

Department of Dance Contact Information

2018-2019

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Just to dance --
Just to soar --
Just to whirl --
Just to pose --
Just to prance --
Just to yearn --

*With body sculpted, statuesque, step in flawless
syncopation with the corps in tight formation, making
time with every heartbeat, every turn...to be poetry in
motion, with disciplined devotion.*

JUST TO DANCE!

Excerpts from "Just to Dance"
Linda Staten

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ELLINGTON MISSION STATEMENT

The mission of Duke Ellington School of the Arts is to nurture and inspire passion for arts and learning in talented students who might not otherwise have an opportunity to develop their artistic skills. We ensure that our students are prepared for post secondary and/or careers in the arts by offering an intensive arts-based program. We prepare our students to become productive citizens in our global society through our strong focus on community service.

THE ELLINGTON CREED

Ellington's goal is to be a community of artists, learners and leaders. In order to reach this goal, we ascribe to the CREED:

COMMITMENT The habit of applying your talents to a task or project.

RESPONSIBILITY Acting in a way that acknowledges the connection and duty you have to yourself and others.

EMPOWERMENT Recognizing the innate potential of every individual to contribute to his or her school, community, and world.

EMPATHY Intentional care and consideration of other's feelings, thoughts and experiences.

DIGNITY Conducting yourself, at all times, in a respectful manner that shows you recognize your connection to a present, past and future community

INTRODUCTION

Welcome to the Dance Department at Duke Ellington School of the Arts. We have prepared this handbook to ease your transition into our department, and it contains Policies and Procedures you and your parent will use throughout your time as a Dance student. Please note, the curriculum is continually evolving, and this handbook may or may not reflect curricular changes the department and the school have recently implemented or are presently in the process of implementing. Hopefully, this handbook will answer many, if not all, of your questions.

DANCE DEPARTMENT MISSION STATEMENT

The purpose of the Dance Department at the Duke Ellington School of the Arts is to train selected students in the historical, technical and artistic elements of modern dance and classical ballet along with other dance techniques and dance-related courses such as Ethnic Dance, Dance Orientation, Dance History, Dance Composition and Dance Improvisation.

Students are given a complete foundation in the traditions of dance through our core curriculum. Through this process, they are being prepared for acceptance into a university, conservatory and/or a professional setting. Some students are accepted directly into professional companies as apprentices and/or full company members.

DANCE DEPARTMENT VISION STATEMENT

Our vision is to meet the needs of talented students who are considering careers in dance by providing intensive dance instruction of the highest quality and a strong academic curriculum. All courses and departmental activities are designed to accomplish the following goals:

- To develop artistic and creative potential through a sequentially developed curriculum in both technical and theoretical dance courses.
- To provide performance opportunities at the appropriate level.
- To increase an appreciation of dance as an art form.
- To broaden an understanding of other art forms and their relationship to dance.
- To develop an understanding of physiologically sound movement principles.
- To maintain a high standard of discipline and excellence.
- To initiate community involvement through volunteer service and performances.
- To instill a sense of ethics and professionalism, by fostering a sense of responsibility to others, the faculty and the art form.

ABOUT THE DANCE DEPARTMENT

The Duke Ellington School of the Arts Dance Department in Washington, DC has been in existence since 1974. As we approach our 4th year, Ellington's Dance Department has had the opportunity to perform in venues both nationally and internationally. We are honored to have performed and participated in The International Association of Blacks in Dance Conferences in Dallas, Canada, DC, California, New York and Philadelphia; The National High School Dance Festivals in Philadelphia, PA, and Miami, Florida; the 21st Annual International Association of Blacks in Dance (I.A.B.D) in Denver, Colorado, as visiting guest artists performing with the Denver School of the Arts and Bermuda through United Dance Productions.

"Learning Through Dance", a program funded and sponsored by a grant through DC Public Schools, allowed 16 dance students to study dance and academics in Moscow, Russia for a period of two months with four culminating dance concerts. The Ellington dancers also have extended their talents for community outreach programs and professional organizations. Collaborative endeavors include Sallie B. Howard for Arts and Education; The Executive Leadership Conferences; "Ballet on Wheels" with the United Cerebral Palsy Foundation, Director Ted Bergeron; Ronald McDonald's House for Children, North Carolina; Kinston Children's Village Academy; St. Paul's Church for their "Mission Ministry"; Thomas Jefferson High School, Arlington, VA.; Celebrating M.L. King's Birthday and the Washington National Cathedral in Celebration of Dr. Martin Luther King, "Visions of the Future".

We welcomed opportunities to experience master classes and guest appearances with renowned performers, artists and choreographers. The dance department's young men traveled to New York for a Master Class with Finis Jhung sponsored by a Ballet grant received from the William S. Able Foundation. We also welcomed into our midst, The Ailey Experience with Lisa Johnson Willingham (Ellington dance alum) and Sarita Allen, Louis Johnson, Arthur Mitchell, Carmen de Lavallade, Suzanne Farrell, Ronald K. Brown, Cleo Parker Robinson, Steve Rooks, Karen Brown, Pat Thomas, Ralph Glenmore, Tammy Hurt, resident choreographer Christopher Huggins along with Ellington alumni, Richard Freeman Carter, Elana Anderson, Sandra Holloway and Kevin Malone. We were honored to participate in a workshop with the late Walter Nicks, through an extended invitation through the late Dr. Sherrill Berryman Johnson, former of Howard University's dance program. We also were privileged to have residencies from professional dance companies: Alvin Ailey American Dance Theater, Dallas Black Dance Theater, Paul Taylor II, the Kirov, Lula Washington Dance Theater, American Ballet Theater and Urban Bush Women.

In 2007, the faculty of the dance department re-named the dance studios "The Mike Malone Studios." to honor the legacy of the Duke Ellington School of the Arts co-founder, Mr. Alvan Duncan "Mike" Malone. In 2008, we continued this celebration by "Remembering Our Legacy". 2009 saw us "Taking Our Best and Moving Forward", with Guest Artist Carmen de Lavallade and JC Hayward as our Mistress of Ceremonies. We happily returned in 2010, with JC Hayward kicking off our "Dance, Dance, Dance, the Ellington Rhythm" Gala with Guest Artist Renee Robinson from The Alvin Ailey American Dance Theater. In 2011, "Saluting the Dream Makers" honored Artistic Director, Joan Myers Brown with her company, PHILADANCO as our special guest artist. 2012 we returned to our roots "Bare Bone, Basics and Beyond", Reflecting in 2013 with "One Dream, One Rhythm, One Dance". In 2014 "Dancing at Duke Makes a Difference" commemorated our 40th Anniversary and 2015 "Reignite & Embrace the Change" celebrated life of former principal, Father John Francis Payne. "Living the Legacy" in 2016 honored Alvan Duncan "Mike" Malone and D.C. legendary dance teacher Therrell Smith. We concluded 2017 with "Dance Inspired by Excellence" and in 2018 we were proud to return to our new home to present "Reclaiming Our Legacy & Upholding Our Traditions."

We were especially excited in 2015 to perform for Dr. Maya Angelou's Stamp Dedication Ceremony; Limited Edition Forever, The First Day of Issue at the Warner Theater, Washington DC. The Dance Department was also thrilled to participate in Ellington's all school musicals "The Wiz" in 2008 and "Dreamgirls" in 2010. We experienced The Atlas Performing Arts Center's Third Annual Intersections Festival with "The Country Shook and the Children Hollered" and celebrated Duke Ellington's Birthday with the New Washingtonians Jazz Ensemble. The Performance Series of Legends, we hit the stage in 2011 with Earth, Wind & Fire; crooned our steps with Smokey Robinson in 2012; and in Spring 2013 we twirled with Patti LaBelle. In the Fall of 2013, we grooved with Ledisi, rocked with Sting and continued the legacy with Mike Malone's "Black Nativity". In 2015 we swung out with Duke Ellington's "It Don't Mean A Thing" featuring Bobby McFerrin.

DESA DANCE FACULTY

Charles Augins – winner of the Olivier Award, the NAACP Award and the L.A. Theater Ovation Award for Best Choreographer for *Five Guys Named Moe*, is currently Chair of the Dance Department. He served as the school's first Director of Dance from 1974-1976, during which time he made cultural trips to the Bolshoi and Kirov Ballet Schools in Russia. Originally from Virginia, Charles studied with the Arlington Recreation Department and the Jones Haywood School of Ballet in Washington, DC and worked with every major black choreographer in the States. His work includes: the Broadway production of *Guys and Dolls* and *Let My People Come*; the London production for *Bubbling Brown Sugar*, *Kiss Me Kate* at the Old Vic in Bristol; *Snapshots* at the Edinburgh Festival Opera and *Porgy and Bess* at the Royal Opera House. His television work in the Emmy Award-winning children's show *Zoom* and numerous programs in England, most notably as Mr. A on the *Russell Harty Show* for the BBC. He was nominated for the Helen Hayes Award for his choreography on the U.S. production of *The Fix*, directed by Eric Schaffer at the Signature Theater. From 2003 – 2006, Mr. Augins also served as Dean of Arts at the Duke Ellington School of the Arts. His work as a consultant/teacher includes Spelman College, Savannah College of Art and Design and the Tokyo Academy of Music. In 2008, Mr. Augins received the African American Heritage Dancers and Drummers Award for his contributions to the arts in the DC area and internationally. Charles received the "Teacher of the Year" award from the National Network Organization of Arts Schools in the USA in 2011, and the IABD award for Dance Educator of the Year in 2013. In 2016 the Hall's Hill /High View Park Historic Preservation Coalition presented Mr. Augins with the "Living Legend Award for the Performing Arts" in celebration of its 150 Anniversary.

Treanna Alexander – a 1978 graduate of the Duke Ellington School of the Arts, Treanna attended The University of Cincinnati's Conservatory of Music and Dance. She was a member of the Capital Ballet Company, founder and director of Treanna's Inspirational Dance Troupe, and is currently on faculty with the University of the District of Columbia's National Youth Sports Program. Mrs. Alexander has initiated and directed numerous dance programs within the DC Public Schools. She is also consultant and company teacher for the dance ministry at Nativity Catholic Church.

Sandra Fortune-Green - is an experienced teacher of classical ballet using Vagonova based teaching techniques and methodology. An acclaimed performer, Sandra was the only African-American female to ever compete in the prestigious second International Ballet Competition in Moscow, Russia, finishing 26 out of 126 participating dancers. She has also toured the world with engagements in the United States, Bulgaria, Canada, Santo Domingo and China. Mrs. Fortune-Green is the recipient of a Mayor's Arts Award for "Excellence in an Artistic Discipline," and most recently was interviewed and honored by History Makers, an archival project of video oral history collections in New York's Schomburg Library and the Birmingham Civil Rights Museum. Sandra has served as a faculty member at Howard University in the Department of Theater Arts/Dance Majors Area of Concentration for fifteen years and has been on the dance faculty of Duke Ellington School of the Arts, Dance Department for 31 years. Sandra is the proud owner/guardian of Jones-Haywood Dance School, Inc. (formerly known as Jones-Haywood School of Ballet), where she began her formal training, now assuming leadership as Artistic Director. Mrs. Fortune Green is a 2011 recipient, and accepted a

leadership and Visionary, DC Mayors Arts Award in the Arts. This award recognizes the founders, the late Doris Jones and Claire Haywood for their tireless efforts in the arts since 1941. Currently, Sandra serves on The Committee for Diversity and Inclusion for the School of American Ballet; the official training school for the New York City Ballet Co. Most recently, she received the “Trailblazer Award” presented by Delta Sigma Pheta Sorority Inc. and was also acknowledged in the “Black Ballerina Roll Call” where 46 Black Ballerinas of several decades were recognized for their contributions to the Classical Discipline presented by Dance Theater of Harlem in New York.

Katherine J. Smith – A 1979 graduate of Duke Ellington School of the Arts, earned her B.F.A. in modern dance from the Philadelphia College of Performing Arts (*University of the Arts*). She has worked with renowned choreographers such as James Truitte, Talley Beatty, Donald McKayle, Eleo Pomare, Ulysses Dove, Milton Myers, Kevin “Iega” Jeff and Faye Snow. Her professional concert experiences include Dayton Contemporary and Rod Rodgers, Forces of Nature, Gallman’s Newark, New World and D.C. Contemporary Dance Companies. Kathy has toured nationally and internationally in George Faison’s “For Colored Girls Who have Considered Suicide When the Rainbow is Enuf”; Debbie Allen’s “Souls Possessed”, Mike Malone’s “Black Nativity” and “Spirit”, “Purlie”, “Bessie’s Blues” (Helen Hayes Award), “The Wiz.” and cultural exchange programs in China and Austria. Kathy was the first dancer (in a non-speaking role) to receive The O’Keefer Award for best female performer in a musical production. Katherine has been recognized as a performer and an instructor by receiving an Honors Award by the International Association of Blacks in Dance and currently is a board member of this prestigious association. Ms. Smith has extended her professional dance training in the direction of mentor, instructor, and choreographer in association with established community (including outreach programs), professional performing companies and institutions. She has served as Choreographer Assistant for El Teatro de Danza Contemporanea and guest choreographer for Black Movement Dance Theater at Georgetown University. Kathy has also had the opportunity to choreograph for Your Soul’s Movement Performing Arts, Dencer Co.; Hill Dance Academy Theater (Pittsburgh); Philadanco’s Summer Program/ “Danco 3” and Straight to the Pointe Dance Company. She has also served as Artistic Program Manager for BodyMoves and Artistic Director for BodyMoves Contemporary Dance Company. Ms. Smith is currently the Executive/Artistic Director of Katherine Smith Contemporary Dance Ensemble (formerly known as Vision). Ms. Smith is also on the Dance Faculty of Howard University, Jones-Haywood Dance School, Inc.. In April 2016, Katherine was recognized for her contributions towards the “Excellence of Youth in the Arts” by The Society Inc., Washington DC Chapter.

Nikki Sutton-Mackey – a 1992 graduate of the Duke Ellington School of the Arts, Mrs. Mackey trained at the University of the Arts and the Alvin Ailey American Dance Center. As a trained professional dancer she is a former member of Philadanco II and Ailey II Dance Companies, as well as working with Disney. Introduced to the world of fitness in 1998 has allowed her to intertwine her innate passion for movement and the body. She started teaching young children at the age of 15 and has played a part in training young dancers in the Philly and DC areas. Currently Mrs. Sutton-Mackey teaches dance and P.E. at the Duke Ellington Arts High School as well as many private dance studios around the D.C. metro area to include Dance Dimensions, Paula Brown Performing Arts Center and First Class. Some of which have competed her works and won high awards. She has also had the opportunity to produce many choreographic works performed on the Millennium Center stage housed at The

Kennedy Center. Mrs. Sutton-Mackey enjoys promoting fit and healthy lifestyles to all ages through dance and fitness!

Adrian Vincent James: - Dancer, choreographer, director and educator, Adrian Vincent James is a native Washingtonian with over forty-five years of experience in his field. Mr. James began his artistic development under the guidance of the late Mike Malone at George Washington University's Workshops for Careers in the Arts. Adrian also studied at the Jones-Haywood School of Ballet in Washington, DC, and The School of American Ballet, American Ballet Theatre School, Harkness House for the Ballet Arts, Dance Theatre of Harlem and the Alvin Ailey American Dance Center in New York. He has directed, choreographed, and performed with the Houston Ballet (Texas), Eglevsky Ballet (New York), Capitol Ballet, and the La Verne Reed Dancers Washington, D.C. Mr. James is honored to be the first African American member of the internationally acclaimed Houston Ballet.

Adrian earned a B.F.A. in Drama with a concentration in Directing from Howard University and a M.A. in Performing Arts-Dance from the American University. In the spring of 2002, he was initiated into the Alpha Phi Alpha Fraternity Inc., where he is affectionately known as "The Artist." Adrian has taught dance at Howard University and in DC public schools and has taught drama in the PG County school system. He continues to teach dance at the Duke Ellington School of the Arts, and is Ballet Master at the Divine Dance Institute in Maryland. . Adrian's theatrical credits include *Dreamgirls*, *The Wiz*, *Ain't Misbehavin'*, *Antigone*, *Little Shop of Horrors*, *The Winter's Tale*, *Purlie* and *A Chorus Line*.

Mr. James's dedication to dance and community inspired a wide range of renowned artists from the world of dance to celebrate him in the production of "*Journey in the Life of a DC Gypsy*" a dance concert that commemorated his outstanding dance career. *His motto: "Life is Drama, Dancing is Living and Talent is God Giving. I've gotta' keep moving 'til I move on in!"*

Melvin Deal – Mr. Deal, founding Executive Artistic Director of the African Heritage Dancers Drummers, is a veteran artist of more than 40 years. Mr. Deal has worked tirelessly in researching African cultural manifestations to be used in the building of self esteem and addressing the presence of violence, delinquency and dysfunctional lifestyles and abuse in African-American communities. An accomplished, dancer, musician, choreographer, researcher and director, Melvin is a graduate of Howard university, with a BA in Fine Arts & Education. He has studied a Ghana University, University of Nigeria at Ibadan and at numerous cultural institutions nationally and abroad in the African Diaspora. He is the recipient of numerous awards including the Washington's "Living Legends" award 1980; "Washingtonian of the year," 1981; "Mayor's Arts Award," 1981; Baltimore's "Great Blacks in wax Award," 1995; and Philadelphia "CODUND" Award, 1995. Mr. Deal is an African dance instructor and choreographer here at Ellington and performs and teaches regularly in the African Heritage Dance Center and in other elementary & secondary school systems. He conducts master classes, seminars and lecture demonstrations for colleges and universities and provides special cultural input to motivational programs such as the Robins Research Institute, National Association of Social Workers, National Association of Blacks Psychologists, Boys & Girls Scouts of America and the Office of Criminal Justice.

Ralph Glenmore (Associate Instructor) - Mr. Glenmore was a principal dancer with the Alvin Ailey American Dance Theater under the direction of Alvin Ailey. He toured the world working with choreographers Donald McKayle, Talley Beatty, and Bill T. Jones among others. As Instructor, Rehearsal Director, Stage Manager and Choreographer, he worked with Lula Washington Dance Theater, Debbie Allen Dance Academy, Robinson project and Horton Summer Intensive - Daytona Community College and the Dance Institute of Washington. He also served as Dance Supervisor for Disney's The Lion King, Los Angeles Company.

Christopher L. Huggins (Resident Choreographer): has been lauded a visionary artist for his incredible genius of creating groundbreaking, critically acclaimed ballets in the world of dance. He is a former soloist of the world-renowned Alvin Ailey American Dance Theater and Aterballetto of Reggio Emilia, Italy. Originally from Boston, Massachusetts, Huggins trained under the tutelage of Andrea H. Major, the late Danny Sloan, and Martha Armstrong Gray. He attended the State University of New York at Purchase, the Juilliard School at Lincoln Center, and was a Fellowship Scholar at the Ailey School. Huggins, a much sought after choreographer, has created commissioned ballets for numerous companies including Philadanco, Dallas Black Dance Theater, Cleo Parker Robinson Dance Ensemble, Lula Washington Dance Theater, Gus Giordano Dance Chicago, Movements Dance Theater (Jamaica), Oslo Dance Ensemble (Oslo, Norway), Kjara Staric Dance (Slovenia), Dance Alloy, The August Wilson Dance Ensemble, Cape Dance Company (Cape Town, South Africa), Ailey II, and in 2010, a world premiere for the Alvin Ailey American Dance Theater, "Anointed." As a master teacher and choreographer, he works in Italy, France, Norway, the United Kingdom, Switzerland, Slovenia, Austria, Japan, Korea, Jamaica, South Africa, and throughout the United States. Mr. Huggins has served as an Adjunct Professor of Dance at the University for the Arts in Philadelphia and at the Alvin Ailey American Dance Center/Fordham in New York City. He has taught countless master classes and workshops at several universities and dance institutions including Howard University, Spelman College, Wayne State University, University of the Arts, Ailey/Fordham, Western Michigan University, Virginia State University, Virginia School of the Arts, Georgetown University, Dreyfoos School of the Arts, Duke Ellington School of the Arts, San Diego School of Creative and Performing Arts, and the West Virginia Dance Festival where he is assistant to the Artistic Director, Lorraine Graves. He is a 2002 and 2008 recipient of the 'Alvin Ailey Award' for Best Choreography from the Black Theater Alliance in Chicago for his works 'Enemy Behind the Gates' for Philadanco and 'Pyrokinesis' for Gus Giordano Dance Chicago. Huggins is a silver medalist winner from the 3rd International Contemporary Dance Competition in Seoul, Korea, was named '25 Choreographers to Watch' by the National Public Radio in 2008 and was the sole choreographer in 2008 for the Alvin Ailey American Dance Theater's Opening Night Gala Commemorating its 50th Anniversary. He is a Critics Choice award recipient for his choreography of the musical "The Wiz" with Dallas Theater Center in Dallas, Texas and a Field of Dance Award recipient from The International Association of Blacks in Dance for his dedicated service to dance. Huggins is currently serving as resident choreographer at Duke Ellington High School of the Arts in Washington, DC and choreographer in Cape Town, South Africa, where he recently set "Bolero" on Cape Dance Company. Christopher continues his work as a global master artist, scholar and preserver of dance.

Nina Willner (Accompanist) – Bio Forthcoming

AUDITION

Dance auditions are held in the preceding school year. Students are adjudicated from public, private, and parochial schools. Students who are currently in the 8th and 9th grades are considered for placement. Students in the 8th grade who do not pass the audition are welcome to re-audition during the following school year.

Students auditioning for the dance department must:

- Girls: Wear leotards and tights; Boys: Tank T-shirt and Black tights/Sweatpants
- Have hair pulled back, away from face in a tight bun, secured with a thin hairnet
- Remove all jewelry
- Remove all fingernail and toenail polish
- Physically and verbally express their passion for the art of dance
- Show a strong desire to work diligently on technique
- Display a willingness to accept discipline and/or positive correction
- Exhibit flexibility, a natural sense of movement, musicality, and an innate ability to follow directions.

In order to be scheduled to audition, you must provide;

- A copy of your transcript or latest report card
- Two (2) letters of recommendation: 1 arts, and 1 academic
- Documentation of a full physical exam. The exam must be signed by a physician, and be in effect for the current school year
- Two (2) 8x10" photographs: one (1) head shot (portrait) and one (1) full body shot. Photographs are non-returnable
- IEP information, if applicable.

The dance audition is a minimum of two-days. Please be sure to arrive on time, prepared to dance, and with all required documentation already submitted. **Late arrivals or applicants without all documentation described above will not be allowed to audition.** Due to the high number of dance applicants, dance auditions cannot be rescheduled. After your audition you will be notified of the results of your audition. Dancers who advance beyond the first audition must attend call back and/or final call back auditions, as scheduled.

Final Call-Back

The call-back and/or final call back is a process that narrows the field of auditionees down to a select few. Acceptance into the Duke Ellington School of the Arts Dance Department will be determined during this final call-back. All decisions are final.

Academic Placement

Based upon their audition, prospective students will be invited to take the academic assessment test. Because we have applicants from so many different schools, this test allows us to better understand an applicant's report card and other academic records.

AUDITION

Family Interview

The interview with prospective students and their parents/guardians will review the student's first-year program and receive information regarding expectations of the student, the dance department and the school. Ellington's course of study is rigorous and this interview ascertains the level of seriousness of the student. This will also ascertain the student's level of commitment, as well as the parents', to the Dance department, the Dance department organization, and all Dance department activities and functions, and the school as a whole.

All notification and correspondence will be handled through the Office of Admissions

STUDIO DRESS REQUIREMENTS

The dance department requires that all students be dressed properly and uniformly for class, with appropriate clothes, shoes, and hairstyle. No outerwear will be allowed in class

(i.e., T-shirts, leg warmers, sweat/pajama pants or shorts).

FEMALES

- Black leotard (Tank)
- Flesh-tone convertible tights
- Flesh-tone (canvas) ballet shoes
- Pointe shoes (when required)

FEMALE LEVELS 2

- Black convertible tights (Modern)

FEMALES LEVEL 3 & 4

Black convertible tights (Modern)
White Socks (Modern)
Black Ballet Skirts (ballet)

MALES

- White Tank T-shirt
- Black convertible tights
- White leather ballet shoes
- White crew cut socks
- Black dance belt (supporter)
- Leather belt (waist)

HAIRSTYLE FOR FEMALES

Hair of any style should be smooth and pulled away from face and in a tight secure "Ballet Bun" and covered with a thin hairnet. Because of the aesthetic quality, safety, discipline and technical demands of dance, it is imperative for the female hairstyle to be in the uniform "Ballet Bun" and of a size that accommodates partnering, balance, all turns and jumps.

STUDIO DRESS REQUIREMENTS

HAIRSTYLE FOR MALES

Neatly close-cropped hair cuts

MALES AND FEMALES

No braids, twists, extensions, locs, bantu knots, cornrows, mohawks, no sculpted hair cuts, no ponytail, hair color, dyes, hennas, headwraps and/or scarves during dance departmental classes.

JEWELRY AND BODY ADORNMENTS

- No rings, nose rings, body adornments, watches, bracelets, necklaces, earrings, etc.
(only small stud earrings allowed for girls)
- No nail or toe polish (fingernails must be no longer than fingertips)
- Visible tattoos must be covered with make-up daily).

NO MAKE-UP PERMITTED

Failure to adhere to any of the above requirements will result in the students' non-participation and earning a grade of "0" for the day.

TO START CHANGING POLICIES FOR THE SAKE OF THE INDIVIDUAL WILL SURELY BEGIN TO ERODE OUR STANDARDS, TRADITIONS, AND THE AESTHETICS OF UNIFORMITY IN THE CLASS.

LOCKERS/LOCKS: Dance students are required to have locks for the dance department dressing room lockers to ensure safety of personal belongings.

SCHOOL DRESS CODE

During school hours, the primary obligation of all members of the Ellington community is to be engaged in educational pursuits. School is a time and place for learning. Therefore, members of the Ellington community are expected to dress in a manner appropriate to this agenda during school hours and during all school-sponsored activities. "Dress" refers to the type, fit and slogan content of the clothing.

Please Refer to the Ellington School Community Handbook

CLASS PLACEMENT

Class Placement according to level will be held at the beginning of the school year. However, before fully progressing to the next level, some students might need to revisit certain areas of information.

Placements are based on: technical development, movement execution, comprehension, retention of sequence, musicality and presentation. Consideration will also be given to grooming, attendance, tardiness, conduct/behavior and etiquette.

Should a student be placed in or progress to a higher level, the grade percentage may be elevated 5 points to substantiate the grade received for the course/curriculum the student is enrolled.

Should a student have to revisit a level to further develop an understanding of physiologically sound and movement principles, the grade may be reduced 5 points to substantiate grade received for the course/curriculum the student is not enrolled.

All grading inquiries should be addressed with the assigned teacher as grade reporting is updated only at progress and end of the advisory.

At the beginning of the second semester, placements are subject to review.

PROPER CLASSROOM & STUDIO DECORUM FOR DANCERS

In the study of dance, students are not merely learning a technique. They are learning an art form, which possess a rich history and a set of established traditions. It is most important that students are aware of these traditions, and protocols, since most instructors universally will automatically assume that they have an understanding of them. Failure to comply with the established policies is unacceptable and will be reflected in the student's grade.

The dance faculty expects all students to maintain proper dress and behavior in all classes throughout the school day. The following rules and guidelines will help you to meet our expectations:

- Be dressed for class in the regulation uniform with a well groomed appearance.
- Be on time for class. Do not hang out in the dressing room.
- All students must stand, stop talking and acknowledge instructors' entrance into the studio.
- If you are late, you must ask permission to take class. If the teacher does not give permission, you must sit in the dance department study hall and complete any given written assignment.
- Do not enter or leave class without the instructor's permission. If you feel you are unable to finish class due to illness or any other reason, inform the instructor.
- Never sit down in class. Muscles relax and cool down too quickly, causing the body to be susceptible to injuries. Do not use ballet barres and /or pianos as a resting place for bodies, miscellaneous clothing and jewelry.
- Students must develop the discipline and understanding of how to use your mental capabilities to work out individual problems. One of the most important facets of technique class is concentration. Pay attention to the total movement, focusing on

- sequence and quality.
- Corrections are essential to improvement in all dance classes. Acknowledge the correction with a positive response. Even if you are not the one receiving the correction, apply the information given. Often the situation will call for you to repeat the movement attempting to put the correction into effect. If you do not understand the correction, ask for further clarification.
 - The student is in class to learn discipline as well as technique.
 - It is an expected courtesy in the arts that students applaud the teacher and accompanist at the end of the class to show reverence and appreciation.
 - No food, gum, candy, juice, or soda will be allowed in the studio.
 - Do not wear street shoes in the dance studio.

Individual teachers may impose additional classroom rules or rules of decorum

Any violation of the Proper Classroom and Studio Decorum will result in the following procedure:

1. Written report and parental notification by the student and warning from faculty
2. After three written reports, and parental notification by the student, a warning letter will be sent to the parent requesting a faculty/parent meeting.
3. Procedure 2 will be repeated after every 2 written reports

After consistent violations and meetings with parents, a letter of warning will be sent to parents/guardians regarding the student's tenure at Ellington.

CELL PHONES & ELECTRONIC DEVICES

ALL cell phones, iPods and electronic devices should be secured in lockers with a lock before classes begin. Cell phones and iPods in the dance studio will be confiscated by dance faculty if they are audible or visible.

First Offense: Returned at the end of the day.

Second Offense & Beyond: Held until parent/guardian personally retrieves them.

STUDENT/PARENT/TEACHER CONFERENCES

Please allow us to help you with any problems that could hinder the students' progress as a dance major. Parents are welcome to observe classes, but please make prior arrangements to do so; we ask that you check in at the Main Office. Please schedule appointments if you wish a conference with any teacher.

Any studio or classroom problems should be approached in the following manner:

- 1) Conference with your Instructor and Faculty Designee
- 2) Conference with the Instructor and Dance Chair
- 3) If necessary, a conference with Dance Chair, Director of Student Affairs, Director of Artistic Affairs/Head of School

SELECTION PROCESS FOR CHOREOGRAPHIC WORKS

The selection process is decided upon by the choreographer or rehearsal director. The process for selection depends upon the complexity of the work, technical skill of the student, ability to perform as an ensemble member, attendance, participation and grades. Because a choreographer or rehearsal director has no control over illness, injury or other obstacles that prevent students from dancing in a performance, we strongly encourage students placed as understudies or in a secondary role are required to attend every rehearsal and to work diligently because understudies have been called upon to perform on numerous occasions. We encourage all students to learn any and all choreography within the Dance Department. This will add to their general dance knowledge and dance vocabulary.

NON-PARTICIPATION POLICY

All students will be responsible for any choreographic and/or studio (technical) work missed.

Should a student NOT be able to fulfill his/her commitment to performing in a choreographic work due to any of the reasons listed (including but not limited to the reasons listed below), he/she will be replaced. Some of those reasons are:

- 1) Consistent Tardiness
- 2) Excessive Absences
- 3) Disruption of class, rehearsal and performance resulting in dismissal
- 4) Disciplinary action for any infraction of DCPS Policies
- 5) Failure to learn assigned roles
- 6) Failure to be productive with faculty, students, guest, choreographers and administration
- 7) Physical injuries
- 8) Negative attitude and work ethics

ILLNESS/INJURY POLICY

Once an injury has been verified by a physician and the student is deemed unable to participate for a minimum of two weeks &/or more, the students' medical recommendation must be submitted and documented with the dance department who will then refer it to administration. As a support plan, an assignment with detailed specifications of the expectations for each student's engagement with the content of study may be given.

PREGNANCY POLICY

If a student becomes pregnant or suspected of being pregnant, the students' medical condition will be referred to administration to await verification by a physician followed by verification of a physician.

For the safety of the student, and to alleviate any liability of the faculty, school or school system, the student will **NOT** be permitted to participate in the rigorous daily dance classes.

ATTENDANCE

Ellington's class day begins at 8:30 a.m. Students are expected to be in their classes on time. When school is in session, students are expected to attend all daily classes, as attendance is taken each period.

All Ellington teachers are responsible for recording and reporting student attendance in all daily classes. Students and parents/guardians are held accountable for reporting all absences within 48 hours of the student's return. All letters must be submitted to the Dean of Students or his designee for verification and approval.

Examples of Excused Absences

- 1) Illness of the student (a doctor's certificate is required for a student absent for more than five days)
- 2) Death in the student's immediate family
- 3) Medical reasons such as a documented doctor's appointment (with doctor's certificate)
- 4) Necessity for a student to attend a judicial proceeding as a plaintiff, defender, witness or juror
- 5) Observance of religious holiday
- 6) Official school activities

Examples of Unexcused Absences and Tardiness

- 1) Babysitting
- 2) Shopping
- 3) Running Errands
- 4) Oversleeping
- 5) Cutting Classes
- 6) Job-hunting

Transportation/traffic excuses will be handled case by case by the Attendance Officer/Dean of Students. A student who arrives late to school must report directly to the Attendance Officer or his/her designee before going to class. Entering class after it has begun is disruptive to the teacher and to those students who arrive on time. A late pass must be issued before students are admitted into class. Participation is at the discretion of the teacher.

Attendance Impact Policy

- 5 unexcused absences in a quarter for a single course results in grade reduction
- 10 unexcused absences in a quarter for a single course results in "FA" (failure due to absence)
- 30 unexcused absences in a year for a single course results in an "F"

Chronic absences, truancy or tardiness are serious problems that will be referred to administration for further review.

THE DANCE DEPARTMENT PARTICIPATION & PERFORMANCE CONTRACT

This contract serves as agreement between student, director(s), and faculty of the Dance Department. The dance faculty would like to impress upon both the student and parents the necessity of serious dedication. Failure to meet performance obligations and responsibilities the student has to himself/herself will affect the performance of fellow students, the faculty and will affect his/her grade. Failure to comply with the following requirements could result in removal from the work.

I understand that it is my responsibility as a dancer/performer to:

- ◆ Conduct myself in a mature manner and show respect for all persons
- ◆ Cooperate with director(s), guest artist(s), faculty, and fellow students
- ◆ Maintain the dance wear uniform that conforms to the policy/requirements of DESA Dance Department
- ◆ Maintain a hairstyle/ hair color that conforms to the policy /requirements of DESA Dance Department
- ◆ Perform/rehearse throughout the school year (including holidays, evenings, weekends and during the summer when necessary)
- ◆ Attend all classes/rehearsals/performances, be on time, and remain throughout the scheduled class/rehearsal/performance hours.
- ◆ Learn and perfect repertory that is taught during class/rehearsal and work independently as well as with the ensemble during the entire class/rehearsal.
- ◆ Accept roles that I have been assigned to perform, learn, or understudy
- ◆ Learn roles even if they are not assigned to me
- ◆ Teach my roles to other students
- ◆ Prepare the studio for class/rehearsal (help with the sound equipment, attendance and on occasions warm up, costumes)
- ◆ Assist with other related duties (workshops, costume maintenance, rehearsals, auditions etc.)
- ◆ Understand that scheduled rehearsals/performances are subject to change and that I will be notified of these changes as soon as possible.
- ◆ Bring a notebook to all rehearsals for schedules of rehearsals/performances and for critical notes
- ◆ Prepare for and maintain a grade of “**B**” in all dance and academic classes to ensure that I will be eligible to perform
- ◆ ***Limit absences (excused and unexcused) to no more than 2 absences***
- ◆ Inform the director(s) if I have to be absent for any reason, accompanied by a note in a timely manner from parent/guardian and/or doctor.
- ◆ Have my **parent/guardian** contact the dance office, in a timely manner, **prior** to the class/rehearsal that I will miss.
- ◆ ***I am EXPECTED to attend/participate in my scheduled performances. Failure to do so will affect my performance grade***
- ◆ MAINTAIN A POSITIVE ATTITUDE AT ALL TIMES AND KEEP LINES OF COMMUNICATION OPEN BETWEEN STUDENTS, PARENTS, DIRECTORS, AND FACULTY.

I understand that I could be removed from choreography and/or rehearsal and performance for:

- ◆ Consistent tardiness
- ◆ Excessive unexcused & excused absences: failure to attend class/rehearsal/performance without prior notification
- ◆ Cutting classes/rehearsals
- ◆ Failure to learn assigned roles
- ◆ Excessive absences in other dance curriculum classes
- ◆ Failure to pass a dance curriculum class/classes
- ◆ Excessive non-participation or long term injuries
- ◆ Insubordination; disruption of the class/rehearsal/performance
- ◆ **Tardiness and/or Failure to report for warm up before a performance resulting in non- participation in that performance.**
- ◆ **Missing a performance &/or performances, will affect my performance grade.**
- ◆ Excessive absences in academic classes
- ◆ Failure to pass academic class/classes
- ◆ Failure to be productive with students, faculty, guest choreographers, or administration
- ◆ Disciplinary action for any infraction of DESA or District of Columbia Public Schools

Signature of Student and Parent/Guardian are Required on this Contract. It must be Signed and Returned to the Dance Department at the beginning of the school year.

Signature of Dance Student

Date

Signature of Parent/Guardian

Date

EXTRA-CURRICULAR PERFORMANCE AND STUDY POLICY

The curriculum of the Dance Department at the Duke Ellington School of the Arts is accredited by the District of Columbia Public School System. Students gain official Carnegie units and letter grades toward their high school diploma when they are enrolled with us. The courses are comprehensive and progressive. Private dance schools have no official affiliation with this program, and Carnegie units and letter grades cannot be earned from outside study. We strongly encourage 1st year students in the Dance Department to continue training only with our faculty at Duke Ellington. Because of differences of technical demands and teaching styles, approval for any outside study and performances for 2nd, 3rd, and 4th year students must be received from the dance faculty an/or Chairperson. Any injuries and/or incorrect working habits resulting from outside studies and/or performances could affect letter grades, performance level, and tenure at Ellington

While outside achievements are important to every student's life, it is equally important that a student in the Duke Ellington School of the Arts' Dance Department maintain a standard of excellence and allegiance within the department. This can only be achieved by the following:

- 1) Regular attendance to class and all rehearsals when required
- 2) Completion of the full school day within the dance department
- 3) Early dismissal and/or absences must be communicated and approved ahead of time through the main office and Dance department (Chairperson) as it relates to course content, exams, rehearsals and field trips.
- 4) Excessive absences and early dismissals will be reflected in the student's grade.

Students are encouraged to take an intensive summer dance course at Duke Ellington School of the Arts and/or an outside venue with prior approval of the Dance Faculty/Chairperson.

We know that if students can successfully master their academic and artistic obligations with us, then there is not time for extra-curricular performances or training. Our concern is that students have the time and commitment to complete all of the requirements asked of them at the highest standard and that our students are well prepared to continue training past their Ellington years.

NOTE:

The Dance faculty would like to impress the necessity of allegiance and serious dedication upon both the student and parents to make you aware of the responsibilities the student has to himself/herself, the director(s), fellow students, faculty and school.

GRADUATION REQUIREMENTS

ARTS GRADUATION REQUIREMENTS

The head of school shall, on the advice of the Dance Department Chair, certify for graduation those students who have earned the required credits to satisfy graduation requirements.

Four-Year Course of Study Earns 13 Credits

Three-Year Course of Study Earns 9 Credits

First Year

Ballet Technique	1 Credit	Course Code P56
Modern Technique	1 Credit	Course Code P61
Dance Orientation	.5 Credit	Course Code P54
Potpourri	.5 Credit	Course Code P55/P55b
Ethnic I	.5 Credit	Course Code P66
Ethnic II	.5 Credit	Course Code P67
Total Credits /4		

Second Year

Ballet Technique (Introduction to Pointe Technique)	1 Credit	Course Code P57
Modern Technique	1 Credit	Course Code P62
Dance History	.5 Credit	Course Code P59
Dance Technique	.5 Credit	Course Code P55
Total Credits / 3		

Third Year

Ballet Technique / Pointe	1 Credit	Course Code P54
Modern Technique	1 Credit	Course Code P63
Dance Improvisation/ (Basic Combination)	.5 Credit	Course Code P97/P68
Dance Composition	.5 Credit	Course Code P96/P96a
Total Credits / 3		

Fourth Year

Ballet Technique / Pointe	1 Credit	Course Code P93
Modern Technique	1 Credit	Course Code P64
Senior Project	1 Credit	Course Code P94/P94a
Total Credits / 3		

All Dance Department Syllabi should be viewed online at www.ellingtonschool.org.

PROGRESS REPORT

Students in the Dance Department will be evaluated twice in each advisory, mid-point and at the end. In addition, to retain their place in the Dance Department at Duke Ellington, all first, second, and third year students must re-audition midway in the third advisory period to determine;

- Their level of proficiency in the assimilation of their technical skill sets in Ballet and Modern.
- Their retention of movement and theory concepts.
- Their approach to discipline and dance etiquette.
- Their eligibility to return to the Dance Department at Duke Ellington

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** dance courses. Failure to maintain an average grade of “B” in the dance courses may result in **NOT** being invited to return to Duke Ellington School of the Arts.

Students receiving a grade “C-“ or below will receive a dance department student support plan to be completed with a member of the dance faculty and returned with parent/guardian signature as verification of receipt.

Should the student receive a letter grade of “F” in any dance course, that class cannot be made up because the course is not offered in the DCPS Summer School Curriculum. A letter grade of an “F” could result in the student not being invited back to the Ellington Dance Department.

Report Cards are issued following the close of each advisory. Report cards are issued in one of the three ways:

- 1) Copies are made available to parents/guardians at the parent-teacher Conference meetings following the closing of Advisories I, II, and III.
- 2) For those students whose parents/guardian do not attend the parent-teacher conference, copies of the report card will be delivered via student or mail.
- 3) Final report cards are mailed to the parent/guardian during the month of July.

ART FEES AND OTHER EXPENSES

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 (in the memo portion of the check: Dance Department). These fees help to cover the cost of costumes, guest choreographers, dance publications, teaching aids, music and dance-related videos.

DANCE DEPARTMENT PARENT SUPPORT GROUP

Parents, family and friends of the dance department is a support group made up of caring and concerned members of the Ellington community. This group's main goal is to support the dance department program through fundraising. **WE NEED PARENTS** to help with publicity, programs, tickets/concessions at productions, chaperones to events/trips, and fundraising as well as being an audience member for these amazing talented performers all year long. Parent leaders and faculty will organize and lead the meetings and assist in delegating responsibilities. It is expected that parents (you) attend meetings once a month to ensure that your child has a profitable Ellington experience, artistically and academically. It is imperative that all parents demonstrate commitment, patience, cooperation and faith.

“Remember These Are Your Children”

HANDBOOK RECEIPT

I have received the DANCE HANDBOOK and understand that I am responsible for understanding the policies and procedures set forth in the handbook. I further understand that to ensure that _____ (child's name) is gaining the expected requirements and accomplishments from the course of study in the Dance Department, he/she is accepted on a **CONDITIONAL ACCEPTANCE** for entry into our Program.

Signature of Dance Student

Date

Signature of Parent/Guardian

Date

Please Print a Copy and Return to the Dance Department.

ELLINGTON DANCE ALUMNI
WHERE ARE THEY GOING? WHERE HAVE THEY BEEN?
WHERE ARE THEY NOW?

UNIVERSITIES, COLLEGES AND CONSERVATORIES

Adelphi University
AMDA
Anderson University
Bethune Cookman College
Boston Conservatory
Butler University
CAL Arts
Chapman University
Clark Atlanta University
The College of William and Mary
Columbia University/Chicago
Fashion Institute of Technology
Fordham University
George Mason University
Grinnell College
Goucher College
Hampton University
Hartford University
Harvard University
Howard University
Johnson C. Smith University
Liverpool Institute of Performing Arts/UK
Long Island University
Mary Baldwin College
Marshall University
Maryland University
Marymount University
Montclair State University
Morehouse University
Morgan State University
Mount St. Mary's University
New World School of the Arts
North Carolina Central University
North Carolina School of the Arts
Ohio State University
Pennsylvania State University (Penn State)
Point Park Conservatory of Performing Arts
Rutgers University
Slippery Rock University
SUNY Purchase
Temple University
The Art Institute of York Pennsylvania
Towson University
University of Cincinnati

University of North Carolina (Greensboro)
University of Michigan
University of the Arts/Philadelphia
University of Pittsburgh
Virginia Commonwealth University

PROFESSIONAL WORK

Alonzo King Lines Ballet
Alvin Ailey American Dance Theatre
Aspen Santa Fe Ballet
Bejart Ballet Company
Cinveox Dance (Switzerland)
Cleo Parker Robinson Dance Company
Dallas Black Dance Theatre
Dance Theatre of Harlem
Dayton Contemporary Dance Company
Deeply Rooted Dance Theater
Eisenhower Dance Ensemble
Forces of Nature
Garth Fagan
Gus Giordano Jazz Dance
Joffrey Ballet
Jubilation Dance Company
Lula Washington Dance Company
Martha Graham Dance Company
Philadanco Dance Company
Polaris Dance Theater
Prism Dance Theater
Rod Rodgers Dance Company
Washington Ballet

Graduates have also pursued careers on Broadway, National and International Tours, Film and Video credits.

HANDBOOK RECEIPT

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Signature of Dance Student

Date

Signature of Parent/Guardian

Date

Please print and Return to the Dance Department.