



TEACHER RESOURCE GUIDE: CAREERS IN THE PERFORMING ARTS

A partnership between the Community Engagement & Education Department of PlayhouseSquare and WVIZ/PBS and WCPN 90.3 ideastream®

The lessons and activities in this guide support the 6-12 Academic Content Standards (2002), Career Field Technical Content Standards (2007), and the Common Core Standards (2010) which ensure all students are college and career ready. The College and Career Readiness (CCR) Standards in Reading, Writing, Speaking and Listening, and Language define general, cross-disciplinary literacy expectations that must be met for students to be prepared to enter college and workforce training programs ready to succeed.

21st century skills of creativity, critical thinking and collaboration are embedded in theater which is a natural vehicle to engage students. Seeing live theatre and interacting with professionals in the arts encourages students to read, develop critical and creative thinking skills and be curious about the world around them.

Pre-Program Activities

- ◆ KeyBank Broadway Series
- ◆ Distance Learning Etiquette Guidelines
- ◆ Building Background
- ◆ Preliminary Career Research
- ◆ Questions for the Panel
- ◆ The Role & Impact of the Arts

Post-Program Activities

- ◆ Formulating a Career Plan
- ◆ Writing a Resume: Who Needs a Resume?
- ◆ Build Your Resume with PlayhouseSquare
- ◆ STAR Ushers
- ◆ STAR Reporters
- ◆ Teen Advisory Council

“The future belongs to young people with an education and the imagination to create.” – President Barack Obama

Community engagement and education programs at PlayhouseSquare are made possible by the generous support of foundations, corporations and donors.



THE PROGRAM

The ***Careers in the Performing Arts Series*** provides students the opportunity to interact with performers, choreographers, directors, lighting & set designers, stage managers, special effects technicians, and business/tour managers. Consisting of two parts – an interview and question and answer session – *Careers in the Performing Arts* enables students to learn directly from touring professionals who provide insight into not only performance, but behind the scenes aspects of careers in the performing arts.

Past discussions have featured cast and crew from the touring productions of *Billy Elliot The Musical*, *Wicked*, *The Addams Family* and other Broadway shows. Schools connect through distance learning technology or join us live in the Idea Center® at PlayhouseSquare.



The Idea Center at PlayhouseSquare

OUR HISTORY

The Idea Center® at PlayhouseSquare is the result of a model partnership between WVIZ/PBS and 90.3 WCPN ideastream® and PlayhouseSquare. The headquarters for ideastream and the home for PlayhouseSquare’s community engagement and education programs, the Idea Center is much more than a building. It is a place for creativity and education. It is a place for the arts and technology to come together in new ways. It is a place for learning, rehearsing, performing and broadcasting.

PlayhouseSquare is an exciting and entertaining destination. As the country’s largest performing arts center outside of New York, the not-for-profit performing arts center utilizes the arts to engage individuals and attract more than one million guests per year to its 1,000+ annual events. These audiences act as the catalyst for economic growth and vitality within the region. Our sound fiscal stewardship, wise foresight, and lasting impact extend to four core concentrations: The Stage, Arts Education, Area Development and Not-for-Profit Performing Arts Center. PlayhouseSquare is a not-for-profit performing arts center that presents and produces a wide variety of quality performing arts, advances arts education and creates a neighborhood that is a superior destination for entertainment, business and housing, thereby strengthening the economic vitality of the region.

ideastream® is a multiple-media public service organization with a mission to strengthen our communities by providing distinctive, thought-provoking programs and services that enlighten, inspire, educate and entertain. The organization was formed by the merger of public broadcasting stations WVIZ/PBS and 90.3 WCPN in July of 2001. The organization operates public television and radio stations in Cleveland with an audience of some 2.8 million viewers and listeners, an Educational Service group serving schools with nearly one half million students and manages the Ohio Public Television and Radio Statehouse News Bureau and Ohio Government Telecommunications in Columbus.





2012-2013 KeyBank BROADWAY SERIES



ANYTHING GOES

October 2-14, 2012

Distance Learning: October 9, 2012

Master Class: October 10, 2012

DISNEY'S BEAUTY AND THE BEAST

November 6-18, 2012

Distance Learning: November 13, 2012

Master Class: November 14, 2012

<< PRISCILLA QUEEN OF THE DESERT

January 15-27, 2013

Distance Learning: January 22, 2013

Master Class: January 23, 2013

SISTER ACT

March 5-17, 2013

Distance Learning: March 12, 2013

Master Class: March 13, 2013

<< WAR HORSE

April 9-21, 2013

Distance Learning: April 16, 2013

Master Class: April 17, 2013

GUYS AND DOLLS

May 1– June 23, 2013

THE BOOK OF MORMON

June 18– July 7

Master Class: June 26, 2013

**Please note: Distance learning is not available for Guys and Dolls or The Book of Mormon. Master class is not available for Guys and Dolls.*

Master Classes

Broadway performers and touring artists conduct participatory master classes in a variety of disciplines for professionals and advanced students (age 14 and above). Most master classes are free. Classes take place from 3:00p.m. – 4:30p.m. in the Idea Center at PlayhouseSquare. Reservations are required. Master class dates are listed above.





DISTANCE LEARNING ETIQUETTE GUIDELINES

DO...

Read all material and follow directions sent by PlayhouseSquare and ideastream.

Know what the subject of the discussion is and prepare, *in advance*, questions to ask the speaker. Participation is encouraged!

Listen to and follow the technician's directions in regards to using the microphone, where to sit and where the camera is.

Remember that the participants in remote locations can see and hear you and you can see and hear them.

Keep your site's microphone on "mute" at all times except when you are called on to ask a question.

Dress appropriately.

Be courteous to other participants.

Turn off any pagers, cell phones, and other noise making devices.

Introduce yourself when you start speaking.

Speak clearly in your normal voice, shouting is not necessary.

Move and gesture naturally, but keep body movements to a minimum.

Maintain eye contact by looking into the camera.

DON'T...

Drop things, cough, shuffle papers, tap the floor, table or chair, move desks and chairs, or make other superfluous sounds.

Conduct side conversations or whisper.

Eat or drink during a session.

Make distracting sounds or movements.

Interrupt other speakers.

Wear noisy jewelry.

Call out, as you might in a regular classroom.

Cover, tap on, or rustle papers near the microphone.

REMEMBER...all participants are "present" at the same time. Everyone can hear and see *everything*...even though they are in different locations. **Smile...you're on camera!**

So...Take part in a VIRTUAL FIELD TRIP, explore CAREERS IN THE PERFORMING ARTS from the comfort of your school, as technology takes you to PlayhouseSquare to **meet and greet the artists.**





Pre-Activities

BUILDING BACKGROUND

ELA: Research Standard C
R.CCR.7

▶ QUICK TIPS:

Many company websites provide additional resources and teacher guides specific to their show.

PRELIMINARY CAREER RESEARCH

ELA: Research Standard B
A&C: Career Exploration & Development Competency 1.1.1
W.CCR.4, W.CCR.7

1. After watching clips of the performance, ask students to generate a list of possible careers in the performing arts. Begin with careers they observed while viewing clips and photographs from the Broadway stage production.
2. Next, expand the list by discussing careers that exist in the broader career field of the performing arts. Many students may not consider finance or construction as careers found in the arts as well as other fields of work.
3. Once a comprehensive list has been created, divide students into groups of four. Rearrange the list so each group has a diverse record of 3-4 careers.
4. Working in small groups, have students complete the first two sections of a K-W-L graphic organizer - what they KNOW about a specific career and what they WANT to learn.
5. Regroup as a class and ask students to share their initial information.

6. Next, ask how they would group the careers listed on the chart. Remind students to consider similarities and difference in the careers.

7. Write the following on the board/chart paper:

CREATIVE ADMINISTRATION PRODUCTION

8. Tell students careers in the performing arts may be divided into three basic categories: Creative, Administration, and Production.
9. Ask for volunteers to group careers by writing them under the appropriate category.
10. Students may have differing opinions regarding the categorization. Allow students to challenge and persuade others during a class discussion.
11. Once the class comes to a general consensus, have each student decide on three careers that peak their interest.
12. Tell students their research will continue after their participation in the *Careers in the Performing Arts* distance learning program.

▶ QUICK TIPS:

This activity may be revisited after participation in *Careers in the Performing Arts* distance learning program comparing the student research information with that provided by the panel of Broadway professionals.



Careers found in the performing arts industry may be divided into three basic categories: Creative, Administration, and Production. The list below is not meant to be comprehensive, but it may help students identify careers they may not normally associate with the performing arts industry. The glossary on the following pages provides more information about these careers.

CREATIVE

Actor (understudy, swing)
 Artistic Director
 Choreographer (dance captain, stage combat)
 Critic
 Designer (costume, lighting, set, sound, video)
 Dialect Coach
 Director
 Dramaturg
 Make-Up Artist
 Music (director, conductor, musician)
 Playwright

ADMINISTRATION

Agent
 Arts Educator/Administrator
 Company Manager
 Development (fundraiser, grant writer, relationship manager)
 Executive Director
 Finance/Accounting
 Human Resources
 Information Service & Technology
 Marketing
 Public Relations
 Programming (talent buyer, booking agent)
 Ticket Operations (box office, group sales)
 Theater Operations (maintenance, security, ushers)
 Special Events

PRODUCTION

Producer
 Stage Manager
 Stage Crew (carpenters, electricians, prop masters)
 Set Construction (welders, painters)
 Sound Engineer
 Technical Director
 Wardrobe (tailor, sewer, buyer)



DISTANCE LEARNING GLOSSARY

CREATIVE

Actor – An *actor* is a performer on stage, in movies, or on television. An *understudy* is a substitute actor who learns another actor’s role. The understudy will perform the learned role at short notice in case the regular actor is ill, absent or in case of emergency. In musical theater, a *swing* is a performer who understudies multiple roles in the chorus or ensemble.

Artistic Director – The *artistic director* envisions and maintains a theater company’s mission statement by hiring creative staff (including directors, designers, and actors) to uphold that vision, and selecting works that fit the vision. The artistic director often leads fundraising efforts to ensure the company can continue producing theater that carries out its mission.

Choreographer – The *choreographer* creates the dance numbers, or choreography, and teaches the routines to the company of performers. The *dance captain* is a member of the company responsible for maintaining the standards of the choreography and musical staging after the production opens; this includes leading brush-up rehearsals and teaching routines to new cast members. *Stage combat* refers to choreographed fight sequences in a production. The show’s director, the dance choreographer or a separate fight director will stage the fight scenes.

Critic – A *critic* is a journalist who reviews the artistic merits of a production for a print, online or broadcast news source.

Designer – A *designer* is a member of a production’s creative team who works with the director to invent the visual world of the show. This team includes a costume designer, set designer, lighting designer, video designer and sound designer.

Dialect Coach – A *dialect coach* trains actors to speak with different accents and regional dialects.

Director – The *director*, the leader of a theater production, guides a company of actors and a creative team of designers to realize an overarching vision of a play’s script on stage.

Dramaturg – A *dramaturg* is a theatrical critic, writer and scholar. During the production process, a dramaturg helps the director understand the play’s historical and cultural context. During new play development, a dramaturg helps the playwright build and improve upon the script’s plot, structure and overall integrity.

Make-up artist – A *make-up artist* works with the costume designer to create the look of the show’s characters.

Music director – In a musical play, the *music director* teaches the company members how to sing the music.

Music conductor – A *music conductor* leads the band or orchestra that accompanies a production. Sometimes this person is also the music director.

Musician – A *musician* plays an instrument in the band or orchestra.

Playwright – A *playwright* is a storyteller who writes the script of a play, including dialogue and stage directions. For a musical, the script is called the “book.” In some cases, the book writer also writes the song lyrics, while the composer writes the music.

ADMINISTRATION

Agent – An *agent* helps actors, directors, writers, musicians and sometimes designers find employment in the theater community.

Arts Educator – An *arts educator* teaches and encourages artistic creation and appreciation.

Arts Administration – *Arts administration* refers to the business and financial side of an arts organization, including setting and managing budgets, writing grants and fundraising, marketing, public relations and human resources.

Company Manager – A *company manager* handles the daily needs of a company of performers, especially in the case of a touring production. These needs include room and board, transportation, stipends and medical assistance.

Development – *Development* refers to acquiring funds for a theater company or production. A theater company might hold a fundraiser to encourage patrons and community members to financially support a season of plays or one specific production. In some cases, theater companies raise money to construct or improve a performance space. Theater companies often fund projects through grants.



DISTANCE LEARNING GLOSSARY

A *grant* is a gift of money to be used for a particular purpose. Grants usually require a written application which is composed by a *grant writer*.

A *fundraiser* is an event held to raise money.

A *relationship manager* maintains good communication and association with funders, customers and partners.

Executive Director – An *executive director* is the managing director of an arts organization and is responsible for business and financial planning.

Finance/Accounting – *Finance* refers to the management of a theater company's funds. *Accounting* is the process of keeping track of the company's financial spending, records and transactions.

Human Resources – A *human resources* professional or department deals with hiring and training a company's staff.

Information Service/Technology – *Information service and technology* refers to using computers and telecommunications to store, share and send information digitally and electronically.

Marketing – A performing arts organization uses *marketing* to advertise and promote events to the public.

Programming – A director of *programming* helps develop the services offered to the public by an arts organization, including classes, trips, lectures, presentations and other special events. A *talent buyer* purchases artists' contracts for particular performances.

A *booking agent* makes reservations for travel or performances, as well as engagements for performers.

Public Relations – A performing arts organization uses *public relations* to manage the flow of information between itself and the public regarding items of public interest or news related to the organization's events and mission.

Ticket Operations – The *box office* handles *ticket operations*, or selling tickets to the performing arts organization's events. The box office also handles *group sales*, selling blocks of tickets to a single event to large groups, often from schools, churches or other community and social organizations.

Theater Operations – *Theater operations* refers to the upkeep of the venue that houses the performance space. The operations staff includes maintenance workers, security guards, house managers and ushers.

Special Events – *Special events* are performances presented by an arts organization that are not part of its regular season of programming.

PRODUCTION

Producer – The *producer* assembles and supervises the creative and administrative teams that stage a production. The producer oversees financial and managerial decisions.

Stage Manager – The *stage manager* serves as an intermediary between the creative and administrative teams. The stage manager works closely with the director, actors, designers and technicians to ensure a production's smooth execution in rehearsal and performance.

Stage Crew – The *stage crew* carries out the technical elements of a production. The crew consists of carpenters who build the set and handle scene changes, electricians who hang and focus lights, and artisans who make props.

Set Construction – The set designer works with carpenters, painters and welders to build the scenery on stage.

Sound Engineer – The sound designer creates the auditory world of the production, and the sound engineers runs sound cues during rehearsals and performance.

Technical Director – The technical director supervises the carpenters, electricians, artisans and painters as they carry out the designers' plans for the set, lights, props, costumes and sound.

Wardrobe – The *wardrobe* team works with the costume designer to create and maintain all clothing worn by performers. The *tailor* measures the performers and fits the costumes, the *buyer* acquires fabric and material to fashion costumes, and the *sewer* handles costume construction.

THE ROLE & IMPACT OF THE ARTS

ELA: Communication Standard (Oral and Visual) A, D
 Drama/Theatre: Connections, Relationships and Applications Standard C
 A&C: Career Exploration & Development Competency 1.3.2, 1.3.4
 A&C: Influences on the Performing Arts Competency 17.3
 W.CCR.1
 SL.CCR.1, SL.CCR.4

What is art? What role do the arts play in a community? Are the arts necessary to a thriving, vital society? People have struggled to answer these questions for centuries. As society has evolved, so have our responses.

To help students understand the role and impact of the arts, have students apply learning and innovation skills: critical thinking, research, collaboration and communication by investigating possible answers to these, and other, questions. The focus of the lesson is discussion and inquiry.

1. Lead students in a discussion about why the arts are important to a vital society - elicit concrete and aesthetic responses.

2. Have pairs of students create open-ended research questions based on your discussion or you may choose to assign research questions to small groups of students. Questions may include:

- What purpose do the arts serve?
- How has society's view of the arts changed over history?
- What is the impact of government influence and public opinion on the arts in the United States as well as other countries?
- What is the economic impact of the arts in Greater Cleveland?
- What is the impact of public and private funding for the arts?
- Where does arts education/arts-integration fit into school curricula?

3. Next, assign time for students to conduct their research using multiple sources of information and technology.

4. Once research has been completed, students should write arguments that support their claims with evidence, clear reasoning and reference specific sources of information.

5. Set aside once class period to allow students to present their findings with the intention of thoughtful discussion and exchange of ideas.





QUESTIONS FOR THE PANEL

ELA: Writing Process Standard A

A&C: Career Exploration & Development Competency 1.1.1, 1.1.2, 1.1.3

W.CCR.4, W.CCR.7

SL.CCR.1

The *Careers in the Performing Arts* series provides students the opportunity to interact with performers, choreographers, directors, lighting & set designers, stage managers, special effects technicians, and business/tour managers. Consisting of two parts – an interview and question and answer session – *Careers in the Performing Arts* enables students to learn directly from touring professionals who provide insight into not only performance, but behind the scenes aspects of careers in the performing arts.

During the question and answer session, students will have the opportunity to communicate with the panel through two-way distance learning.

- ♦ Instruct students to think of career questions that will lead to unique responses from the panel – responses they would not find in a textbook or Google search. This reflective activity usually leads students to eliminate several questions.
- ♦ Working in teams of 4, ask students to discuss and generate a list of ten (10) questions for the panel.
- ♦ Remaining in their groups, have students create categories for the questions and sort them accordingly. Students should reflect on whether the questions are best addressed by the panel or better addressed by someone else or through another source.
- ♦ Once completed, collect all questions and compile into one list omitting repetitive questions.
- ♦ Review the questions as a class to identify the five most interesting questions that will elicit unique responses and produce a deeper level of understanding of careers in the performing arts.



Post-Activities

FORMULATING A CAREER PLAN

ELA: Research Standard E

A&C: Career Exploration & Development Competency 1.1.1, 1.1.3

A&C: Personal Employability Traits Competency 2.1.2

W.CCR.7, W.CCR.10

After participating in a *Careers in the Performing Arts* distance learning program, students gain new information about arts-related occupations. They will now apply the information to formulate an individual career plan.

1. To begin, have students refer to their K-W-L chart from the *Preliminary Career Research* activity and complete the final column with the new information.
2. Next, have students choose one of the three careers they initially researched during the Preliminary Career Research activity. Be sure students choose a career they are interested in pursuing. Allow students to revise their initial decisions.
3. Have students identify their personal goals and objectives related to their chosen career.
4. Have students identify 3-5 sources in which to find career information.
5. Using multiple resources, students will locate the following:
 - a. Necessary education/schooling
 - b. Skills needed
 - c. Job outlook
 - d. Salary range
 - e. Responsibilities
 - f. Professional organizations/associations
 - g. Areas of specialization
 - h. Related career options

6. After research is complete, have students formulate a career plan beginning with high school. Career plans should answer the following:

- a. What high school courses will help better prepare me for this career? How will these courses help?
- b. What extracurricular activities will benefit me? How will these activities build my skills?
- c. What special skills do I have that may assist me in this career?
- d. Is there an internship available in the field? If so, what do I need to do to qualify for an internship? Do I need to submit a resume and cover letter? Do they hire high school students?
- e. What colleges or trade schools concentrate in my career choice? What are the costs associated with these colleges/schools?
- f. Is there any other special training I could use to help me achieve my career goal?

7. Finally, ask students to create a 2-year plan based on their research. If they are freshmen in high school, you may wish to have them create a 4-year plan identifying necessary high school coursework/experiences. If students are seniors, a 2-year plan will help them transition to college or post-high school education.



WRITING A RESUME: WHO NEEDS A RESUME?

ELA: Writing Applications Standard C

Research Standard C

Communication Standard (Oral and Visual) A

A&C: Personal Employability Traits Competency 2.1.3, 2.1.4

W.CCR.4, W.CCR.5, W.CCR.6

Many careers in the performing arts require a resume, others, a headshot, resume and an audition. The two sample resumes provided represent that of an actress and a stage manager. You may choose to have students locate resumes from other careers in the performing arts to draw additional comparisons.

1. Distribute a copy of the two sample resumes provided to each student and allow them time to review the resumes.

2. Ask students what they notice about the resumes. Some items include:

- ♦ Different format
- ♦ Different section titles
- ♦ Different contact information- individual vs. agent
- ♦ Both include name in bold at the top
- ♦ Both identify skills
- ♦ Both identify places they worked

3. After reviewing the similarities and differences, ask students what information is similar to the information they discovered in the previous activity, *Formulating a Career Plan*. How is the information used in each resume? Has additional information been included that they did not research? Was any information eliminated from the resumes? Why? Are there any areas of the resumes that they did not understand- for example, the acronym ASM (Assistant Stage Manager).

There are numerous websites to assist students in writing a resume – but first, one must answer the question, “What information do I need to include in a resume?” Referring to the previous activity, *Formulating a Career Plan*, will help students to write their first draft.

1. Group students based on their chosen career field in the arts. Keeping in mind their chosen career, have students list the components of a career specific resume. Having students work in small groups will provide assistance and allow the teacher to support groups of students at one time.

2. Using their previous research, students may begin populating each section of their resume helping one another where necessary.

3. Have students prepare their first drafts on the computer. Use this time to confer with students to revise, edit and evaluate their writing.

4. After editing, students should publish their resumes and share their writing product with the class.



MARY NORTH

SAG, AFTRA, AEA

Height - 5'4"
 Weigh - 115
 Hair - Blonde
 Eyes - Blue
 Proficient w/ Ear Prompter

Home Phone
 Cell Phone
 Email

FILM

UNTITLED TORNADO PROJECT
 THE YANK
 IF THE RIVER WAS WHISKEY
 OLD FASHIONED
 SCOTTISH REIGN
 TAKE SHELTER
 TRUE NATURE
 GRADUATION
 CHILL FACTOR: HOUSE CALL
 WELCOME TO COLLINWOOD
 SIMPLE JUSTICE
 A CHRISTMAS STORY
 THE JAZZ SINGER
 RUNAWAY BARGE

Warner Brothers
 Lackey Prods.
 DM Prods. LLC
 O.F. - LLC.
 Stern Hamilton Ent.
 Sony Pictures
 True Nature LLC
 Brightline Prod.
 Tom Savini Prod.
 Warner Bros.
 Street Law Prod.
 MGM
 Marble Arch Prod.
 Lorimar Prod.

Mrs. McGee
 Annie Murphy
 Caroline
 Carol
 Agnes Krum
 Insurance Agent
 Maggie
 Chauncey's Mom
 Mrs. Norwood
 Mrs. Antwerp
 Blood Mom
 Tracy
 Judy
 Barmaid

TELEVISION

Homeless
 General Hospital
 Days of Our Lives
 Encounter

Lee Grant Prod.
 ABC
 NBC
 Cable TV

Registrar
 Nurse
 Ms. Nelson
 Talk Show Hostess

TV & RADIO

(Partial Listing)
 Liggett/Stashower
 Wolf Advertising
 Ohgilvy & Mather

J. Walter Thompson
 Wyse Advertising
 Stern Advertising

Ross Roy
 Campbell-Ewald
 Fahlgren & Martin

INDUSTRIAL FILM

(Partial Listing)
 Ford Motor Co.
 General Tire
 Westinghouse
 Gallo Wine Co.

Chrysler Corp.
 Goodyear Tire
 Ernest & Young
 Ross Labs

General Motors
 General Electric
 Westinghouse
 American Greetings

THEATRE

(Partial Listing)
 Menopause: The Musical
 An Ideal Husband
 Humble Boy
 Grey Gardens
 Into The Woods
 Harold and Maude
 Nine
 Private Lives
 Fuddy Meers
 Death of a Salesman
 The Tempest
 Unsung Cole
 Measure for Measure
 The Mousetrap
 Hot Damn
 Detective Story

G-Four Productions
 Great Lakes Theatre
 Dobama Theatre
 Beck Theatre Center
 Great Lakes Theatre
 Cain Park
 Cain Park
 Actors Summit
 Dobama Theatre
 Great Lakes Theatre
 Great Lakes Theatre
 Cleveland Play House
 L.A. Globe
 Plantation Theatre
 A.C.T. Seattle
 St. Louis Repertory

Soap Star
 Lady Markby
 Flora
 Little Edie/Big Edie
 Jack's Mother
 Maude
 Lilliane LaFleur
 Amanda
 Claire
 The Woman
 Iris
 Singer/Player
 Isabella
 Molly
 Delia
 Miss Hatch

TRAINING

Webster University Theatre Conservatory - B.A. Theatre



Stage Management (AEA)

KATHY MORRISON

(216) 555-1234 • 12 Apple Street • Cleveland, OH 44111

BROADWAY:

Dramatist Guild 8th Annual Awards Dinner Michael Greif, director/Evan Ensign, PSM Hudson Theater, NYC ASM

OFF BROADWAY/TOURING:

Brits Off Broadway 2005 w/ Russell Barr, Linda Marlowe & Will Adamsdale 1st production by Traverse Theatre, Scotland 59E59 Theatres, NYC PSM
Stuart Mullins & Will Adamsdale, director/creator

Forbidden Broadway (Tour) John Freedson/Harriet Yellin, producers Playkill II, Inc. PSM

OFF OFF BROADWAY:

Mosheh Kristan Marting, director HERE, CultureMart PSM

Pizza Man Austin Pendleton, director Wanderlust Productions PSM

Self-Portrait in a Blue Room Pamela Berlin, director/Jeff Davolt, PSM Ensemble Studio Theater, NYC SM

Fetes de la Nuit Kim Weild, director/Kathryn Pierroz, PSM The Theatre of the Riverside Church, NYC ASM

The Unexpected Guest Ike Schambelan, director/Matthew Ide, PSM Theatre Row, NYC ASM

REGIONAL:

SubUrban Legend Janice Goldberg, director Blueberry Pond, NY PSM

The Speed of Darkness Bill Lebach, director Shadow Theatre, NJ PSM

The Hill House Mary Schmidt, director Centenary Stage, NJ PSM

SKILLS:

Music literate, Computer literate (PC & Mac, Microsoft Office), Valid drivers' license, Small firearms expert, Stage lighting, Scenic artistry, Familiarity with AEA contracts: Basic showcase, SPT, Special appearance, LOA, LORT, Periodic Performance, COST, Off Broadway

AFFILIATIONS:

Screen Actors' Guild, Theta Alpha Phi, American Association of University Women, Cambridge Who's Who 2007, Intercollegiate Studies Institute

EDUCATION:

Columbia University, MFA

Montclair State University, BFA

Critical Issues in Stage Management: Roy Harris

Advanced Stage Management: Ira Mont

Production/Technical management: Gene O'Donovan



BUILDING YOUR RESUME WITH PLAYHOUSESQUARE

Begin your career with PlayhouseSquare! Many high school teens volunteer with PlayhouseSquare and build their resume through the STARS program and Teen Advisory Council.

STARS (Students Take a Role at the Square)

The STARS volunteer program provides youth with on-the-job training in customer service and the performing arts combined with an opportunity to give back to the community. Students can choose to usher at Thursday evening, Saturday evening, Sunday matinee or Sunday evening KeyBank Broadway Series shows. STARS are required to attend an orientation about PlayhouseSquare and to commit to working each scheduled date. The STARS program is open to high school students.

STAR Leaders

STAR Leaders program is open to teens (age 16 – 19) who have participated in the STARS program for at least one year. STAR Leaders are expected to ensure quality customer service at PlayhouseSquare by working with an assigned group of STARS.

STAR Reporters

STAR Reporters review KeyBank Broadway Series performances just like professional critics. Students selected for this role receive admission to Press Night for all KeyBank Broadway Series shows and have their reviews posted on the PlayhouseSquare website. Only 10 STAR Reporter roles are available. Applicants must submit a writing sample and be able to meet strict deadlines. The roles are open to high school students who live in Northeast Ohio.

Teen Advisory Council

Open to participants (age 14 – 19) who have participated in a PlayhouseSquare teen program for at least one year, the Teen Advisory Council is charged with reviewing and making recommendations regarding programs and policies that affect the teen audience at PlayhouseSquare. The Teen Advisory Council meets approximately five times per season.

For more information, contact Glynis Brault, Education Program Coordinator, at 216-640-8456.



RESOURCES

About.com

http://careerplanning.about.com/od/occupations/a/perf_arts.htm

Wonderful resource about careers in the performing arts.

Arts Work

www.artswork.asu.edu/arts/students/careers/index.htm

Descriptions of many different arts careers and related jobs in the arts.

Careers in the Arts – Career descriptions related to the visual arts, from SUNY Oswego.

Careers in Art: An Illustrated Guide – Provides an overview of the various career possibilities in art, including steps on how to be successful in each career field.

E-How

www.ehow.com/about_4728419_highpaying-careers-arts.html

High-Paying Careers in Arts. A high-paying career in the arts doesn't necessarily mean being a performer.

MonsterCollege – Advice and entry-level opportunities through MonsterCollege, the job network for college students and recent grads.

Idealist – Search for internships in non-profit organizations worldwide.

National Network for Artist Placement – Links to assorted publications about internship and job placement for artists. Cover Letter & Resume Books

Cover Letter Magic: Trade Secrets of Professional Resume Writers – This book features more than 150 sample cover letters, as well as great tips on writing a winning cover letter.

Designing Creative Resumes: A Complete Resource for the Creative Professional – A guide for the design elements of a creative resume.

