THEATRE DEPARTMENT
HANDBOOK
2016-2017
Dear Parent & Guardians:

Providing a high quality arts education is not an easy task. Public school allocated budgets do not cover the entire amount of what is needed for exemplary arts education and training. Between the support of our Ellington Fund and committed parents, resources are secured so that our students are prepared for the next level of training. As one parent speaking of arts fees recently said “no investment, no return!”

Each student at the Duke Ellington School of the Arts is responsible for a $200 annual arts fee. It is preferable that all fees be paid up front, in full, during registration. Payment plan options are available, but the full amount is to be paid by March.

What do your Arts Fees go toward? 100% of the arts fees go specifically towards your child’s arts department to provide resources and experiences that are fundamental to the training of young professionals in any arts discipline. Arts fees help provide the “must haves” that include, but are not limited to:

- **Dance** – Dance publications, teaching aids, and music.
- **Instrumental Music** – Instrument purchases, repairs, and accessories, headphones, and sheet music.
- **Literary Media & Communications** – Project licensing, field trips, publication of print projects, and computer software.
- **Museum Studies** – Guest lectures, field trips, exhibition supplies and printing.
- **Technical Design & Production** – Scripts, books, subscriptions to Stage Directions magazine and others, and lighting/sound software.
- **Theatre** – Production Materials (i.e. sets, costumes, props, light, sound), scripts, master classes, field trips and royalties.
- **Visual Arts** – Mats, paints, charcoal, canvas, and art paper.
- **Vocal Music** – Musical scores, costumes, music licensing, catering for student meals, accompanists, some field trip expenses.

Failure to pay fees will result in student’s ineligibility to participate in field trips, various school activities, and a senior’s ineligibility to participate in the graduation commencement ceremony and receive school based scholarships.

Arts Fees contributions bring $100,000 worth of assistance for quality school programming which will directly benefit our students. Thank you for your contributions that help us to create the best Duke Ellington School of the Arts possible.

Respectfully and Thoughtfully,

[Signature]

Head of School & CEO
Duke Ellington School of the Arts
“Only love of art and everything sublime and beautiful that lives in the heart of every man, only that should be brought into a theatre by everyone entering it and poured out from every man as from a pail of pure water, a thousand of which will today wash off the dirt from the whole building, if it had yesterday been contaminated by the passions and intrigues of men.”

—Konstantin Stanislavsky (1863-1938) The Art of the Stage

"I see little of more importance to the future of our country and of civilization than full recognition of the place of the artist. If art is to nourish the roots of our culture, society must set the artist free to follow his/her vision wherever it takes him/her."

—President John F. Kennedy

“Before our eyes is fought a battle of symbols... for there can be theatre only from the moment when the impossible really begins and when the poetry that occurs on the stage sustains and superheats the realized symbols.”

—Antonin Artaud (1895-1948) The Theatre and It’s Double


Introduction

Welcome to the Theatre Department at Duke Ellington School of the Arts. We have prepared this handbook to ease your transition into our department, and it contains general information you will use throughout your time as a theatre student. Please note, however, that the curriculum is continually evolving, and this version of the handbook may not reflect all of the changes the department and the school have recently implemented or are presently in the process of implementing. Hopefully this handbook will be able to answer your questions.
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“To send light into the darkness of men's hearts – such is the duty of the artist.”

—Schumann

“It is through you, actors, that the forces which are understood by millions and that tell of everything that is beautiful on earth, find expression. The forces which reveal to people the happiness of living in a widened consciousness and in the joy of creative work for the whole world. You, the actors of a theatre, which is one of the centres of human culture, will never be understood by the people if you are unable to reflect the spiritual needs of your time, the now in which you are living.

—Konstantin Stanislavsky (1863-1938) The Art of the Stage

“Until one is committed there is hesitancy, the chance to draw back, always ineffectiveness . . . The moment one definitely commits oneself providence moves too. Whatever you think you can do, or believe you can do, begin it because action has magic, grace and power in it.”

—Goethe
Theatre Faculty and Staff

**Ken Johnson**, Chairperson, 202.282.0123, skenjohnson@aol.com, Classes: Acting IV, Senior Projects, Audition Practices, Playwriting Production Duties: Chairperson, Producer, Director

**Dawn Naser**, Faculty, 202.282-0123, dlnaser@hotmail.com, Classes: Movement I, II, IV, Acting I, Theatre Operations, Production Duties: Production Manager, Choreographer, Director

**Nicole Brewer**, Faculty, 202-282-0123 nicolemoniquebrewer@gmail.com, Classes: Intro to Theatre, Audition Practices, Acting II, III, Production Duties: Marketing, Production Manager, Director, Acting Coach

**Eric Ruffin**, Adjunct Faculty, 202.282-0123, eruffin40@gmail.com, Classes: Theatre History I and II, Theatre Styles, Production Duties: Director, Acting Coach

**Denise Diggs**, Adjunct Faculty, 202-282-0123, denisediggs@hughes.net, Classes: Speech 1, 2 & 3 Production Duties: Vocal Coach, Acting Coach

**Vera Katz**, Master Acting Teacher, 202-282-0123, Dramaprof@comcast.net, Classes: Act III/IV Production Duties: Acting Coach
Theatre Faculty Bios

Ken Johnson, Chairperson

Ken Johnson is the Chair of the Theatre Department at Duke Ellington School of the Arts. His career as a director, producer, and educator spans over thirty years. During the past twelve years, he has directed productions on the Ellington Stage of *A Raisin in the Sun*, *Fires in the Mirror*, *The Amen Corner*, and *The Laramie Project*, all of which have been nominated in multiple categories for the Kennedy Center-based Cappies Awards. He serves as the Producer for Ellington’s All School Collaboratives and has produced *Hair*, *The Wiz* and *Dreamgirls*.

Before making Duke Ellington his artistic home, Mr. Johnson had a long and distinguished career in the professional theater, television and film industry. He has worked in theatres all over the world, including the Kennedy Center, Ford’s Theatre, The Royal Court in London, England and the Market Theatre in South Africa. He was a founding member of the internationally acclaimed, Tony Award-winning Crossroads Theatre Company, where he served as Associate Producer as well as a resident director for eight seasons. His professional directing credits include *To Be Young Gifted and Black; Home; Slow Dance on the Killing Ground; Playboy of the West Indies; The Colored Museum; and Sheila’s Day*.

He was the stage manager for several prime-time television shows, including *The Cosby Show (NBC)*, *The Dictator (CBS)* and *Everything’s Relative*, starring Jason Alexander.

Mr. Johnson also has worked on Broadway as George C. Wolfe’s assistant on the Tony-Award-winning *Angels in America*, as well as with a number of theatrical giants, including Joseph Papp, Ruby Dee, Hal Scott, Mbongeni Ngema and many others. He attended Rutgers University and is a member of Actor’s Equity and The Director’s Guild of America.

Dawn Naser

Dawn Naser has worked as a director, choreographer and teacher in the United States and Canada. Teaching credits include Duke Ellington School of the Arts, Women’s Project and Productions, York University, George Mason University, Fillmore Arts Center, Toronto College, Pittsburgh’s Creative and Performing Arts High School, Howard University, and Arts United of Washington. Directing and choreography credits include Theatre Passe Muraille, Poor Alex Theatre, Imagination Stage, SUNY Brockport, City Theatre, and Geva Theatre Center. Dawn received her MFA in Directing from York University in Toronto and her MA in Arts Management from American University.
Eric Ruffin

Eric Ruffin’s most recent directing credits include *Gutta Beautiful* at New Federal Theatre, *New Kid* for Imagination Stage, *Antigone*, *In Arabia We’d All Be Kings*, *Jesus Hopped the “A” Train* and *Our Lady of 121*st Street for the Rutgers Theatre Company, the critically acclaimed New Jersey premiere of *Topdog /Underdog* for Luna Stage, *Cut Flowers* at the Ira Aldridge Theater, *Public Ghosts/ Private Stories* at the George Street Playhouse, *Romeo and Juliet* at the New Jersey Performing Arts Center, and *The Piano Lesson* for The African Globe in Newark, NJ. He’s also directed *My Children! My Africa!* at Luna Stage, *Waiting to be Invited* for The Black Theatre Troupe, and *The Story* for the Howard Players.

He founded “The Acting Studio” at the Newark School of the Arts, a professional training program in acting, and was the founder and Artistic Director for the Newark Youth Ensemble, Newark, NJ. Additionally he has served as the Artistic Director for The New Jersey Performing Arts Center’s Young Writer Workshop.

Ruffin holds a B.F.A. in Theatre Arts from Howard University and an MFA in Directing from Rutgers University. He is a Society for Stage Directors and Choreographers Associate, a New York Theatre Workshop Usual Suspect and a 1999 recipient of the New York Drama League Directing Fellowship. He has also been honored with a Shakespeare Theatre Acting Fellowship, and the Princess Grace Grant for Dance.

Vera J. Katz

Vera Katz retired in May 2001 after teaching both acting and directing for 32 years at Howard University in the Department of Theatre Arts, where she was a full-time, tenured professor, directed numerous productions and founded the Directing program. For the past seven years, she has been a part-time faculty member of the Duke Ellington School of the Arts in acting, where she has directed *Antigone, Journey: From There to Here, Celebrating Richard Wesley, and Lysistrata*. She taught Debbie Allen, Anthony Anderson, Clinton Turner Davis, Lynda Gravatt, Taraji Henson, Dianna Houston, Phylicia Rashad, Lynn Whitfield, and Isaiah Washington. She teaches workshop classes for Woolly Mammoth Theatre Company, Serenity Players, Howard University Department of Radio, Television and Film, The Essential Theatre, and coaches privately. In 2001, she was profiled in The Washington Post’s Style section; in 2004, in BLACK MASKS, and in 1980 on NPR’s Weekend Edition.
Cast and Crew of *The Laramie Project*

*The Wiz*
The Ellington CREED

Ellington’s goal is to foster a community of artists, learners and leaders. Reaching that goal depends on one fundamental rule and a creed that supports it.

Rule: Work towards becoming an effective artist, learner and leader; help others to do the same.

The CREED: Members of the Ellington Community contribute to their own lives and support their community through:

<table>
<thead>
<tr>
<th>COMMITMENT</th>
<th>The habit of applying your talents to a task or project.</th>
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<tbody>
<tr>
<td>RESPONSIBILITY</td>
<td>Acting in a way that acknowledges the connection and duty you have to yourself and others.</td>
</tr>
<tr>
<td>EMPOWERMENT</td>
<td>Recognizing the innate potential that every individual must have in order to contribute to his or her school, community, and world.</td>
</tr>
<tr>
<td>EXCELLENCE</td>
<td>Striving to meet a standard that demonstrates mastery of an idea or technique.</td>
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<tr>
<td>DIGNITY</td>
<td>Conducting yourself, at all times, in a respectful, uplifting manner that shows you recognize your connection to a present, past and future community.</td>
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</table>
Vision and Mission

- To educate imaginative, knowledgeable, skilled, and responsible artists, audience members, and advocates for the theatre of the future is our vision. Therefore, our mission is: To create artists who are empowered in spirit, in art, and in business.

*The Amen Corner*
Departmental Goals and Objectives

In support of the mission statement, we have developed specific objectives for the department, attainable via coursework, mentorship, and participation in the theatre production series:

- To create for theatre students a pre-professional laboratory, in which to test and experiment with the practical and theoretical artistic skills and precepts that emanate from our curriculum under the guidance of professional faculty and visiting artists.

- Students who graduate from the Ellington Theatre Department will be qualified to enter prestigious college, university or conservatory theatre programs and the professional theatre job market because of their comprehensive theatre arts studies and experiences here at Ellington.

- To provide theatre majors with as wide a range as possible of dramatic literature from various cultures and periods, presented in a variety of theatrical modes.

- To enhance the cultural life of the school through the presentation of the best theatre possible.

- To address the redefinition of dramatic and theatrical styles, form, and structures as they emerge from artistic responses to the changing world.

- To provoke and sustain interest in the theatre as a source of truth and insight into the human condition.

- To promote drama and theatre as civilizing agents within society and provide for enhanced understanding of current issues through theatrical expression.

*Antigone*
# Graduation Requirements

**Duke Ellington School of the Arts Theatre Department**

## Three Year Certificate
**Required Credits: 10**

<table>
<thead>
<tr>
<th>Course Code</th>
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<tr>
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<td>E71 Acting I</td>
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<td>E72 Acting II</td>
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<td>ETI Movement for Actors II</td>
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<tr>
<td>ET2 Movement III</td>
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<td>ET3 Movement IV</td>
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<td>E 32 Speech II</td>
<td>1</td>
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<td>E 33 Speech III</td>
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<tr>
<td>E 85 Theatre Styles</td>
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<tr>
<td>QA9 Senior Project</td>
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## Four Year Certificate
**Required Credits: 12**

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<td><strong>Credits – All Required</strong></td>
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<tr>
<td>E71 Acting I</td>
<td></td>
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<tr>
<td>E72 Acting II</td>
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<tr>
<td>E73 Acting III</td>
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<tr>
<td>E74 Acting IV</td>
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<tr>
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<tr>
<td>ETI Movement for Actors II</td>
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<tr>
<td>ET2 Movement III</td>
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<tr>
<td>ET3 Movement IV</td>
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<td>E 33 Speech III</td>
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<tbody>
<tr>
<td><strong>Credits – All Required</strong></td>
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</tr>
<tr>
<td>E 82 Theatre History I</td>
<td></td>
</tr>
<tr>
<td>E 83 Theatre History II</td>
<td></td>
</tr>
<tr>
<td>ET0 Intro to Theatre</td>
<td>.5</td>
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<tr>
<td>ET0/27 Dramatics</td>
<td>.5</td>
</tr>
<tr>
<td>QA9 Senior Project</td>
<td>.5</td>
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<tr>
<td>QAA Senior Project</td>
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## Key Electives for Three- and Four-Year Certificate Programs

- ET2 Movement III 1
- ET3 Movement IV 1
- E85 Theatre Styles 1
- E76 Audition Practices .5
- E80 Directing .5
- EA8 Play Analysis .5
- EA9 Playwriting .5
- QTB Stage Management 1
- QTF Theatre Operations 1
- Musical Theatre .5
Curriculum Overview

Our curriculum has many facets, including: classroom instruction, master classes, theatre experiences, and production/formance. The belief that theatre students benefit most by a basic understanding of the totality of theatre before pursuing specialization is reflected by the present theatre curriculum requirements.

Course Sequence

<table>
<thead>
<tr>
<th>Year One</th>
<th>Year Two</th>
<th>Year Three</th>
<th>Year Four</th>
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<tr>
<td>*Acting I</td>
<td>*Acting II</td>
<td>*Acting III</td>
<td>*Acting IV</td>
</tr>
<tr>
<td>*Movement for Actors I</td>
<td>*Movement for Actors II</td>
<td>*Movement for Actors III</td>
<td>Movement for Actors IV</td>
</tr>
<tr>
<td>*Theater History I</td>
<td>*Theater History II</td>
<td>Theater Styles</td>
<td>*Senior Project</td>
</tr>
<tr>
<td>*Intro to Theatre/Dramatics</td>
<td>*Speech II</td>
<td>*Speech III</td>
<td>Directing/Audition Practice</td>
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<tr>
<td></td>
<td></td>
<td>Theater Operations</td>
<td>Playwriting</td>
</tr>
<tr>
<td></td>
<td></td>
<td>or Stage Management</td>
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*Required Courses

Master Classes/ Artist Residencies

Professional artists provide in-depth explorations of current trends in theatre. These master classes are exceptional opportunities for our students to connect with the “real world” of theatre. In the past, our department has received master instruction from James Earl Jones, Debbie Allen, Avery Brooks, Dave Chappelle, Lynn Whitfield, Isaiah Washington, Taraji Henderson, Anthony Anderson, Meg Gillentine, Lamon Rucker, Yvette and Yvonne Heylinger, Keith David and many more! This exposure to a variety of artistic perspectives and techniques helps to produce students who are not only well-trained, but critically knowledgeable about the craft they are studying.

Theatre Experiences

The Theatre Department frequently receives complimentary or reduced-price tickets from area theater companies, including: Arena Stage, the Kennedy Center, Theatre and Howard University. It is vitally important for theatre students to view quality theatre work as a part of their training.
Production/Performance

Each year the Theatre Department produces at least one main stage production. All theatre majors are required to work on this production in their assigned roles. In addition to major productions, students develop their performance skills in classroom presentations, workshops, showcases and touring productions.

Outside Training and Performance Policy

Limited activities outside of the arts program can be helpful in developing a student’s talent and discipline. However, in order for the students to best benefit from Ellington, his/her department’s program must take precedence over all other arts training. In the Theatre Department, permission must be granted if a student embarks upon any outside activities, however limited. If this restriction is unacceptable, the student and parent/guardian may want to seek an alternative arts program.

All Theatre majors are encouraged to minor or take elective courses in one of the following subjects: Stagecraft, Stage Management, Theatre Management, Directing, and Playwriting. If a student cannot take an elective due to scheduling conflicts, s/he can enroll in outside classes/activities in the areas listed above, (e.g. voice lessons, dance lessons, working tech with community/church productions, and others.) Further, we expect all Theatre majors to enroll in intensive theatre courses/camps that support their theatre studies during the summer. Advice on summer internships can be given upon request.
Course Descriptions

Acting

Study of the fundamentals of the actor's craft and basic acting techniques. Investigation of creating character through the use of vocal interpretation, physical movement, improvisation, theatre games, beats, intentions. Students are introduced to time-honored acting methods introduced by masters like Sanford Meisner, Konstantin Stanislavski and Uta Hagen.

Speech (and Voice for the Stage)

Fundamental instruction in oral communication (individual, small group and public) followed by instruction and exercises in vocal development for stage, including breathing, diction, delivery and interpretation.

Movement (for Actors)

Instruction and exercises in developing the performer's physical instrument. Students are exposed to movement techniques that will increase their tools for approaching character, emotional states, ensemble playing, and the creation of new work.

Theatre History

Designed to trace the development of theatre from ancient times to the present; students examine historical and artistic activity through the lens of dramatic literature. Stressing the relationship between social, religious, and political pressures, these courses touch on major figures and movements in Western and non-Western cultures in order to provide context and understanding of the evolution of theatre.

Stagecraft

Course designed to teach the theory and practice of the scenic artist’s craft. Elements of construction, lighting, engineering, painting, and safety are emphasized both in the classroom and by practical application during productions.

Play Analysis

Basic course in analyzing plays for performance to better develop acting, directing, and design processes. Play Analysis includes a study and utilization of critical techniques for interpreting plays and the application of such techniques to the evaluation of plays for stage presentation.
Playwriting

An introduction to the craft of the playwright. Students study the fundamentals of dialogue, character development, and scene structure. Students hone these skills through weekly writing exercises and the analysis of other students' work.

Directing

An introduction to the principles of directing, including play selection, composition, casting, blocking, and rehearsing. Students are required to direct scenes for class and public performance.

Audition Practices

This class further explores the actor’s understanding of “the character” through an in-depth study of the monologue. Students also learn to develop an acting resume and practice cold readings in preparation for college and professional theatre auditions.

Senior Project

A year-long exploration that requires students to create a performance piece that demonstrates their creativity and acquisition of theatrical techniques.

Stage Management

The Stage Management curriculum emphasizes the Stage Manager’s role throughout rehearsals as a conduit between the director/production team, on the management of performance and on prop sourcing.

Theatre Operations

The course exposes students to the various issues and trends in arts management. Topics covered include audience development, fund raising, public relations, marketing, arts education, and programming. In addition to classroom assignments, students learn about arts management through practical work experience on productions.
The Laramie Project

Hair Rehearsal
Performance & Production Requirements

It is important for theatre students to understand that participation in productions is a privilege to be earned and not a right. Participation in productions is based upon each student’s talent, ability, level of training and experience. Preparedness is determined through auditions, interviews, faculty recommendations and the needs of the production.

The production period is a time of learning and growth for all. Toward that end, those students not cast in a production or serving on the tech crew are required to serve as production personnel. [See appendix for list of production positions.]

Mainstage Productions

Each year the Theatre Department produces at least one mainstage production. All theatre majors are required to work on this production in their assigned roles. These productions provide opportunities for young actors, directors, designers, stage managers, playwrights, dramaturges and crafts persons to refine the skills introduced in the classroom. In these collaborations these young artists build working relationships that can carry them into the professional world. First-year students are not allowed to audition or perform for mainstage productions. Exceptions are rarely made since these students must be focused on developing a foundation for their technique.

Showcases

Showcase productions are extensions of work begun in class and should always be considered works in progress. They not only serve as an important classroom tool for the teaching process, but give those students not ready for the main stage an opportunity to hone skills before an audience of peers and family. These showcases are scheduled in the evenings and though they are not finished stage productions, may include the use of some props and costumes. These opportunities are designed to be less demanding than full productions.
Senior Requirements

Senior Project

The Senior Project is a culminating activity undertaken and completed in the student’s final year to demonstrate the student’s competence in all areas of theatre arts. These projects may be completed independently or as part of a group effort. Specific requirements for a senior project will be negotiated with theatre faculty. All seniors are required to complete this project in order to graduate. Please see your advisors for examples of previous successful senior projects.

Senior Showcase

Each year, the senior class of the Theatre Department presents its best work for audiences of peers, parents and local community members. This event allows the community to “meet” this dynamic group of emerging theatre artists.

Our Town
Play Selection

Plays are selected with our students in mind—their level of acting, growth, maturity and dramatic challenge. The variety of roles and technical responsibilities offered by a play are also taken into consideration. Particular attention is given to third- and fourth-year graduating seniors in our fall production.

The Theatre Department celebrates diversity. Therefore, those involved in production and casting take responsibility for making artistic choices based on an awareness of how ideologies of race, class, gender, sexuality, age and physical ability inform the creative process, performance and audience experience.

Often, professional theatre practitioners are brought in to work on at least one of our productions. This allows our students the opportunity to work with professional directors, designers, stage managers and actors in an environment that is instructive, while also nurturing and supportive.

The Theatre Department faculty makes every effort to build curriculum connections into our program for all production selections. For example, dialects represented in a given production are studied in Speech class, the historical era from which a play is drawn is studied in Theatre History class and acting styles represented are studied in Acting and Movement class. This provides pedagogic continuity and a common base of knowledge for all students in the department.

The Amen Corner
Grading & Assessment

Class Work

Classroom work forms the foundation of our training program. Instructors use a variety of assessment tools in class to determine mastery of course content. Class rubrics and competencies define skill sets required for advancement. Ours is a performing arts program; therefore, students must ultimately be able to demonstrate mastery of skill through performance. All students must maintain a “B” average in their Theatre classes. *See Appendix for sample class rubrics and competency.

Juries

Juries (i.e. performance reviews) provide an opportunity for the entire theatre faculty to evaluate the progress of each student. Students jury beginning in their second year by presenting monologues and scenes representative of their work in various classes. The jury grade will be used as a semester exam grade. Up to forty percent of the student’s final grade in any class will be determined by the jury grade. *See Appendix for Sample Jury Rubric.

Evaluations

Students in the Theatre Department will be evaluated at least once each year. Evaluations may be given in writing or discussed in person, by a team of faculty members. These reviews comprehensively address all aspects of a student’s work. Students are encouraged to use this opportunity to dialogue with instructors regarding ways to improve department standing. All students are required to have a headshot, portfolio and resume available for review at all times.

In addition, to retain their place in the Theatre Department at Duke Ellington, all 1st, 2nd, and 3rd-year students must re-audition as a reassessment to determine:

- Their ability to demonstrate growth, development, and mastery of acting theory and concepts
- Their ability to integrate lessons from movement and speech in their acting performances
- Their commitment and passion for the theater. It is our belief that all Theatre majors should have a desire to continue in theatre/communications/performance field after high school, (this could be professional theatre, film/editing, communications, directing, broadcasting, technical theatre/design, teaching) and/or be dedicated and committed to Theatre, this curriculum, and this program during his/her stay at Duke Ellington.
- Their approach to theatre etiquette, ensemble work, and professionalism
**Probation**

While a student is required to maintain a “C” average academically to remain at Ellington, a letter grade of “B” must be maintained in ALL theatre courses. Failure to maintain an average grade of “B” in theatre courses may result in Not being invited to return to Duke Ellington School of the Arts.

Students who are unable to meet department expectations (“B” average or above in all Theatre classes) and/or disrupt the learning environment may have the following actions taken against him/her: probationary status for one advisory, conduct contract, exclusion from extra-curricular activities, or recommended transfer to another school.

**Production Evaluation**

Performance participation, as well as workshop involvement, are graded and averaged into the student’s final class grades.

Production participation is evaluated by the faculty according to the following criteria:

- **Process**
  - Was the student prepared to execute his/her responsibilities fully and on time throughout the entire production period?
  - Did the student challenge him/herself to do the best work possible?
  - Did the student work with peers collaboratively in a way that stimulated creativity?
  - Was the student able to sustain excellence in other areas of the program (such as classes and assistantship) while successfully completing required production work?

- **Product**
  - Does the product indicate that the student is a promising artist or craftsperson, whose vision and skills are appropriate for someone at his/her level of training?
  - Does the product indicate that the student is able to apply successfully the lessons learned in class?
  - Does the product show the student is growing as an artist or craftsperson?
  - Does the product indicate promise that the student will be able to work successfully as a professional upon completing the program?
Classroom Policies

In the study of theatre, students are not merely learning technique. They are learning an art form, which possesses a rich history and a set of established traditions. It is each student’s responsibility to be aware of these traditions. Failure to follow procedures will be reflected in the student’s grade.

In the classroom, hallways, master classes, rehearsals/performances, on fieldtrips and while doing independent work, students are expected to conduct themselves with professionalism, self-discipline, and restraint at all times. Further, in the conventional theatre space, students are expected to conduct themselves with decorum befitting traditional theatre activities and events.

You are expected to maintain your behavior in all classes and the following rules will help you meet our expectations:

- Be dressed for class in the required uniform and well groomed.
- Be on time for class.
- All students should stop talking when the instructor enters the classroom or studio. Unnecessary conversation breaks concentration.
- Do not enter or leave class without the instructor’s permission. If you know you have to leave early, tell your instructor before class begins.
- Develop the discipline and understanding of how to use your mental capabilities to work out individual problems. Concentration is the foundation of all technique. Pay attention at all times.
- Constructive feedback is essential to developing your technique. Acknowledge feedback with a positive response. Listen to all critique. You will learn from listening and observing others.
- You are here to learn discipline as well as technique.
- No food, gum, candy, juice, or soda is allowed in any class or studio.
- All cell phones and iPods should be secured in your locker before classes begin. Cell phones will be confiscated if they are visible.
- Journals are required in most Theatre classes. They provide the opportunity for students to reflect on process and analyze their work in class. Journals are brought to class daily and reviewed by the instructor on a regular basis. Pages containing “private” entries are to be folded down to ensure privacy. Journals (black and white composition books) can be purchased at most stores (CVS, Target, Staples, and Safeway). Consult course syllabi for specific journal requirements.
- All theatre majors will need to use time outside of class to prepare for many class assignments. Everything cannot be done in class. Sometimes this means getting together with a group over the weekend. Students must realize that they must work at a job until it is done to develop a strong work ethic.
Attendance/Tardy Policies

Students are expected to attend all regular classes, recitals, field trips and master classes.

- Being on time actually means the student is in his/her seat early with materials in hand and ready to work. Students without a pass will not be admitted to class.

- All assigned work must be turned in regardless of an excuse for absence (e.g., illness, doctor’s appointment).

- Students should avoid missing class when we have visiting artists, artists in residence, or field trip/performance. We count on all students to be a part of each class.

- It is the student’s responsibility to provide necessary written excuses from doctors and/or parents and obtain all written assignments to be made up.

- Whenever possible, parents should schedule doctor appointments at lunch-time or during an off period rather than during the student’s theatre major period.

- If we have a performance on a day when a student is ill, s/he should call the main office (202.298.1777) as soon as possible.

- Three unexcused absences may result in failure.

- Three unexcused tardies are equal to one absence.

- It is possible that extended sit-outs, excessive tardiness and repeated absences may serve as grounds for transfer to another school.
Attendance Policy for Rehearsals & Performances

No other student activities should interfere with attendance at rehearsals or performances. **Please make every effort not to miss a rehearsal or performance. This is why you are here!** A performance grade is equivalent to a “test grade.” We perform what we have studied or developed in class. If a student misses this performance, s/he misses the “test” and there cannot be a make-up for it without recalling the entire audience.

Every attempt to adhere to the school and departmental calendar must be made in order for a performing group to function. However, if an unforeseen conflict arises (such as serious illness, serious accident or death of a family member), please inform your teacher immediately.

For all other absences please plan ahead! **At least TWO WEEKS ADVANCE notice in writing as to why a student is missing a rehearsal or performance is required for consideration as an excused absence.**

An unexcused absence from a performance or special rehearsal lowers the student’s grade by one full letter grade.

**To clarify excused and unexcused absences:**

**An excused absence would be:**
- Serious illness (with a note from the doctor/parent)
- Family emergency (with a note from parent)
- Two weeks notice for special consideration by your teacher

(Two weeks notice does not guarantee the absence will be excused)

**An unexcused absence would be:**
- Too much homework/study for a test
- Work commitments
- Accepting a role in an outside production that conflicts with co-curricular activity
- Being unprepared for a performance/not feeling like coming/stage fright
Departmental Dress Code

Dress Code (Academic Classes)

Since school is a place of business and learning, students are expected to dress appropriately, modestly and in good taste. It is the obligation of all students to maintain their personal appearance in a manner that reflects well on themselves and on the Duke Ellington Theatre Department.

Dress Code (Arts Classes)

During arts block all theatre students are required to dress in the theatre uniform to allow for maximum flexibility, movement, and comfort. Hair should be tied back and all jewelry removed. All theatre students are required to change into their uniform during lunch, so they are prepared for their classes at the start of arts block. Students purchase the new theatre uniform at the beginning of each school year. It is recommended that students have an extra uniform in case their uniform is lost or needs laundering.

Our dress code is an essential part of the development of professionalism in the field. Therefore, students who fail to comply with dress code requirements will be sent home, required to serve detention, put on probation, or transferred. Hats will be confiscated.

The theatre department uniform for all students is:

- Black Sweatpants or Dance Pants (must be below the knees)
- A Duke Ellington Theatre Tee-Shirt (Available for purchase at the beginning of the school year)
- A Duke Ellington Theatre Sweatshirt during cold months (Available for purchase)
- White Socks
- Tennis Shoes

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black Sweatpants</td>
<td>Shorts Tennis shoes or dance shoes</td>
</tr>
<tr>
<td>Ellington Theatre T-Shirt</td>
<td>Flip flops, high heels, or platforms</td>
</tr>
<tr>
<td>Modest make-up</td>
<td>Belly shirts or plunging necklines</td>
</tr>
<tr>
<td>Hair tied back</td>
<td>Nail polish or excessive makeup</td>
</tr>
<tr>
<td>White socks</td>
<td>Hats</td>
</tr>
<tr>
<td></td>
<td>Body piercings, hoop earrings, bracelets, or necklaces</td>
</tr>
</tbody>
</table>
Movement Class
Production Policy & Procedures

Auditions

All theatre majors should make all Theatre department mainstage productions at DESA a priority.

All 3rd- and 4th-year Theatre students are required to audition for all mainstage productions. Auditioning is one of the most important skills an actor must refine. Ninth grade students are not cast and cannot audition for mainstage productions. Exceptions are rarely made and are based on production needs or requirements. All students are expected to take casting and technical assignments as given. Auditioning students must verify their academic and artistic eligibility. Those students found ineligible will not be cast.

Casting

Casting notices will be posted on the callboard and will also include a list of understudies for each role. Understudies are essential to the success of the production and may or may not have an opportunity to perform the role. However, rehearsals provide them with an extraordinary opportunity to learn and grow. Students who have been cast should understand that changes can be made at any time at the discretion of the director, producer or Department chairperson.

Casting beyond the Theatre Department or Ellington school community may be done to enhance the learning experience of Theatre students.

Note; It is expected that every theatre student stay informed of department productions and activities. Therefore, students should make a habit of reading the main callboards in the hallway outside the Theatre department office and classroom bulletin boards, attending meetings, and asking questions.

Rehearsal Schedule

Main stage productions typically rehearse for eight to ten weeks, including technical rehearsals. Rehearsals are scheduled Mondays through Friday from 5-8pm and on Saturdays from 10am-6pm. During the last two weeks, rehearsal times are extended and can include Sundays. A calendar is distributed at the beginning of the rehearsal period and is always subject to change. *See Appendix for sample Production Schedule.

Students are expected to maintain all class work during the production period.
Conflicts

All known conflicts should be submitted on the audition form at the time of audition. The collaborative nature of theatre is supported only when all ensemble members are present. Absences disrupt the creative process and jeopardize the quality of the production. Therefore, all absences must be approved by the Director. Conflicts announced after casting may affect your ability to stay in the production, in any position – cast or crew.

The Production Contract

All Actors and Production staff members will be required to sign a Production Contract, which describes the obligation of each to the production. *See Appendix for sample Production Contract.

Closing/Strike

All students involved in any capacity on a main stage production – cast, crew, and designers must participate in strike immediately following the final performance.

Students unable to lift or push weight may be assigned less strenuous tasks, but shall still participate to the extent of their capabilities.

Production Evaluation

Production participation is evaluated by the faculty. See Grading and Assessment section for criteria.

Financing Productions

Financially successful productions require the commitment and hard work of everyone. ALL students are required to sell a minimum number of tickets to each production (generally 4-10 tickets depending upon projected audience size). Parents are asked to assist with the preparation and delivery of meals during production week, volunteer for work in our concession stands, and to place or solicit ads for our program.
Rehearsal/Performance Etiquette

- Two cardinal rules of the theatre are to be on time and to be prepared. If you are not at least ten minutes early for rehearsal or a work call, you are late. Chronic tardiness is grounds for removal from a production or crew.

- Not only must you be present at every rehearsal and work call for which you are called, but you are also expected to be prepared. In performance, this is particularly applicable to the memorization of lines.

- As a common courtesy, any rehearsal furniture or props set up or brought into a theatre space must be struck and the room returned to its original condition.

- There will be no extraneous talking, eating, or drinking during rehearsal. It is rude and distracting to those working onstage.

- During tech rehearsals, dress rehearsals, and performances, headset chatter should be kept to a minimum.

- Always bring your scripts and a pencil to rehearsal. You are expected to review blocking, character work, and any changes that occur during rehearsal prior to the next rehearsal of that scene.

- Do not give other actors "coaching" nor should you seek such advice from your friends. If you have a suggestion or feel strongly about an issue in rehearsal, bring it to the Director's (or assistant director’s) attention. It is unprofessional to "direct" others in the cast, or to change your blocking or performance based on advice from friends, relatives, or critics.

- During performance, do not disturb any prop or costume that is not your responsibility.

- Do not leave valuables in dressing rooms during performance--the Stage Manager will collect them. To ease this responsibility, please leave all unessential valuables at home during performance.

- All cast and crew members are to sign in at each dress rehearsal and performance. You are only to sign yourself in.

- Students not affiliated with a production will not be allowed to congregate in the backstage area, hallways, dressing rooms or Studio A.
Extracurricular Activities

Extracurricular activities broaden the Ellington experience for our Theatre students. Several programs are made available to our students in order to enhance the development of the young actor. They are:

- **Theatre Sports** – a competitive form of team improvisational theatre designed to improve improvisation, acting and ensemble skills.

- **Cappies Critics Team** – Students review high school productions throughout the Washington metropolitan area with possible publication in local papers such as The Washington Post.

- **International Thespians Society** – an international high school honor society designed to promote and strengthen theatre study and training in secondary schools.

*The Laramie Project*
Field Trips

To enhance the students’ learning experience, we offer the opportunity several times a year to attend professional productions. Permission slips will be sent home with information regarding field trips and requiring a parent/guardian signature. Please return these signed forms promptly. Students without these forms will not be allowed to attend the event.

The department attempts to provide transportation to the theater, but occasionally must ask for parental support in the form of transporting students in private vehicles or providing money to the student for Metro bus, subway or taxi fares. Dismissal is generally from the theater; therefore, transportation home is the responsibility of the student and his/her parent/guardian unless otherwise notified. Students on academic or artistic probation may not be allowed to participate in these outings. This past year our students attended performances at The Kennedy Center, Arena Stage, Woolly Mammoth Theatre, and Georgetown University.

Students are required to provide written critiques of all performances they attend. These critiques are collected and averaged into the semester grade of appropriate classes. *See Appendix for Sample Play Critique Form.

All Theatre majors will conduct themselves in a strictly professional manner when we attend events off campus. When attending theatre events. Students are expected to dress as if going to work, church or temple in order to promote a positive image of the DESA Theatre major. Theatre etiquette must be strictly observed in all theatre-going experiences. Students are reminded to turn off cell phones and pagers automatically when entering the theatre; not chew gum or eat candy during the performance; to remove hats and sunglasses; to sit upright, never put feet on chairs and never jump over a row instead of walking around aisle.

ARTS FEES

Duke Ellington students are required to pay a yearly activity fee of $200, which directly benefits the arts department in which they are enrolled. This fee should be paid at the time of registration, but can be paid in installments. Money orders and checks should be made payable to DESAP.

Students in the Theatre departments are also required to participate in department fundraisers and sell a minimum number of tickets to each production. These efforts help the Theatre department to mount productions, provide artist honorariums for master artist workshops and residencies, and provide costumes/props/sets for department productions.
The Amen Corner

Aftermath
Theatre Department Parent Group

We need parents to help with publicity, programs, tickets/concessions at productions, chaperones to events/trips, fundraising, organizing the Theatre Library, as well as being an audience member for these amazing talented performers all year long. This group’s main goals are to support our program through fund-raising and offer support to our Faculty. Parent leaders will organize the meetings, lead them, and delegate “jobs” to parent teams.

Participation

It is very important that you as a parent participate on one of the five Teams formulated for the benefit of our children.

Parent Organization Structure: Teams

1. Executive Team (The E-Team)
   - Plan and strategize for the subsequent meeting of all of the Theatre Parents.
   - Map out ways in which Parents can become involved in the various activities of the Department and reporting to Parents on Department activities.

2. Communications Team
   - Marketing and PR
     - Develop a timeline at the beginning of the year for getting information out to the public about each Theatre production.
     - Create a press release and interest story for various media sources (local newspapers, newsletters, event boards) with pertinent information about upcoming productions/department events.
     - Distribute press release and/or interest story to identified media sources at least one month prior to production/event.
     - Recruit volunteers to hang production posters in community.
• **Printing and Publishing**
  - Develop Department newsletter (for a broader audience, including alumni & patrons)
  - Communicates regularly with current theatre families

• **Membership**
  - Maintaining family/student contact information (spreadsheet or database)
  - Coordination of Department phone tree
  - Alumni outreach and information

• **Historical Records**
  - Take minutes at meetings (especially beneficial to parents who are not able to make a meeting)
  - Maintain archives of production-related media: photographs, press releases, programs

3. Production and Support Team

• **Concessions Coordinator**
  - Recruit volunteers to work the concessions stand during performances
  - Inventory items needed and recruit parents to bring needed items for sale.
  - Create flyer for students to take home to obtain items or contact the parents on a monthly phone tree call.
  - Make sure volunteers:
    - Arrive early to a performance and set up concessions area appropriately
    - Have cash box ready with change and concessions tracking form for volunteers
    - Attends to concessions area before the performance and at intermission.
• **Donations/Ticket Coordinators**
  - Recruit volunteers to sell and collect tickets and donations at each performance.
  - Work with Theatre Manager to obtain student volunteers to hand out programs and usher.

• **Program Advertising Coordinator**
  - Develop a timeline for obtaining advertisements to place in production programs.
  - Create advertising order form to solicit ads from businesses.
  - At the beginning of the year, recruit volunteers to canvas communities to obtain businesses advertising.
  - Obtain advertisements and gives to program coordinator.

• **Food for Tech Week Coordinator**
  - Recruit parent volunteers to identify and coordinate with caterer to provide meals for cast and crew during tech week.
  - Develop letter/flyer to inform parents of meal plan specifics (costs, days of service, menu, date payment is due, etc.).

• **Theatre Awards Coordinator**
  - Recruit parent volunteers to plan and implement year-end Theatre Awards Reception. Includes finding location, catering, decorations, entertainment, programs, designing and printing invitations, collecting payments and submitting to DESAP Comptroller, senior highlights and clean-up.

4. **Fundraising Team**
  - Develop pool of fundraising ideas for the year (ticket sales, raffles, lunchtime pizza sales, concession stands, individual fundraisers, etc.).
  - Recruit volunteers to lead selected fundraising projects.
  - Organize Annual Giving Campaign (year-end mailing to solicit private donations).
5. Special Events Team

• **Travel**

  • Chaperone Coordinator

  • Make sure volunteer chaperones are:
    
    • Tracking how many students are attending and where they are

    • Making sure our students are 1) safe 2) following the rules or guidelines for the event, and 3) behaving in a manner suitable for a DESA Theatre major.

    • Communicating discipline problems to teachers so they can manage the situation

  • When needed, arranges for parent volunteers to transport students.

  • Chaperones are needed for theatre performances, retreats, and field trips.

  • American High School Theatre Festival Coordinator

  • New York, New York!
Hair
**Notable Alumni**

**Taro Alexander**, actor, Founder and Artistic Director of Our Time Theatre Company (an artistic home for people who stutter), Stage: “Lost in Yonkers,” “Stomp”

**Dave Chappelle**, actor, comedian, Mel Brooks’ “Robin Hood Men in Tights,” “The Nutty Professor,” “ConAir,” and “The Dave Chappelle Show”

**Michaela Davis**, Urbanista, Fashion editor and commentator (Vibe, Essence, and Honey magazines)


**Tracie Jade Jenkins**, actress, Artistic Director of Art Creates Life

**Simbi Khali**, actress, “3rd Rock from the Sun,” “We Were Soldiers,” “Martin,” “A Thin Line between Love and Hate”


**Lamman Rucker**, actor, “All My Children,” “Law and Order,” “House of Payne,” “Why Did I Get Married” ?


**Appendix**

Sample Production Team Position Descriptions

Sample Production Contract
Sample Rehearsal Schedule
Production Self-Assessment Rubric
Sample Play Critique Form
How Grades are Earned
Resume Format Instructions
Sample Resume
Production Team Position Descriptions

Stage Managers
A. Assist Director in running rehearsals
   1. Follow script for lines/changes
   2. Track/notate blocking
   3. Track/notate property/costume use/movement
   4. Track timing and remind of breaks
   5. Track attendance and contact late actors
B. Schedule costume fitting appointments, etc.
C. Run scenes separate from Director at Director’s request
D. Learn and maintain Designers’ designs in technical rehearsals/performance
E. Run technical rehearsals:
   1. Write and call lighting, sound, fly, shift and projection cues
   2. Track/notate changes in production (timings, locations, costume changes, etc.)
   3. Teach time and remind Director/Designer of breaks
   4. Track attendance and contact late cast/crew
F. Attend all production meetings
G. Attend/run all rehearsals
H. Attend/run all performances:
   1. Post and check sign-in sheet and contact last cast/crew
   2. Coordinate house opening and start of performance with house manager
   3. Confirm all pre-show checks
   4. Call all cues during performances
   5. Confirm shut-down of theatre after each performance
I. Create and distribute all production paperwork:
   1. Prompt script with all cues, notes, blocking, schedules, and paperwork copies
   2. Rehearsal and performance reports
   3. Prop, costume and scenery tracking forms
J. Supervise assistance Stage Managers and running crew
K. Assist during strike by cleaning booth, packing props, and ensuring theatre is secured

Assistant Stage Managers
A. Assist Stage Manager in running rehearsals:
   1. Follow script for lines/changes
   2. Track/notate blocking
   3. Track/notate property/costume use/movement
   4. Track timing and remind of breaks
   5. Track attendance and contact late actors
B. Schedule costume fitting appointments, etc.
C. Run scenes separate from Director at Director’s request
D. Assist Stage Manager in technical rehearsals
   1. Run onstage aspects of performance
   2. Track/notate changes in production (timings, locations, costume, changes, etc.)
   3. Warn actors for entrances and onstage running crew for cues/shifts
   4. Track attendance and contact late cast/crew
E. Attend all production meetings
F. Attend/run all rehearsals
G. Attend/run all performances:
   1. Post and check sign-in sheet and contact late cast/crew
   2. Confirm all pre-show checks
   3. Supervise onstage running of performance
   4. Confirm clean-up of stage and backstage after each performance
H. Assist Stage Manager to create and distribute all production paperwork:
   1. Prompt script with all cues, notes, blocking, schedules, and paperwork copies
   2. Rehearsal and performance reports
   3. Prop, costume and scenery tracking forms
I. Supervise on-deck running crew
J. Assist during strike by packing props, ensuring theatre is secured
Actors
All actors must:

A. Be on time for all rehearsals and pre-performance calls
B. Notify the Stage Manager as soon as possible, and certainly before call time, if ill or unable to reach the theatre on time
C. Remember that, even though places for each act will be called, you alone are responsible for all of your entrance cues
D. Observe all notes of the Director
E. Cooperate with the Stage Manager and Assistant Stage Managers, Dance Captain and Fight Captain
F. Take proper care of, and make no unauthorized changes in, your costumes, props, or make-up
G. Maintain your performance as directed
H. Appear at curtain calls in complete costume and make-up
I. Go to your Director in cases of disagreement. If a disagreement cannot be resolved by the authorities backstage, refer it to the Production Manager and then Chairperson
J. Discipline is a sign of professionalism. Please maintain a professional attitude at all times.

Our Town
The Glass Menagerie Production Agreement

THIS AGREEMENT is made between the Company of The Glass Menagerie as produced by The Duke Ellington School of the Arts and __________________________ (referred to as “the individual”).

WHEREAS, the individual stated above is willing to enter into an agreement governing the nature, extent and obligations of her/his involvement for services upon the terms and conditions are set forth below.

NOW THEREFORE, it is mutually agreed, as follows:

1) The individual is expected to:

   A. Arrive promptly to all rehearsals and performances with an appropriate attitude: ready and willing to work.

   B. Attend all rehearsals to which the individual is called.

   C. Contact Alektra Daniels (Stage Manager), Ben Grant (Assistant Stage Manager) or Kalon Haywood (Assistant Stage Manager) in the event that the individual has difficulty getting to a rehearsal on time due to an unforeseen problem.

   D. Contact Alektra Daniels (Stage Manager), Ben Grant (Assistant Stage Manager) or Kalon Haywood (Assistant Stage Manager) in the event that the individual has a conflict. The stage managers must be informed of this conflict at least 21 days prior to the conflict.

   E. Makeup all work missed in all classes due to performances or rehearsals.

   F. Maintain at least a 2.0 GPA.

   G. Act appropriately in all academic classes, arts classes, in the hallway and other school events.

   H. Complete all assignments associated with the production on time. This includes being off book by the date determined by the director.

   I. Function with individual strength while always contributing to the collaborative efforts of the company.

   J. Check in with arts teachers at least once a week for missed assignments.

   K. Keep parents/guardians informed of all schedules and requirements.

   L. View all participants as artists and treat them with respect.

   M. Participate in strike after the final performance on April 21.
N. Respect the deadlines of all materials that need to be turned in including bios, ticket money and meal plan money.

O. Assist with ticket sales (must sell at least 6 tickets) and flyer distribution.

P. Leave the building immediately after rehearsal.

Q. Care and nurture oneself and the other participants involved in the process.

R. Check the callboard for messages and rehearsal changes daily.

S. Bring script, a pencil and notebook to each rehearsal.

2) Performances for this production will be at Duke Ellington School of the Arts at the following dates and times:

April 18 at 7:30 p.m.
April 19 at 7:30 p.m.
April 20 at 10:00 a.m. and 7:30 p.m.
April 21 at 2:00 p.m.

Additional performances may be required. This will be determined by the producer and given to the cast as soon as possible.

Rehearsal schedules will be distributed by the stage manager and posted on the callboard. Any changes to the schedule will be announced as soon as possible.

___________________________________________  _______________________
Producer                                     Date

___________________________________________  _______________________
Individual                                    Date

___________________________________________  _______________________
Parent                                        Date
The Glass Menagerie Rehearsal Schedule
March 26-31

All Rehearsals will be in Studio A

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Time</th>
<th>Scene</th>
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<tbody>
<tr>
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<td>Monday</td>
<td>1:10-4:30 pm</td>
<td>Run sc. 1-6</td>
<td>Cast</td>
</tr>
<tr>
<td>27</td>
<td>Tuesday</td>
<td>12:30-4:15 pm</td>
<td>Sc. 8</td>
<td>Jim, Laura</td>
</tr>
<tr>
<td>28</td>
<td>Wednesday</td>
<td>2:00-5:00 pm</td>
<td>Sc. 7</td>
<td>Cast</td>
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<tr>
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<td></td>
<td>5:00-6:30 pm</td>
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<td></td>
</tr>
<tr>
<td>29</td>
<td>Thursday</td>
<td>12:30-3:30 pm</td>
<td>Designer Run/Notes</td>
<td>Cast</td>
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<td>3:30-6:30 pm</td>
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<td>TBA</td>
</tr>
<tr>
<td>30</td>
<td>Friday</td>
<td>1:00-3:30 pm</td>
<td>Sc. 6</td>
<td>Tom, Amanda</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3:30-5:00 pm</td>
<td>Sc. 4</td>
<td>Laura, Tom</td>
</tr>
<tr>
<td>31</td>
<td>Saturday</td>
<td>10:00-11:00 am</td>
<td>Character Work</td>
<td>Cast</td>
</tr>
<tr>
<td></td>
<td></td>
<td>11:00 am-2:00 pm</td>
<td>Sc. 8</td>
<td>Cast</td>
</tr>
<tr>
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<td>2:00-2:45 pm</td>
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<tr>
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<td>2:45-5:30 pm</td>
<td>Run and Notes</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>5:30-6:30 pm</td>
<td>TBA</td>
<td>TBA</td>
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**The Glass Menagerie Rubric**

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<th></th>
<th>Poor 1</th>
<th>Below Average 2</th>
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<th>Exemplary 4</th>
<th>Score</th>
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<tbody>
<tr>
<td><strong>Attendance/Punctuality</strong></td>
<td>Actor was late or absent at least once a week.</td>
<td>Actor was late or absent 2-3 times a month.</td>
<td>Actor was late 2-3 times during the rehearsal process. If he/she was late the actor contacted the director and/or stage manager.</td>
<td>The actor was late no more than once and he/she contacted the director and/or stage manager to notify them of the delay. When he/she arrived at the rehearsal the actor apologized for her/his tardiness.</td>
<td></td>
</tr>
<tr>
<td><strong>Ability/Willingness To Take Direction</strong></td>
<td>Actor resisted direction.</td>
<td>Actor sometimes resisted direction.</td>
<td>Actor took direction well.</td>
<td>Actor tried every note the directors gave. The actor was willing to work and never complained.</td>
<td></td>
</tr>
<tr>
<td><strong>Preparation</strong></td>
<td>Actor lost her/his script. He/she did not bring homework when it was due and did not learn lines by the off book date.</td>
<td>Actor completed homework by the due date sometimes. Most of her/his lines were learned by the off book date.</td>
<td>Actor completed homework on time with some attention to detail and learned almost all of the lines by the off book date.</td>
<td>All homework was completed on time with a lot of attention to detail. All lines were learned by the off book date.</td>
<td></td>
</tr>
<tr>
<td><strong>Ability to Contribute to the Group as a Positive Member of the Community</strong></td>
<td>Actor complained. Actor almost always put her/his needs above the needs of the group.</td>
<td>Actor frequently complained. Actor sometimes put her/his needs above the needs of the group.</td>
<td>Actor put her/his needs behind the needs of the group. He/she was a positive force and a leader.</td>
<td>Actor put her/his needs behind the needs of the group. He/she was a positive force and a leader. If he/she had a complaint the actor took steps to try to fix the problem.</td>
<td></td>
</tr>
<tr>
<td><strong>Risk Taking</strong></td>
<td>Actor did not bring ideas to rehearsals and did not contribute to discussions.</td>
<td>The actor rarely contributed to discussions or coaching sessions. Most of the time the actor had to be told what to do.</td>
<td>Actor contributed to discussions and brought ideas to the rehearsal process.</td>
<td>Actor frequently thought about/researched the character outside of rehearsal and brought fresh ideas to almost every rehearsal. The actor experimented with new ideas without fear during rehearsal.</td>
<td></td>
</tr>
</tbody>
</table>

**Total Score**
Play Critique Form

Attach ticket stub if possible

I. Basic Facts

Name of play: ________________________________________________________________

Name of playwright (or composer/lyricist/book-writer if the production is a musical):

___________________________________________________________________________

Name of director: ____________________________________________________________

Names of Scenic, Costume, Lighting and Sound designers: _______________________

___________________________________________________________________________

___________________________________________________________________________

II. Observations About the Production:

A. What theme or message (about life or human experiences, for example) did you take
away from this production? Describe a moment in the performance that conveyed this
theme. _________________________________________________________________

___________________________________________________________________________

___________________________________________________________________________

___________________________________________________________________________

B. Choose an actor you found particularly compelling and describe what was effective about
his/her performance. What about him/her (emotionally, physically) seemed appropriate for
the role? How did he/she use voice and body, emotions to effectively play the role? Give an
example. _________________________________________________________________

___________________________________________________________________________

___________________________________________________________________________

___________________________________________________________________________
C. Discuss some of the visual aspects of the production. How did scenery, costumes and lighting add to your overall experience? Give specific examples. Was there interesting movement and/or dance in the production? Describe a moment which was particularly effective in this regard.

D. If there was music used in this production, were the selections appropriate to the setting? If there was no music, what type of music would you choose for this production? Mention both genres or types of music and specific pieces that might be appropriate.
Duke Ellington School of the Arts
Theatre Department

How Grades are Earned

Generally:

A. indicates superior work
B. indicates good work
C. indicates that the student barely passed the course. Such work is normally not acceptable in a student’s primary area of concentration. A student who receives a “C” in such a course may be required to repeat it in order to graduate.

A. D indicates work which does not meet department requirements. Students who receive a “D” must repeat the course or an approved substitute.
B. F indicates the student has failed the course

A grade of “A” will be earned by the student who:

1. Anticipates work needs to be accomplished and takes on the responsibility of completing the work in a timely fashion.
2. Makes wise use of class time by consistently rehearsing, studying, or working on class assignments without delay.
3. Upon completion of one assignment immediately begins work on the next assignment.
4. Displays outstanding audience behavior during performances, lectures, or instructions.
5. Assists others, participates in discussions, and works well with peers and supervisors.

A grade of “B” will be earned by the student who:

1. Completes work after receiving instruction or direction in a timely fashion.
2. Makes wise use of class time by rehearsing, studying, and working on class assignments.
3. Displays good audience behavior during performances, lectures, or instructions.
4. Participates in discussions and works well with peers and supervisors.
A grade of “C” will be earned by the student who:

1. Completes work after receiving instruction or direction, yet does so with minimal interest and with limited pride in his work.
2. Minimally uses class time rehearsing, studying, or working on class assignments.
3. Displays discourteous audience behavior by sleeping, talking, or ignoring performances, lectures, or instructions.
4. Is frequently tardy or absent.

A grade of “D” or “F” will be earned by the student who:

1. Only completes work after receiving instruction at his discretion and disappears.
2. Makes excuses as to why he cannot rehearse, study, or work.
3. Skips class, part of class, or leaves early.
4. Displays discourteous audience behavior by sleeping, talking, or ignoring performances, lectures, or instructions.
5. Does not work well with others as a team member.
6. Has limited pride in his work.

Exams
Exams are a required form of evaluation in all Theatre classes. Missed exams may only be made up if a written absence excuse is presented to the instructor.

Grade Point Average
Theatre students are required to maintain at least a Grade Point Average of “B” in all of their Arts classes and at least a “C” in their Academic classes.
Resume Format Instructions

1. Personal Data

Full Name, physical description (include hair color, eye color, height, weight). Can also include “type” and voice category (soprano, alto, bass, tenor, baritone).

DO NOT put your address on a professional acting resume.

2. Career (or Employment) Objective

The student’s ultimate future goal slanted toward how the result of this audition will help fulfill his or her objective.

3. Performance (or Production) Experience

These should be listed in most important/impressive roles first. List show title, character portrayed, where performed, and director.

4. Education (or Training)

Includes schools attended and dates, even teachers’ names. These should be listed chronologically from present to past.

5. Master Classes/Special Acting Training

A list of any sessions or workshops with visiting artists, for example:

Analyzing Shakespearian Texts   Tim Grant/Bryan Marshall   Master Class, DESA, 2004
Medieval Theatre               Tam Dalrymple-Frye        Master Class, DESA, 2003
Stage Combat                   Geoff Kent, Instructor      Master Class, DESA, 2001
Puppetry                       Mary Ellen Reum, Instructor Master Class, DSA, 2001

6. Community Service

Any work the student has participated in which

7. Awards and Honors

Arts, academic, sports, civic, church, other

This section demonstrates that the student is an achiever who sets goals and sees them through to completion.

8. Special Talents

For an actor, singing, dancing, musical experience, and movement (gymnastics/sports) are most important. Dialects, fluencies, and special skills should be here. Sometimes unique and interesting skills can start a dialogue in an audition. Just be honest—if you say you can ride a horse and are auditioning for a commercial in which you have to ride a horse, you better be able to follow up with what you have listed here.
9. References

Separate sheet attached (should include at least 3 to 4 adults). References should have worked with you personally and should know you have listed them as a reference. These adults should know you NOW and when you worked with them—so if it’s a director you had three or four years ago, and have not talked to since, don’t list them as a reference.
Jane Smith
Hair: Brown / Eyes: Blue / Height: 5’8” / Soprano

Career Objective:
To specialize my education in Theatre Arts, attend DESA, and use the knowledge I gain to apply for Theatre Scholarships into College.

Performance Experience/Stage:

<table>
<thead>
<tr>
<th>Performance</th>
<th>Concert</th>
<th>Year</th>
<th>Venue</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amadeus</td>
<td>Venticelli</td>
<td>DESA</td>
<td>2002-present</td>
<td>Shawn Hann</td>
</tr>
<tr>
<td>The Odd Couple (female)</td>
<td>Florence</td>
<td>East HS</td>
<td>2000-2002</td>
<td>Jane Marks</td>
</tr>
<tr>
<td>Anything Goes</td>
<td>Chorus</td>
<td>DSA</td>
<td>2000-2002</td>
<td>O’Banion</td>
</tr>
<tr>
<td>Vocal Concert</td>
<td>Soloist</td>
<td>East HS</td>
<td>2000-2002</td>
<td>Sally Meeks</td>
</tr>
</tbody>
</table>

Film Experience:

<table>
<thead>
<tr>
<th>Film Experience</th>
<th>Year</th>
<th>Venue</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Nightmare</td>
<td>March 2003</td>
<td>Video Productions</td>
<td>Jane Johnson</td>
</tr>
<tr>
<td>MacGruff the Crime Dog</td>
<td>October-December 2001</td>
<td>Dream Works, Inc.</td>
<td>Matt Waliss</td>
</tr>
</tbody>
</table>

Education/Training:

<table>
<thead>
<tr>
<th>Education/Training</th>
<th>Year</th>
<th>Venue</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intermediate Theatre Major</td>
<td>2002-present</td>
<td>Denver School of the Arts</td>
<td>S. Hann/M. Kaplan</td>
</tr>
<tr>
<td>High School</td>
<td>2000-2002</td>
<td>East High School</td>
<td>Jane Marks</td>
</tr>
<tr>
<td>Middle School</td>
<td>1998-2000</td>
<td>North Middle School</td>
<td>Shelly Jones</td>
</tr>
</tbody>
</table>

Master Classes/Workshops:

<table>
<thead>
<tr>
<th>Master Classes/Workshops</th>
<th>Year</th>
<th>Venue</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shakespeare Training</td>
<td>March 2003</td>
<td>DSA</td>
<td>Bryan Marshall/Tim Grant</td>
</tr>
<tr>
<td>Acting for Film</td>
<td>August 2001</td>
<td>DCPA</td>
<td>Alex Jones</td>
</tr>
<tr>
<td>Voice Lessons</td>
<td>October-December 2001</td>
<td>Private Studio</td>
<td>Mary Smith</td>
</tr>
<tr>
<td>Master Class/Stage Combat</td>
<td>November 2001</td>
<td>DSA</td>
<td>Geoff Kent</td>
</tr>
<tr>
<td>Master Class/Puppetry</td>
<td>December 2001</td>
<td>DSA</td>
<td>M’el Reum</td>
</tr>
</tbody>
</table>

Community Service:

<table>
<thead>
<tr>
<th>Community Service</th>
<th>Year</th>
<th>Venue</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher: DSA Theatre Camp</td>
<td>Summer 2002 &amp; 2003</td>
<td>DSA Theatre</td>
<td>S. Hann</td>
</tr>
<tr>
<td>Ushered for Musical</td>
<td>December 2001/8hours</td>
<td>DSA Theatre</td>
<td>Summer 2002 &amp; 2003</td>
</tr>
<tr>
<td>Helped with Toy Drive</td>
<td>August 1999/4 hours</td>
<td>East HS</td>
<td>S. Hann</td>
</tr>
</tbody>
</table>

Awards/Honors:

<table>
<thead>
<tr>
<th>Awards/Honors</th>
<th>Venue</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>DSA Thespian Officer-Secretary</td>
<td>DSA</td>
<td>2003-2004</td>
</tr>
<tr>
<td>Qualified for National Thespian IE—Solo Vocal</td>
<td>CO Thespian Convention</td>
<td>December 2003</td>
</tr>
<tr>
<td>Honor Roll 4 Semesters</td>
<td>East HS</td>
<td>1998-2000</td>
</tr>
<tr>
<td>Top Math Student</td>
<td>East HS</td>
<td>1999</td>
</tr>
</tbody>
</table>

Special Talents:
Sing (soprano/alto), dance (three years of tap, ballet, jazz), yoga (two years), gymnastic ability (somersault, cartwheels, front walk-overs, splits), double jointed in thumbs and hips, photography, videography and editing, certified babysitter.
“Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep.”

—Scott Adams
THEATRE DEPARTMENT HANDBOOK RECEIPT

I have received the THEATRE HANDBOOK and understand that I am responsible for understanding and adhering to the policies and procedures presented in the handbook. I further understand that __________________________ (child’s name) will only be permitted to remain at Duke Ellington if the student shows promise and growth as a theatre artist and student.

__________________________   ________________________
Signature of Theatre Student    Date

__________________________   ________________________
Signature of Parent/Guardian    Date

Please detach and return to Theatre Department Chair, Ken Johnson.