discuss continuance in the production.

\*Disciplinary Alternative Education Program (DAEP) – Behavior resulting in DAEP placement will not be tolerated and students will be removed for productions for the semester.

## PRODUCTION CONTRACTS

Know what you are taking on BEFORE you take it on. A “Production Contract” that cites their obligations to the production will be signed by all students and parents as part of the audition process. No student will be cast or considered for crew without this parental agreement. Violation of the contract can lead to dismissal from the production, the class, and the department. A detailed rehearsal schedule and complete scene breakdown will be distributed to cast, crew, and parents allowing for enough advanced time to adjust personal schedules.

## RECOMMENDATION LETTERS

Please follow the directions listed below before asking for recommendation letters:

\*Complete and submit request form at least one week in advance for all recommendation letters.

\*Provide all information pertinent for recommendation letter.

Do not ask for a recommendation letter if you have:

\*Quit a play or course.

\*Have less than an 85 in theatre.

## FINANCIAL OBLIGATIONS

Class Fees:

Production fees are charged for all students in productions at KLEIN OAK THEATRE. These fees cover production t-shirts, production costs, class supplies, set and prop materials, etc. Students with financial issues may work out a payment plan with the director.

### Equipment:

Students are financially responsible for items assigned, checked out, or utilized. Students are responsible for any damages or loss.

## COMMUNICATION

### Parent/Teacher

Parents/Guardians are encouraged to contact the director if you have questions regarding the program, or your child's work and progress. The best way to make contact is via email. Contact me at [edomuret1@kleinisd.net](mailto:edomuret1@kleinisd.net) . Please keep emails short and concise. Emails are not an effective replacement for a conference/discussion, nor do they benefit the educational needs of the student. I am happy to meet with you and will gladly set up appointments for a phone conference or a personal meeting.

I do ask all parents refrain from sending emails or notes to get your child out of rehearsals early. Taking students out of rehearsal early often brings the entire rehearsal to a standstill. We work as an ensemble and all members of the cast and crew are needed to meet our goals and deadlines. All scheduling conflicts can be addressed through approved departmental protocol. Therefore if there is a scheduling conflict the student must talk to Mr. Domuret. If there is an emergency, please let me know. We simply ask all parents to respect, observe, and value the rehearsal process. Additionally, we want to empower our students to serve as their own advocates when working out rehearsal conflicts.

### Student/Teacher

Students may communicate with the teacher by setting up an appointment and/or via email. If an emergency arises and student cannot attend rehearsals, student must contact director by 10:00 am the day the rehearsal is to be missed or 24 hours prior to depending on the emergency. Other students may not speak on behalf of the student. Please accept the responsibility of your commitment.

If a student would like to meet with the directors regarding casting decisions, an appointment should be set after 3 school days. Casting decisions will not be discussed with anyone other than the student involved.

## SCHEDULES

Students with multiple scheduling conflicts (which include other campus activities) are to provide all schedules to directors. Directors will work out conflicts with the directors/coaches/teachers to set up a personalized student calendar that accommodates both the student and the organizations involved.

## PROTOCOL FOR CONFLICTS

Prior to auditioning and/or signing up for a production, a rehearsal schedule will be provided. Include all conflicts in your audition/cast/crew paperwork. If the director chooses to work with a student with numerous conflicts, a personalized student schedule may be arranged. However, upon signing the production contract, additional conflicts with the exception of an emergency are rarely allowed. Should conflicts arise, students may present the director/staff with a written request to be excused from an entire or partial rehearsal as quickly as possible. A written response allowing or disallowing the request will follow. It is never appropriate to send messages concerning attendance through friends or outsiders. Please take care of all attendance responsibilities personally.

## KLEIN OAK THEATRE PERFORMANCE ATTENDANCE REQUIREMENTS

The state curriculum requires student's attendance at play performances once each 9-weeks. Attending play performances enhances the student's personal development and establishes a "common ground" for discussion. Not only do we want the student to see his/her fellow students work, we discuss the plays and performances in detail in a class "post-mortem" and in writing. We place a great deal of importance on department productions and expect ALL students to participate. To get credit for each performance the student must "check in" with the teacher in charge AFTER the performance, bring a signed ticket or Playbill to class, and complete a production analysis. Every student is required to see one live stage performance each 9-week period.

Since these are class assignments, MONEY IS NOT AN OBSTACLE TO THE STUDENT'S ATTENDANCE. We can make arrangements for discounts on tickets, IOU's, for the student to usher at the event, or, if necessary, find funds to pay for a ticket.

## TERMINATING PRODUCTION CONTRACT/COURSE

Students are expected to honor contracts as signed. Contracts between student and the department are taken very seriously. It is the responsibility of the student to honor and fulfill all commitments as agreed to within the contract. Should a student void any contractual agreement, all future relationships within the department are to be voided. Students who do not fulfill contracts will not be cast in future productions. Once a student ends the relationship, the decision is final and terminal.

We hope all parents will work with students in teaching the value of honoring commitments and the importance of fulfilling contracts. Teaching children to honor their word is perhaps the best skill set we can provide future generations.

## STUDENT ENROLLMENT

Students who are enrolled in theatre courses will be given first consideration for roles in productions. The exception is the January musical which is the 'Fine Arts Department' musical. Equal consideration is given to all students enrolled in a fine arts course. This includes theatre, band, dance, choir, or orchestra.

Production Class students are required to have a production assignment for every show. This includes either the cast or the crew.

Technical Theatre students are asked to serve on the production crew for performances as well.

## TRAVEL POLICY

1. Pack conservatively. Think through all necessary items the night before.
2. Arrive at school or designated place on time. Plan for loading time. We always meet early to check-in as a group and/or load the bus. If you miss the bus, you miss the bus. We cannot wait on you.
3. ALL medications should be clearly marked and given to Mr. Domuret or Mrs. Garza for holding and proper distribution.
4. Bus behavior includes absolute quiet when instructions are given or roll is being called. Only speak in conversational tones. No singing, headphone music only. No loud talking. All bus regulations will be followed. Clean up all trash.
5. Always bring enough money for meals, incidentals and emergencies.
6. Always listen to instructions prior to departing bus.
7. Dress code is always school dress code.
8. Always be on time. 5 minutes early is too late.
9. Students who break policies of KLEIN OAK THEATRE Code of Conduct will be sent home at parent's expense.

10. Students from other schools or members outside our group are not allowed to participate in our activities nor will you be allowed to leave our group to participate in outside events or parties.
11. No tobacco, drugs or alcohol allowed.

## OPPORTUNITIES AND CLINICS

### ONE-ACT PLAY CLINICS

During OAP season, clinics may be scheduled for all students participating. Clinic dates will be included in the Theatre Department calendar. Members of the OAP cast and crew must attend all clinics. Respect and appreciation will be given to all clinicians.

### KLEIN OAK THEATRE WORK WEEK

Every Summer in August KLEIN OAK THEATRE has a work week. This involves prepping the department for the year, meeting the incoming production students, and rehearsing the fall production. All KOT production students are expected to attend work week. Dates for work week will typically be assigned late in the spring semester.

## TO THE PARENT/GUARDIAN REGARDING COMMUNITY INVOLVEMENT – KLEIN OAK THEATRE BOOSTER CLUB

We value parents'/guardians' involvement and hope you will be an integral part of your students' progress and KLEIN OAK THEATRE Department family.

The KLEIN OAK THEATRE Booster Club was established to support the theatre on campus. Members in this organization will have a variety of options to choose from when selecting levels of participation. Options will include working on committees within the general membership or serving as an officer or Board Member. If your time is limited, numerous options exist for you as well. Please don't hesitate to contact our staff to find out how you can be a part of this great club.

HOW CAN YOU HELP? By selling concessions, decorating the lobby and theatre for performances, sewing costumes, building sets, finding props, by photocopying, coordinating mailing lists, or by fund raising.

**PLEASE VOLUNTEER!**

For our students:

## FUNDAMENTAL REHEARSAL TECHNIQUES

### SCRIPT

1. Keep your script with you all day and night during the rehearsal period.
  2. Put your name in your script. Highlight all your lines (unless it is a rented book), and write in pencil, and make any necessary changes as rehearsal progresses.
  3. All blocking and stage business should be marked in your script as it is given to you.
  4. Take thorough notes on anything told to you by the directors or stage manager concerning your performance. If you have questions about your character and his/her motivations, consult your notes BEFORE you approach the director.
- \* We recommend binders to keep your script in, but it is not a requirement.

### LEARNING LINES

1. Lines and blocking should be memorized by the date specified on the rehearsal schedule.
2. When you drop a line on stage, simply hold your character position and characterization and say, "Line!" in character. The stage manager should not feed you your line until you indicate that you need help remembering the line.
3. Being "off book" means that you have memorized your lines and can proceed through a scene without the help of the script. After you are off book, be sure you have read through your part and have someone run lines with you at least once a day.
4. Always say, "Thank you" to your directors and stage manager after notes or direction is given.
5. Always bring your script to rehearsal ... even after you have learned your lines.
6. All cell phones will be placed in the SM's Cell Phone Box.

### ATTENDANCE

1. Personal appointments should be scheduled after rehearsal or on a day you are not called for rehearsal. Work is not an excuse for missing a rehearsal without prior permission. Rehearsal, crew calls, and tech rehearsals are NEVER to be missed without prior permission. Failing to comply with this procedure will result in probable cause dismissal from the production.
2. If an emergency arises, call Mr. Domuret at 2 as soon as possible at 281-986-9118. Do not send an email since it will not be checked until after the rehearsal is over.
3. The following person is the ONLY people who may excuse you from a call: Mr. Domuret
4. Never leave the rehearsal space or the theatre until the directors or the stage manager has released you. Only these people have the authority to release you.

### PUNCTUALITY

1. All rehearsals and crew calls begin exactly on the time indicated on the callboard.
2. A call of “places” means that all performers and crew involved in a particular scene must be ready to perform. Stop what you are doing immediately and take your place backstage.
3. It is best to arrive at rehearsal AT LEAST fifteen minutes prior to call. It is mandatory that you are ready to work on time.

### ON CALL FOR PERFORMANCES

1. Be at the theatre promptly at the designated time or you will be considered “absent” from the call.
2. There will be a sign- in/clip in board at every rehearsal. You must clip yourself in. No one should clip in for you and you should not clip in for someone else.

### RELATIONSHIP TO DIRECTORS

1. Unless you are in a scene being worked on and have a pertinent question, avoid approaching or speaking to the directors while they are working with, listening to, or watching a scene in progress. We will make every effort to answer your question just as soon as we are finished.
2. Please do not offer directorial suggestions during the rehearsal time. If you have an idea and would like to share that idea with the director, write it down and approach the directors with your idea AFTER the rehearsal.

### RELATIONSHIP TO OTHER COMPANY MEMBERS

1. Do not offer a suggestion, chastise, argue with, or prompt another actor under any circumstance.
2. Never speak to or approach another actor in a social context who is waiting for an entrance.
3. Do not talk backstage during rehearsal and/or performance unless it is mandatory and concerns the integrity of the production.
4. Be ready for your entrance. This is your responsibility during rehearsals and performances. During the run of the show, you are never to be seen by a member of the audience beyond the execution of the show outside of the theatre.
5. Never peer at the audience while on or off stage. If you can see the audience, they can see you.
6. Do not loiter in the wings.
7. Do not enter the stage from the house or the house from the stage before, during, or after a performance while the audience members are in the theatre.
8. Never play tricks or jokes backstage or onstage.
9. Overt physical affection to another cast or crewmember backstage is inappropriate.

10. After rehearsal, clean up everything on the stage, dressing rooms and in the house... EVEN IF IT IS NOT YOUR MESS.

### RELATIONSHIP WITH THE CREW AND EQUIPMENT

1. During a scene shift, an actor should completely clear off the stage space unless he/she is involved in the change or about to make an immediate entrance.
2. At the same time, the crew must not distract the actors.
3. Never touch a piece of lighting, sound or stage equipment unless assigned to do so.

### GUESTS IN THE THEATRE

1. Only people called or invited by the directors will be allowed to attend rehearsals.
2. No unauthorized people are permitted backstage. Authorized people are those that are members of a particular production in progress that evening or those who have obtained permission by the directors.
3. No company member is allowed to receive guests at the theatre except after a rehearsal or performance has ended.

### REHEARSAL CLOTHES

1. Wear appropriate clothing and shoes to rehearsal. Your clothing should not restrict your movement.
2. It is always a good idea to wear shoes and clothing to rehearsal that will be similar to that which you will be wearing in the performance. Your own personal research into time period will aid you in making rehearsal clothing choices.
4. Hair should be worn out of your face at all times.
5. Closed toed shoes should be worn during rehearsal, unless a specific costume calls for something different.
6. Your arrival time should include time to put on your rehearsal/performance costume. If you need to put a costume on, you should arrive early so that you may start rehearsal on time.

### REHEARSAL PROPS

1. The actor should be aware, at all times, when his/her hand is occupied with props.
2. Add your own rehearsal props as soon as you are off book and your hands are free to use the props. Use these props every rehearsal until performance props are provided.
3. If you cannot find a rehearsal prop, substitute one of your own devising rather than going onstage during rehearsal without one.
4. Treat rehearsal props with as much care as you would Performance props.
5. Always keep rehearsal props on the prop table/shelf when not in use.
6. NEVER TOUCH A PROP WEAPON unless assigned to do so.

7. Do not touch another actor's props.

### PERFORMANCE PROPS

1. Never touch a prop unless you are the character assigned to use that prop or are serving on the prop crew.
2. Always return your props to their assigned spot on the on-stage prop rack as soon as you leave the acting area.
3. Never sit on stage furniture back stage. NEVER!
4. Report broken props to the stage manager and/or prop master immediately. If you don't tell someone, it won't get fixed.
5. NEVER TOUCH A PROP WEAPON unless assigned to do so.
6. Never touch another actor's props.

### COSTUME CALLS

1. A call for a costume fitting is as important and urgent as a rehearsal call. DO NOT MISS COSTUME FITTINGS.
2. Unless your measurements are taken and fittings are held on schedule, you costume cannot be made and/or ordered.
3. Notify the director(s) of any significant measurement changes once original measurement have been taken.
4. Use the fitting to help you determine what sorts of rehearsal costumes you may need to help you simulate your performance costume. The costume designer may have something you may use until your performance costume is ready.
5. Discuss with the director costume items that you may need to work with (swords, pockets, purses, handkerchiefs, etc.).
6. Cast members should bring their own stage make-up to avoid cross-contamination.

### HANDLING A COSTUME

These rules exist because we care about how you look on stage and because we care about what happens to the costumes.

1. Costumes have no life except the life the actor gives them.
2. Find out how your costume relates to your performance.
3. Costumes are not the actor's playthings. Onstage, they are only to be used as your CHARACTER would use them. Off-stage, however, they are to be handled with extreme care.
4. Skirts and capes are to be held so that they do not touch the floor and are hoisted in the rear so that they are not sat upon. Trains are carried until the very moment before an entrance.

### GENERAL COSTUME REMINDERS

1. Your “look” is an important part of your costume and is not to be altered without prior permission from the directors. Performers may not alter their personal, everyday “look” without the prior permission from the director.
2. **Please use soap, deodorant, and antiperspirant.**
3. **Do not wear perfume or scented hairspray while in your costumes.** (Some people are allergic to these substances.)
4. Give valuables to the stage manager, or preferably, leave them at home. Do not leave valuables in the dressing areas.
5. Have make-up on before putting on your costume on.
6. If your costumes goes on over your head, ask someone on the costume crew to help you by putting a cloth over your head to protect your make-up and costume.
7. NEVER restyle wigs and/or hairpieces unless trained to do so.
8. When you are wearing your costume, do not eat or drink anything other than bottled water.
9. Be careful when you sit; be careful what you lean on.
10. Before entering the acting area, check yourself for any item that your character would not be wearing (i.e. watches, jewelry, wallets, etc.)
11. Please do not touch anyone’s costumes or accessories (hats, fans, canes, purses, gloves, etc.). This will assist in preventing confusion and loss.
12. Obtain your costume only from the crewmember in charge of checking out costumes.
13. Remove your make-up AFTER you have removed your costume.
14. You must check your costume in EVERY NIGHT. You will not be dismissed until you have checked out with the crewmember in charge of checking out costumes.
15. Please return costumes neatly hung on hangers by your nametag. If the garment is too heavy for one hanger, hang it on several. Be sure to include all items that may be in use as part of your costume in your accessory bag. Costumes left on the floor will result in a \$5.00 fine for the person who left the costume on the floor. The excuse “I hung it up before I left” is unacceptable.
16. Please wait patiently while the costume crew checks in items.
17. If your costume needs repair or adjustment, tell the stage manager and costume crew AND write your needs on the costume repair sheet.
18. Please do not complain about the color or style of the costume. Every effort has been made to make the actor look the best for the character being portrayed.
19. Items worn as costumes never leave the theatre during the dress rehearsal and performances, even if it is the own property of the actor. This is applicable throughout the entire one-act play season.
20. An actor should never appear in costume or make up before an audience or where he may be seen by persons other than members of the company except during a performance onstage or a director approved meet and greet after the performance.
21. Only members of the Costuming Committee or Directors are allowed to pull costumes.

#### TECHNICAL REHEARSAL, DRESS REHEARSAL AND PERFORMANCE PROCEDURES

1. During the technical/dress rehearsal period, it will be necessary to have the complete cooperation of the entire production company.
2. The stage manager and directors will conduct the progression of these rehearsals/performances. They may cut from scene to scene (cue-to-cue), depending upon the needs of the designers, directors and staff.
3. Remain attentive and do not engage in unnecessary conversation.
4. At no time, should you, the actors, question the authority of the stage manager and crew hands. Even if you disagree with a procedure, comply with the directions given to you.
5. Actors must help the technicians by remaining in character and following the prescribed "timing" during these rehearsals.
7. Never change the production of the show once it has been set in final dress rehearsal. It is the duty of every company member to maintain the directed concept throughout each and every performance. Nothing is to be changed or modified without prior approval of the directors.
8. Notes may continue to be given by the directors up through the final performance. Please do not resent or disrespect this process. It is one of the most vital learning tools of educational theatre.