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## CREC ADMINISTRATION

Executive Director  
Assistant Executive Director  
General Director of Magnet Schools  
Human Resources Director

Dr. Bruce Douglas  
Sarah J.Barzee, Ph.D  
Denise Gallucci  
Regina Terrell

## ACADEMY ADMINISTRATION

General Director  
Assistant Director  
Assistant Director of Student Affairs  
Assistant Principal  
Director of Development  
Assistant to the Directors  
Creative Writing/InterArts Chair  
Dance Chair  
Music Chair  
Musical Theater Chair  
Theater & Technical Theater Chair  
Visual Arts Chair

### **Support Services Team**

Academic Advisor  
School Counselor  
School Counselor  
School Counselor  
School Counselor  
School Nurse  
School Nurse  
Social Worker  
Student Services Coordinator

### **Support Staff**

Academy Secretary  
Office Assistant  
Office Assistant  
Receptionist  
Maintenance Technician

### **Theater Staff**

Managing Director  
Audience Services Coordinator  
Technical Director  
Operations Manager & Lighting Supervisor  
Audio/Visual Technician

Eric Bernstein  
Kim Stroud  
Randall Conway  
Antonio Napoleone  
Dr. Herbert L. Sheppard  
Andrea DeCarli  
Pamela Nomura  
Linda Burns  
Gene Bozzi  
Jill Giles  
Jonathan Gillman  
Kitty Winslow

Lynn Hoffman  
Patrick Brintle  
Jessica Marshall  
Robert Sorensen  
Theresa Gregoire  
Jodi Peikes  
Susan Vousden  
Raynette Holmes  
Erica Callahan

Golfo Lambros  
Carol Jacques  
Deb Cowles  
Phyllis Palmer  
Julio Birbrau

James Keller  
Isabel Mendes  
Mark Vilani  
Robyn Joyce  
Greg Boucher

## FULL DAY FACULTY

Biology Teacher  
English Teachers  
English Teacher  
English Teacher  
Literacy Intervention  
Math Intervention  
Math Teacher  
Math Teacher  
Math Teacher  
Science Teacher  
Social Studies Teacher  
Social Studies Teacher  
Social Studies Teacher  
Spanish Teacher  
Spanish Teacher  
Spanish Teacher  
Tutor

Caitlin Peters  
Jason Beauregard  
Pam Brisson  
Erin Powers-Bigler  
Laura Reese  
Gregory Garb  
William Carson  
Michelle Kellogg  
Hien Nguyen  
Victor McEntire  
Amanda Martin  
Marta Raviele  
Idelisa Torres  
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Antillana deValle  
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## **PURPOSE**

The Academy, established in 1985, is a desegregation magnet arts specialty school that is open through an application process to public high school students in Greater Hartford. The student body comprises a racial, ethnic, and socio-economic diversity reflective of Greater Hartford. Through an intensive arts focused curriculum, the Academy meets a broad regional strategy and a voluntary effort to reduce racial isolation in Greater Hartford area high schools.

Commitment to serious study is expected of all students. The curriculum is designed to supplement and expand on the students' other courses and activities in their local school districts. Students spend 13 intensive hours per week pursuing artistic excellence under the guidance of practicing arts professionals and art educators who are the core faculty at the Academy. The Artists-in-Residency program brings outstanding artists to the Academy for master classes and presentations. These professional contacts enrich the curriculum as well as provide a realistic perspective on artistic careers. Attendance at performances and master classes conducted by guest artists supplement the students' unique learning experiences.

The Academy's professional arts training program is designed to prepare students to pursue post-secondary studies and professional careers in dance, music, theater, musical theater, visual arts, technical theater and creative writing. The curriculum is professionally oriented, highly structured, and academically rigorous. As a pre-college arts training program, the Academy requires all students who attend, exhibit, present or perform at Academy sponsored events and to conform to the standards of the industry. Throughout their years here, Academy students receive information on arts careers so that they may begin to make decisions about their future training and choice of careers.

## MISSION STATEMENT

**THE MISSION OF THE GREATER HARTFORD ACADEMY OF THE ARTS, A MAGNET PUBLIC HIGH SCHOOL, IS TO BRING TOGETHER PEOPLE OF DIVERSE CULTURAL HERITAGE AND TO DEVELOP IN ALL STUDENTS THE KNOWLEDGE, SKILLS, AND ATTITUDES TO REACH THEIR FULLEST ARTISTIC POTENTIAL, TO LIVE A PRODUCTIVE LIFE AND TO CONTRIBUTE TO SOCIETY AS CREATIVE, ENGAGED CITIZENS.**

### **ACADEMY BELIEFS – We believe:**

Each individual has worth and deserves respect.

Each individual's work has worth and deserves respect.

Each individual is accountable for his/her own actions.

Each individual has a right to education in the arts regardless of economics, race, location of residence, or other physical, social, or emotional factors.

Education in the arts raises moral, social and ethical consciousness.

A diverse multi-cultural environment enhances ones' perspective of self in relationship to society.

Unity can be achieved through diversity.

Self-esteem and a positive self-image are crucial to learning.

Disciplined training benefits artistic growth.

The creative potential of each student deserves to be developed.

Students learn best in a safe, nurturing environment at school, at home and in the community.

An individual's achievement is affected by his/her motivation and commitment.

All people have the innate ability to express themselves artistically.

The arts are vital to human development.

Through the arts, students enhance and improve their knowledge of basic skills.

Training in the arts educates the whole human being, integrating the creative with the analytical.

Through cooperation and ensemble work, students can create artistic results that exceed individual efforts.

Cooperative group endeavors in the arts develop and enhance social skills and interpersonal relationships.

Education in the arts creates opportunities for personal and professional growth.

Education in the arts promotes independence of thought necessary for leadership and creativity.

Creativity needs to be shared.

Learning is a life long process.

## PHILOSOPHY OF THE CURRICULUM

It is the aim of the Greater Hartford Academy of the Arts to enable each student to develop his/her artistic and creative potential to the fullest. Through its core courses, the curriculum aims to teach students the knowledge and skills necessary to become a working artist.

The Academy curriculum enables all students to work toward achieving beyond the National Arts Standards for Arts Education upon completion of secondary school. These five national standards are:

1. Students should be able to communicate at a basic level in the four arts disciplines- dance, music, theater and visual arts. This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of each discipline.
2. Students should be able to communicate proficiently in at least one art form, including the ability to define and solve artistic problems with insight, reason, and technical proficiency.
3. Students should be able to develop and present basic analyses of works of art from structural, historical, and cultural perspectives, and from combinations of those arts disciplines.
4. Students should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods, and a basic understanding of historical development in the arts disciplines, across the arts as a whole and within cultures.
5. Students should be able to relate various types of arts knowledge and skills within and across the arts disciplines. This includes mixing and matching competencies and understandings in art making, history and culture, and analysis in any arts-related project.

Academy courses expose the student to work in a variety of genres, both to refine their ability and to provide practical experience in a range of possible careers. The curriculum seeks also to respect and celebrate the diversity of the students and the strength and richness that diversity brings to the school and to society. Courses include material from around the world and from previous centuries as well as from contemporary America. By teaching students about the traditions and achievements of various artists, Academy courses encourage students to be receptive to their own possibilities and to the work of others – including their peers.

It is understood that students progress at different rates. Attention is paid to the individual needs, backgrounds, strengths, and limitations of each student. Nonetheless, all students are expected to meet the expectations of each and every course.

Students completing the program at the Academy should leave with the ability to create and replicate, on his/her own, that which he/she has been taught and to prepare and perform any work while understanding the context in which that work occurs.

## CREATIVE WRITING

The Creative Writing curriculum is comprised of three components designed to work together in order to provide students with a breadth and depth of artistic and intellectual experience. Each component offers courses in graduated levels, from beginner through advanced.

Workshop based courses – The main focus is vision and revision, the creation of student work and learning how to perceive, offer, receive and integrate constructive criticism in order to move beyond the first drafts to find and refine the writer’s vision. Workshops may also include assigned reading of established writers, literary criticism and a variety of related material. These courses will address the essential question: How do I find my voice and how do I craft my piece so that others will hear?

Literature based courses- These are designed to stretch the student’s skills through the exploration of texts in relation to historical and contemporary context which could include economics, politics, culture, sociology, etc. and close reading in order to understand, identify and experiment with artistic technique. These courses will address the essential question: How and why did they do it and how can I use their techniques/ideas to improve my own writing?

Interdisciplinary courses – We seek to expand the student’s range of possibility. Creative thinking is essential for writers to move beyond their perceived boundaries. Students in these courses experience similarities and differences in artistic process, explore cultural and artistic relationships and experiment with interdisciplinary and collaborative work. These courses will address the essential question: What can I learn from stepping out of my comfort zone?

All students take a combination of courses from the three categories. Although student and parent requests are taken into consideration, assignments are made based on student needs, evaluations, and faculty recommendations. Spending one year in any level, or on any course, does not guarantee a move up to the next level the following year.

In addition to their assigned courses, all students are required to participate in departmental programs, workshops and performances. These events are created to address specific student needs as well as to support the mission and philosophy of the department and the Academy.

One Year: A student who attends one year (9<sup>th</sup> and 10<sup>th</sup> grades) may take: Survey Workshop, Level 1 Literature course, an Interdisciplinary course. (11<sup>th</sup> and 12<sup>th</sup> grades) Writing course, Level 2 or 3 Literature course.

Two Years: A student who attends two years may take, in addition to the requirements of one year: Writing Workshop, level 1 or 2 Literature course, Interdisciplinary course.

Three Years: A student who attends three or four years may take, in addition to the requirements of two years: Writing Workshop, Level 2 or 3 Literature course.

Four Years: A student who attends four years may take, in addition to requirements of three years: Advanced Writing Workshop or Independent Study, Level 3 Literature course, Senior Project.

## COURSE DESCRIPTIONS

### ADVANCED FICTION

Fiction is not so much about writing longer pieces as it is seeing the world from a particular perspective and point of view. In this class we will be developing this way of seeing. Our class time will function as a “lab”, a place to write freely and *to write without destination*. Students are expected to be open to all possibilities. The only way to write fiction is to write it. The goal is to generate as much new material as possible throughout the school year. We will examine what we have, revise and craft it further. Each student will have the opportunity to develop into the writer she/he wants to be. Our key slogan will be Hemingway’s statement; **“I lie so I can tell the truth.”**

### ADVANCED JOURNALISM

Students in this class will delve deeply into the tenets, philosophy and practice of journalism. They will have major responsibility for determining the content and editing of the school’s paper, WORD. As such, they will work with Introductory Journalism students to help develop and edit new material. This class is recommended for students who have already taken Journalism (including at their home school), but is not limited to them. Students who did not take Journalism previously but show sufficient desire and aptitude (based on an interview with the instructor, writing samples and a simple written test) are encouraged to take this class.

### ADVANCED PLAYWRITING

This course expands upon the initial playwriting course, while continuing to polish skills acquired there. Advanced Playwriting is intensive, and students should expect to produce a large volume of work, while revising their best pieces. Students will also be exposed to the plays of many modern playwrights. Towards the end of the year students will focus on a work of their choosing.

### ADVANCED POETRY

Advanced Poetry is a class designed to generate questions about things we think we know the answers to. What is poetry? Why do we write? What is a poem to say or do? What is MY poem trying to say or do? This is a class of “seeing” and “re-seeing” --- looking closely at the familiar and discovering things we never saw before. Students will be “Archaeologists” – looking for clues buried within the text and exploring ways to take their poetry to deeper levels. They will read and discuss writing in order to identify and access the techniques and levels of understanding that will enrich and expand their own work. They may be required to memorize poems or research and present topics related to poetry. There will be a final project that could include, but is not limited to: a reading, a chapbook, a teaching internship, a collaboration.

### ADVANCED STARTING FROM SCRATCH

Ideally, this is the class for those who have taken Starting From Scratch, and who are ready to hone their poetry skills. It is open to others by permission of the instructor and chair. This class is concerned with the prosody of poetry – the rhythm, meters and forms (and music) of poetry. Students will learn the basic terminology and concepts, study many different forms, and attempt to work within those forms. They will also create their own forms of poetry.

### AMERICAN SOUNDTRACK

This course is the study of the evolution of American pop culture during the 20<sup>th</sup> century. Starting with slave songs, students will follow a time line of musical and social/cultural evolution. This is a discussion based class and students will be required to create response pieces for each decade.

## **AMERICAN VOICES**

American writers come from all different backgrounds and unique perspectives; each and every one of us inhabits a different voice. Some clash, some complement each other. And as we come in contact with other cultures and people, we begin to take the nuances of others' voice into our own. But is America a Melting Pot, as was once thought and Schoolhouse Rock once told us? Is there one voice that can be labeled distinctly American, or is the idea of one "American Voice" a farce? This course examines literature from all eras and areas of American life. We will try to find common threads among them and try to inhabit the heads and pens of others; to incorporate more styles into our own and begin the path of generating our own distinct voice.

## **ANIMATION**

Students in this class will learn the history of animated media and create animations using stop motion techniques, flash, after affects and other hardware and software tools. Zoetropes, Claymation and computer animation are a sample of some of the content types that students will produce.

## **ANIMATION II**

Advanced class for those who have taken Animation I –or by permission of instructor and chair.

## **CONTEMPORARIER LITERATURE**

"Contemporarier Literature" is concerned with the appreciation of the literature (poetry, prose, drama) of the last 30 years or so, beginning with the "Confessional" poets, and ending with modern and current writers from different cultures. We will be reading most work aloud, not only so that we may experience it together, but also to see (and hear) how the words come alive when we do so. It's one thing to read something silently with our eyes, and quite another when we put the words through our mouths, especially drama. Students will be required to read and respond to every piece, both analytically and creatively. There will be assignments given for each reading; students will be penalized if work is turned in late.

## **CONTEMPORARIEST LITERATURE**

"Contemporariest Literature" is concerned with the appreciation of the literature (poetry, prose, drama) of the last year, before it has garnered any reputation or history, before it becomes "literature". This class gives students a unique insight to the work being created and published now, as well as a sounding board or context for their own writing. Students will be asked to discuss, defend or deplore the work we read, and to respond to its relevance to today's society. We will be reading most work aloud, not only so that we may experience it together, but also to see (and hear) how the words come alive when we do so. Students will be required to read and respond to every piece, both analytically and creatively. There will be assignments given for each reading; students will be penalized if work is turned in late.

## **CONTEMPORARY LITERATURE**

"Contemporary Literature" is concerned with the appreciation of the literature (poetry, prose, drama) of the last 150 years, beginning with Walt Whitman and ending with mid-20<sup>th</sup> century writers. This class gives students the opportunity to read work that has, obviously or subtly, formed and influenced the work of its time and the work of today. They will also discuss the reasons why this work is (or isn't) relevant to them. We will be reading most work aloud, not only so that we may experience it together, but also to see (and hear) how the words come alive when we do so. Students will be required to read and respond to every piece, both analytically and creatively. There will be assignments given for each reading; students will be penalized if work is turned in late.

### **CREATIVE RESPONSE THROUGH ART**

This class will introduce students to methods of “seeing” and creating through the visual arts. The students will be exposed to different artists and their artistic styles of interpretations in the creative process. The class will then be encouraged to respond with their own visual stories by experimenting and taking risks with their own work. A variety of techniques and materials (and also writing about their art) will be incorporated into class activities to expand the students’ artistic vocabularies and thus inform their writing through their hands-on experiences.

### **DOWN YOUR OWN STREETS: LITERATURE OF LANDSCAPE**

In this class we will define landscape as being both inner and outer, and we will explore the question: Where are you from? Through studying literary models and engaging in student-driven project and writing exercises, we will see how effectively writers address landscape (both physical and emotional) and setting in their work. We will explore how a "place" can be an emotion, a memory, a pivotal, life-changing event, a religion, etc. Models read will include the groundbreaking work of Puerto Rican writer Piri Thomas' "Down These Mean Streets", Betty Smith's "A Tree Grows in Brooklyn", Langston Hughes, Mary Oliver, James Joyce.

### **ENERGY AND WORDS**

Students in this class will explore the connection between movement of the mind, body, and imagination. They will learn meditation, qi qiong, movement, and writing exercises meant to free the mind and enable the writer to take artistic risks.

### **EVERYBODY INTO THE POOL FOR PUBLICATION**

This class will cover the structural building blocks of writing, including grammar, punctuation and syntax. Students will write, edit, design and publish WORD, the Academy journal of news and commentary. They will evaluate a range of articles written in major and alternative publications, and in the process of writing their own articles, short memoirs, commentary and reviews, will hone their ability to edit themselves and their peers.

### **EVERYBODY INTO THE POOL OF MEMORY**

Through an exploration of the work of major poets, fiction writers and essayists, students will gain a deeper understanding of – and facility for – the structural building blocks of writing, including grammar, punctuation and syntax. They will write short response papers and will be expected to do at least one rewrite in which they correct the technical mistakes of the first draft. They will share their own work on a bi-weekly basis.

### **FICTION/NON-FICTION**

It was once thought that fiction and nonfiction were opposites, or, at least, very different types of writing. With the advent of creative nonfiction as a genre (the fastest growing genre on the writing scene), the two became much more alike than different, and, if done well, a discerning reader might not be able to tell the difference without being told. (Note: In this class we also discuss some of the ethical questions relative to the writing of creative nonfiction.) Using text (short stories and pieces of creative nonfiction (memoir, personal essay, etc.)) we explore the boundaries between fiction and creative nonfiction. While paying attention to such things as character, plot, dialogue, point of view, setting, description, pace, timing, and other elements of fiction and creative nonfiction, students use text as a model for creating their own stories, both fiction and creative nonfiction.

### **HEARD IT THROUGH THE GRAPEVINE:**

#### **AFRICAN AMERICAN HISTORY THROUGH POETRY & SONG**

In this class, students will get a glimpse into the history that inspired poems by writers such as Paul Lawrence Dunbar, Langston Hughes and Maya Angelou and songs by James Brown, Marvin Gaye, Gil Scott Heron and Aretha Franklin. Play a story! Sing a poem! Dance a song! Learn a page of history by heart.

### **INDEPENDENT STUDY**

Open to seniors by interview only. An independent study will be shaped by the student and the instructor and a completed Independent Study Proposal must be submitted and approved.

### **LET'S GET LOST**

This class will closely examine a number of key 20<sup>th</sup> century art movements: Futurism, Dada, Surrealism, and Abstract Expressionism/New York School. We will spend roughly one quarter studying each movement in depth, for these movements were not just concerned with visual art but also encompassed literature and performance. Students will look at, read, listen to, recite and consider the work of these movements, as well as explore the reasons why and how they existed. They will write term papers and give presentations with regard to artist's work and use these examples to inform their own writing. **NOT OPEN TO FIRST-YEAR STUDENTS.**

### **LITERATURE AROUND THE WORLD**

In this class, students will read works by international authors, discuss not only the texts themselves but study the cultures the authors are coming from, and write our own short stories set in those cultures.

### **MARCO'S WORLD: BEYOND TEXT**

Artwork can be the transmitter of powerful messages, especially when text is included as a visual element. This class will be "hands on" and thought provoking as you integrated letters or words into 2-D and 3-D works to create images with strong design and content. Students will be inspired by contemporary artists who seamlessly use text as an essential element in their artwork. Bring your most compelling words to class!

### **MYTHOLOGY AND WRITING**

This class will explore classical mythology in order to inspire themes and characters in students' poems and stories. The class will also look at a variety of modern and contemporary works that have been inspired by or written in response to the myths being studied. Students will then have the opportunity to research and study the myths of a culture of their own choosing and produce response pieces based on that work.

### **ORAL HISTORY/INTRO TO LITERATURE**

This class is designed to explore the various elements of oral tradition and the driving force behind such tradition. In doing so, we will incorporate myth, folktale, and the like; to further explore the ways in which a culture informs its "stories" or narratives and the ways in which a culture is thus informed by those narratives. In addition to myth and folktale, we will study various forms of personal testimony. As well as examine existing texts, students will be asked to produce their own creative work.

### **PAGE TO STAGE**

This course will focus on the art of adaptation. Students will read dramatic works including but not limited to: Shakespeare, Chekhov, Sam Sheppard, Christopher Durang, in order to prepare to write their own adaptations from a genre of their choosing.

### **PAINTRY AND POETING**

This class is concerned with the relationship between art and writing. It is part studio art and art history, part writing and literature. Students will consider the visuality of letters and words and consequently of their own writing. They will explore this by creating work through different media (drawing, collage, painting, photography, computer) and by looking at and/or reading the work of William Blake, Stephane Mallarme, Guillaume Apollinaire, Paul Cezanne, Rainier Maria Rilke, Gertrude Stein, Picasso, e.e. cummings, Joan Miro, the Futurist, Dada and Surrealist art movements, Kenneth Patchen, Jean-Michel Basquiat, Francis Picabia, Marcel Duchamp, Ezra Pound, T.S. Eliot, Rene Magritte, Paul Klee, Kurt Schwitters, Barbara Kruger, Max Ernst and others.

## **PERSONAL THEATER**

Students in Personal Theatre will be exposed to a variety of theatre techniques and activities (including improv and theatre games) while writing and generating through the lenses of Personal and Public material. Students will memorize and perform self-generated works. This class will focus on the ensemble of a community as well as individual artistic expression.

## **PLAYWRITING**

This course concentrates on the basic elements of a play, and how to bring a story to life through the writing of a play. Students will write monologues, scenes, character descriptions and settings, while focusing on the importance of dialogue, conflict, action and plot. Students will create characters and stories, as well as find inspiration for work from the world around them, and through the reading, analysis and discussion of selected dramatic works. Depending on the progress and interest of the class, work may lead to multi-media projects.

## **POETRY AS PERFORMANCE**

Students will experience vocal work, movement and fun as they learn and create ways to present the material they (and others) have written.

## **POETRY OF LIGHT/THE ILLUSION OF PERSUASION**

This class will explore the many ways light alters our perception and how our perceptions can actually alter light. While often ignored, it is responsible for describing our visual world. Let's bring light out from the shadows and explore the intricate dance between it and the universe. Illusions and art will help expand our understanding of the simple yet complex interconnectedness of all things. A touch of philosophy and physics will help complement new and old descriptions of our reality.

## **RADIO DRAMA I**

Discover the *almost* lost art of Radio Drama. Imagine that your Ipod, your TV, your DVD, your music CDs, all of your entertainment and all of your nightly news is wrapped into one piece of technology: your radio. Students will study, learn and listen to Radio's Golden Years and to its current day manifestation. Students will write and perform Radio Plays as well as discover the power and amazement of sound and sound effects.

## **RADIO DRAMA II**

An Advanced level of Radio Drama—prerequisite: Radio Drama I and permission of instructor.

## **REEL SOUL – FILM STUDY**

In this course, we will watch many movies and analyze them critically, using several criteria. This course is not a film class in the traditional sense, in that we will not focus on technical production. Rather, it is a way to look at the truths movies tell and what we can learn from them. Because of the short length of the class time, we'll focus mainly on foreign films, short subjects, animation and documentaries. Basically, this course will get you thinking about film vs. Hollywood, art vs. entertainments, aesthetics vs. schlock.

## **REWRITING AND RE-ACTING TO SHAKESPEARE**

This class will focus on "rewriting" the most famous Shakespeare's scenes through improvisational acting. Using a more lighthearted and relaxed approach, students will have available to them their choice of scenes/plays they'd like to "play" with and then break into groups based on common choices. Once together, the groups will collaborate, brainstorm, and tease out the crux of what's behind the scene. Then, through improvisation, use of costumes, accents, etc., the groups will essentially come up with and act out a modern version of their scene, thereby "re-writing" and "re-acting" [to] Shakespeare.

## **SONGWRITING I**

This class will cover the basic components of songwriting such as meter, form, rhyme schemes, melody, chord structures and lyrical clarity. Lyrics will be set to music so students should have an interest in learning a little guitar if they don't already play guitar or piano.

## **SONGWRITING II**

This advanced class is for students who have already taken songwriting I. Exceptions will be made for students who have strong musical ability. Students will explore development techniques for lyric writing and work with advanced song forms. This class will place an emphasis on performance skills and some songs will be recorded.

## **STARTING FROM SCRATCH**

This class is concerned with the prosody of poetry – the rhythm, meters and forms of poetry. Students will learn the basic terminology and concepts, study many different forms, and attempt to work within those forms. They will also create their own forms. Grading is based on attendance, effort and attitude. The assignments will be deceptive in their levels of difficulty; students will be asked to re-examine the way they view the acts of reading and writing, as well as the analysis of the words they read and write.

## **SOUTHERN LITERATURE**

In this course we will use poems, short stories, plays, a novella, newspaper articles, songs and song lyrics, movies, books on tape of authors reading their work, photographs, drawings, all providing inroads into the literature of the South. We will fine tune our ability to analyze literature, and to listen carefully and respectfully to another person's ideas with openness and tolerance. Each student will strengthen her/his ability to extract, develop, articulate, and defend interpretations of various texts. Develop her/his understanding of how race, class, gender, geography and ethnicity influence both a writer's work and a reader's response. Enhance her/his critical thinking skills by sticking with texts, with a conscious awareness that literature is deeper than mere entertainment, and that there is no remote control or dial to switch channels when the "terrain" becomes demanding. In this discussion-driven class we read dark, disturbing, edgy, sometimes Gothic works. The work, and thus our lively discussions, touches on themes such as true love, betrayal, loss, racial oppression, sexual identity, domestic violence, and addiction.

## **STORYTELLING: THE FIRST ART**

For as long as there have been people there have been oral stories. Used for all kinds of reasons, they are our most natural and creative way of connecting with others. This class will explore several kinds of traditional story forms; myths, legends, ghost stories, folk and fairy tales and develop a collection of stories based on the people, places and events of personal experience. Basic performance skills in sharing a well developed story will be taught.

## **STORYTELLING THROUGH IMAGES**

Writers paint beautiful pictures with their words. The impacts of these images are dependent on one's ability to imagine and describe them. It is said that a picture is worth a thousand words. In this class we explore the ways to tell stories visually, and explore the importance of images in conveying moods and advancing the story. By understanding how images affect us, we can then focus on strengthening our ability to create stronger images in our writing.

## **STRINGS AND WORDS**

This is a beginner guitar class that will teach enough chords to be able to play songs. Once the class reaches a song playing level, students will write either lyrics or spoken word pieces that will be integrated into a performance piece. The class will also learn to work collectively as an ensemble. If you already know how to play guitar, this is not the right class for you. You must have a guitar at home that you can practice on. **NO EXCEPTIONS.**

## **SURVEY WORKSHOP**

Perhaps we may understand the various traditional and not so traditional genres we experience if we attempt to understand not only how they are crafted, but also in what cultural capacity they exist through time. Students will engage in close examination of the composition, content, subtext, reception and cultural impact of many texts by "reading" among and across poetry, short fiction and creative non-fiction as well as strive to create their own within these genres. A portion of class time will be dedicated to the exploration of existing works, while the other portion will be set aside to workshop the students' own work.

## **TALKING DRUMS I**

Students will learn basics of African drumming on authentic instruments from Ghana, Cuba, Puerto Rico and Brazil. Students will learn hand and stick patterns, songs, chants, and dance steps. Students will learn how to play music as a team as they begin to understand the rhythmic connections between drums, bells and shakers. They will explore the connections between rhythm and spoken word. Students will hear folktales that will take their minds away from their usual ‘mental turf’ and transport them to lands far away, where they can feel innocent again. Students will experience the joy of learning, the African way.

## **TALKING DRUMS II**

Talking Drums II is for students who have already taken Talking Drums I—OR by permission of instructor and chair. This is an advanced course and will include creation of student composition and honing performance skills.

## **TELLING YOUR STORIES: AN INTRODUCTION TO THE ART OF ORAL STORIES**

Of all the arts, sharing stories is both the oldest and the one that people use most naturally. Oral stories are the strongest tool for connecting our lives and sharing ideas. This class will examine the range and impact of traditional stories; myths, legends, tall tales, folk and fairy tales. Students will develop original, personal stories based on the people, places and events of their lives. Basic performance skills will be included.

## **THE JAZZ AGE – LITERATURE AND CULTURE OF THE 1920’S (level I & II)**

We have closed the 20<sup>th</sup> century and can now look back and perceive that the “Jazz Age” yielded more significant literature than any other decade. In this course we will explore the cultural and historical climate that kindled the literary efforts of many writers, both popular and experimental. Each writer we study will illuminate specific themes, moods, attitudes and sentiments. As we juxtapose various texts, we will further define the character of the decade. Additionally, we will focus on the ways in which the writers of the Twenties set an extraordinary precedence for the writers of the rest of the century to follow and build upon.

Level I: This course will introduce students to the era of the Harlem Renaissance and the political, economical and cultural forces that set the stage for dance, music, visual art and literature that would alter the course of the art world.

Level II: This course will be an in-depth study of the literature of this era, an exploration of its connection to the social context and impact, past and present. In addition, there will be greater emphasis on individual projects and theses.

## **VITAL WRITING**

This class will explore essays, a genre which offers students the opportunity to discover and express their world(s) in their own words. Readings will include authors from the distant past (Seneca, Samuel Johnson, Mark Twain, F. Scott Fitzgerald), the recent past (George Orwell, Jorge Borges, James Baldwin, Annie Dillard) and the present. Students will investigate a wide variety of styles and topics, which will be discussed and may be used as models, and create work culled from their lives, experiences and opinions.

## **WRITING THE FUTURE**

In studying four to six classics of science fiction, we will consider why writers choose this genre and its fantastical metaphors to comment on modern life. We will focus on the importance of character development to ground the plot, the theme of fear of the future, and the genre’s role in informing our modern techno-centric lives.

## **WRITING WORKSHOP**

In this class, students will read the work of writers from diverse time periods and cultures. These works will be used as springboards and models for student work that will be discussed by the class. Students will develop a literary vocabulary and learn to give and receive critical feedback in an ongoing effort to gain insight, perspective, and technique necessary for them to grow and develop as artists.

## DANCE

The mission of the Dance department is to create a climate of professionalism which encourages all students to expand their technical knowledge and creative abilities as dancers; to create an environment which supports effort, hard work and risk taking so that each student confidently uses their talents to reach their full and unique potential and to foster respect for the art form and for the diversity and passions of the individuals within it.

Rigorous daily technique classes are designed to develop versatile and knowledgeable dancers. Students study Ballet, Modern, Dance History, Dance Composition, Music for Dancers, Dance Improvisation, Jazz Dance and Dance Skills. Elective class offerings are Tap, Dance for the Camera, Pilates, Conditioning and Fitness, and Intercultural Social Dance.

Students follow the curriculum prescribed by the Dance Department. Class assignments are made by the department chairperson and are based on the student's age and stage of mental, physical and technical development. Spending one year in any level does not guarantee a move up to the next level the following year. Students may be required to take a department specific elective course.

One Year: A student who attends one year will take: Ballet, Modern, Dance History and Improvisation.

Two Years: A student who attends two years will take, in addition to the requirements of one year: Ballet, Modern, Dance Composition and Dance Skills.

Three Years: A student who attends three years will take, in addition to the requirements of two years: increasingly advanced levels of Ballet, Modern, Dance Composition and Jazz Dance.

Four Years: A student who attends four years will take, in addition to the requirements of three years: increasingly advanced levels of Ballet, Modern, Senior Composition, Senior Rotation (a bi-weekly college application process meeting).

## **COURSE DISCRIPTIONS**

### **BALLET – Level A**

This class incorporates basic elements of classical ballet, using techniques standardized by Agrippina Vaganova. The class work will focus on alignment, basic body positions, foot articulation, general strength and simple coordination of all parts of the body. Each student is expected to learn the French name for each basic movement, the translation of that name, and be able to explain how to execute the movement. The class begins with exercises holding onto the barre, continues with center work, and progresses to exercises that travel across the floor. All exercises are done on both right and left sides. Every class ends with a reverence, as a gesture of respect to the teacher and accompanist. The same exercises are repeated each day during the week, with minor changes to increase the difficulty of the exercise, or the stamina required.

### **BALLET – Level B**

This class builds upon the course work of the A Level, using techniques standardized by Agrippina Vaganova. Class work will continue with the development of vocabulary and an understanding of the theory behind the technique, as well as mastering alignment, use of turnout, coordination and consistency. Musicality and artistry are emphasized as the degree of difficulty progresses throughout the course.

### **BALLET – Level C**

This class builds upon the course work of the B Level, using techniques standardized by Agrippina Vaganova. Class work will focus on refining the technique and artistry of more complex exercises. Theory is discussed; knowledge of vocabulary is assumed, but tested. Class begins with exercises at the barre, often doing right and left sides without stopping and expands on the student's ballet technique, taking the same elements onto pointe. Class continues with center work, progressing to grand allegro. The focus of the grand allegro exercises, besides mastery of the technique, is the performing ability of each student.

### **BALLET- Level D**

This level of ballet continues to focus on expanding the dancer's technique and artistry, using the principles of the Vaganova system of classical ballet. Classes now include more challenging versions of each movement, using more complicated transitions, increased work on releve, batterie, and multiple pirouettes. Exercises are longer, requiring more physical stamina. Besides a pointe class once a week, dancers will be expected to work on pointe for the entire center portion of an additional weekly class.

### **DANCE COMPOSITION – Beginning Level**

This course introduces students to fundamental methods of creating and describing choreography. By using fundamental elements of composition in assignments, students create short in-studio choreography studies. These studies are performed and discussed. Students learn a way to describe their work and that of others through the use of choreographic terminology and artistic criteria to support productive feedback.

### **DANCE COMPOSITION – Level C**

This composition course builds upon the Beginning Composition course work. Defining, refining, and developing the elements, principles, and forms of choreography with increasing amounts of independent work are key to Composition C. Developing an idea independently, from initial inception to presentation to an audience, is the culminating focus of this course. This course prepares students for choreographing a senior graduation dance. The emphasis on probing questions and discussions during the presentation of student work provides ways for understanding and stimulating several creative solutions to the same assignment.

### **DANCE HISTORY**

This course introduces students to the roots and time periods of dance history in multi-cultures focusing primarily on Western theatrical dance. Ballet and Modern dance, with respect to their connections to culture, world history, and influences on present day dance forms, are the main focus. Students study the styles and approaches of prominent figures in dance and learn short movement studies based on some of these choreographers. This course provides students a way to understand, trace, and appreciate these similar or contrasting styles and approaches. Unifying their inquiry is a sense of students belonging to this history and family of dance.

### **DANCE IMPROVISATION**

This is the first course in which students learn to find and following their own creative movement impulses. Trusting and guiding their instincts, and those of others, is encouraged. The skills of collaborating and ensemble building, while spontaneously creating, are critical to the focus of this course. The emphasis is on finding ways to inspire spontaneously improvised movement responses through the use of a variety of provided sources (such as music, props, poetry). Broadening students' range of movement choices, discovering and inventing original body movement, and eventually the skill of recalling those choices, discoveries, and inventions are the focus of this course.

### **DANCE SKILLS**

This class focuses on the life skills that a student needs for a career in dance. In an atmosphere of open discussion, we explore basic subject areas: Health – students will learn the basics of nutrition and injury prevention. Careers – Students will explore a variety of careers in dance; learn to write resumes and to prepare for auditions. Music – Students will learn basics of music from a dancer's perspective. They will explore music styles and tempo and the way they influence the physicality of dance. Performance skills – students will learn techniques for dealing with the stresses of a career in the performance world.

## **JAZZ DANCE**

The class incorporates basic elements of classical Jazz Dance. Concentrated work focuses on strength, alignment, coordination of all parts of the body and demonstrating different styles of choreography. The class work begins with standing warm up exercises, stretches, and conditioning work sitting/lying on the floor, and advances to technical exercises done standing and/or traveling across the floor. A combination of movement/choreography is practiced.

## **MODERN CLASS – A Level**

This class will introduce students to the basic elements of modern dance. Class work will focus on spinal articulation through roll-downs, side bends, front curves and high release as well as the development of strength, flexibility, correct alignment and accurate awareness of the body. These elements will be taught through standing and floor combinations using both Limon and release technique. There will be a particular emphasis on floor work, rolls and getting down to, and up, from the floor. Class begins on the floor, followed by foot and leg work and completed with across the floor combinations. As students demonstrate proficiency in the basic elements of the technique, they are introduced to more complex exercises.

## **MODERN – B Level**

This class will incorporate elements of the Horton technique and will reference elements from a full spectrum of modern dance traditions. Class work will focus on the development of strength, flexibility, correct alignment, use of weight, time, an accurate awareness of the body in space and in a dynamic, full bodied approach to movement. Flat backs, laterals and variations on these movements, are central elements of the Horton technique. Maintaining balance, while pushing or pulling away from one's center of gravity, is also central throughout the Horton movement vocabulary. Codified Horton movement studies build on these basic elements. The class begins with a preparatory sequence (performed in circle), is followed by center work and Horton movement studies, and is completed with movement sequences across the floor. Students complete a full compliment of class elements from the beginning of the course. As they demonstrate proficiency in the technique, students are introduced to more complex exercises.

## **MODERN – C Level**

This class incorporates elements of the Graham technique. Concentrated work will focus on strength, alignment, use of weight, space and time as well as continue to explore working off balance. The class work begins sitting, continues standing and finishes across the floor. Contraction, release of the torso, spiral of the back and shift of weight through space are the main elements of Graham technique. There is technique-specific vocabulary i.e. contraction, spiral and names of exercises. Students complete the full compliment of exercises listed from the beginning of the course. However, the degree of difficulty and refinement progresses throughout the course so that the same exercises are performed with substantial sophistication by the end of the year.

## **MODERN – D Level**

This class will incorporate elements of the techniques of Jose Limon and Paul Taylor. Class work will explore both traditional and contemporary elements of these techniques including the use of breath, articulation of the spine and use of gravity and opposition. This course is designed to increase the students range as technicians, performers and artists by deepening skills that are applicable to all modern dance styles. Students will be encouraged and challenged to take risks with their performance skills. Class begins with a warm-up incorporating the elements listed above and is followed by movement studies in center and across the floor. Class is completed with choreography phrases to develop artistry and performance skills. Throughout the year the students are introduced to more complex and challenging exercises as well as choreography.

## INTERARTS

InterArts is a pilot program allows students to work in multiple artistic disciplines and to explore the exciting possibilities that combining art forms can offer. The mission of this program is to help students to nurture their talents and to learn how to use a variety of arts to discover, define, and refine their artistic voice. Coursework may include fundamentals through advanced independent work, depending on the students' needs. Some sample classes that may be offered are: animation, graphic design, painting and drawing, movement/dance, vocal music, acting and creating theater, instrumental music (from learning to play an instrument to creating a band), and creative writing. Students will learn to take artistic risks, to push the boundaries and create art that represents, celebrates, and challenges them. The program will involve guest artists, outreach/field trips, and an examination of the arts as a catalyst for social change. If you have more than one talent or interest, this is the program for you!

### **ART WITHOUT WALLS**

This class will explore the visual arts through interactions with art in the community and hands on projects. Students will visit venues where artists create or present their work (museums, studios, workshops) and then create their own work in response to their experiences. An open mind is required and a willingness to experiment with materials.

### **DANCE SURVEY**

In this course students will explore dance styles such as modern, ballet, jazz, and tap. The course will introduce fundamentals of modern dance for the beginning student, including technique, improvisation, and composition. The fundamentals of ballet technique and theory includes: barre, basic positions, and center floor work. The fundamentals of jazz will include a variety of styles from lyrical to hip-hop and street dance with an emphasis on rhythms, isolations, flow, syncopation, style, and performance quality. The fundamentals of tap will introduce tap dance technique and vocabulary. Each student will develop a sense of timing, rhythm, and musicality. Emphasizes basic traditional tap steps, rhythm tap combinations, and complete dances.

### **INTELLIGENT DESIGN: WORLD-BUILDING IN SCIENCE FICTION AND FANTASY WRITING**

The most successful works of science fiction and fantasy literature are the ones that immerse readers in their own original, fully rendered worlds. The goal of this course will be to help students interested in working in these genres explore the process of building those worlds. Students will study notable models like Frank Herbert's *Dune*, Tolkien's *Lord of the Rings*, and possibly Rowling's *Harry Potter* series as they construct their own original worlds from scratch. The process can be with the goal of creating a work for page, stage, or big or small screen in mind (Note: Small screen includes video games). The course will culminate in each student taking the rest of the class on a tour of his or her world, in a format to be agreed upon between each student and the instructor on an individual basis.

### **INTRODUCTION TO SCREENWRITING**

Students would learn the basics of formatting and dialogue writing before pitching, outlining, and developing an original screen or teleplay. Models examined might be Robert Towne's script for *Chinatown*, Aaron Sorkin's pilot for *The West Wing*, etc.

### **1000 PICTURES/1000 WORDS: THE GRAPHIC NOVEL AS A COLLABORATIVE ART**

This course will focus on the craft of the graphic novel from the creative writing and visual art standpoints simultaneously. Students will explore the ways in which verbal and visual art come together and communicate to build a compelling narrative. Teams of students will experiment with the graphic novella form from pitch to print. For inspiration along the way, we will study the work of some of the most celebrated professionals working in the field today, including Brian Michael Bendis, Neil Gaiman, Alan Moore, Joss Whedon, and Bill Willingham.

## **THEATRE ART**

This course will give students the opportunity to apply what they know about the elements of art to create theatre designs using the elements of design. Students will learn how theatre designers analyze plays and create props, costumes, and sets that reflect the play's themes, moods, and characters. Throughout the term, students will observe various theatre designs and engage in performance based activities geared toward understanding the nature of theatre. For a final culminating project, students will be given the same play, but will create either a prop, costume sketch/costume piece, or set rendering that reflected the elements of design. Each student's design will then be presented as if he/she was presenting a design idea to their director.

## **THE VIDEO GAME AS AN INTERACTIVE NARRATIVE**

This course will look at setting, structure, dialogue, and character development from the standpoint of developing material for an original video game. Writers and artists will team up to create character concept designs, storyboards, etc.

## **VISUAL ART INSPIRES PERFORMANCE**

This course will give students the opportunity to bring visual works of art to life through performance. Students will create and/or observe the elements of art in paintings, sketches, sculptures, photographs, and graphic designs and then translate their impressions/observations into short performance pieces. The performance pieces will include emphases on the elements of performance: movement (dance, body language, facial expression, gesture, shape, and line), voice (pitch, tone, volume, expression) and imagination.

## **WAYS OF CONTENDING: THE HEROIC EPIC FROM BEOWULF TO BATMAN**

This course will explore the figure of the epic hero in literature both how it has changed and how it has stayed the same over time. Beowulf is used only for the sake of alliteration. Students will explore explore non-western literary traditions with this course such as *The Ramayana* from India and *Sundiata* or *Chaka* from Africa. Included in the epic tradition will be the modern epic stories told through comic books such as *Batman*, *The X-Men*, *Star Wars*, etc. The course will focus on the human and social issues raised by these works as well as the literary ones: the roles of violence, the role of women, social inequality, what constitutes a hero, what do these things indicate about the culture, etc.

## **WORLD DANCE**

Dance is the study of bodily movement in its many manifestations—as an expressive art form, as a key to the humanistic study of the world's cultures, and as a means of gaining understanding and control over one's self and environment. Students will learn cultural dances of major world civilizations, with emphasis on rhythmic awareness and movement development. The cultural origins, significance, and motivation, as well as the use of costumes and music, will be explored in class, and through live performances, guest artists, and the use of multi-media sources. Instruction will include experiential and written assignments, and students will be expected to participate in an end-of-semester performance. Each semester the course is taught, different cultures are examined.

## MUSIC

### Classical Instrumental, Jazz Instrumental and Vocal Tracks

The goal of the Music department is to:

- Provide expert instruction in an environment that enhances the educational process.
- Inspire and produce artistry in our students' work.
- Build and sustain a thorough knowledge of all area of music theory.
- Prepare students for college or employment in their chosen field.
- Improve our students' sense of responsibility, commitment and ability to work with others.
- Enhance our students' knowledge and respect for the other major art forms.

Students follow the curriculum prescribed by the Music department. Class assignments are made by the department chairperson and are based on the student's age and stage of mental, physical and technical development. Spending one year in any level does not guarantee a move up to the next level the following year.

All Music students are strongly encouraged to take regular private lessons while attending the Academy. Private vocal and instrumental lessons, taught by faculty members, are available at the Academy after school. Please see your chairperson for further information.

Ensemble classes and Theory classes are progressive level classes and students progress through the levels at their own rate.

### Classical Instrumental

One Year: A student who attends one year will take: Major Ensemble, Essentials of Music Theory, Keyboard Skills.

Two Years: A student who attends two years will take, in addition to the requirements of one year: Major Ensemble, Ear Training, Sight Singing, Harmony and Keyboard Skills.

Three Years: A student who attends three years will take, in addition to the requirements of two years: Major Ensemble, Advanced Harmony, Ear Training, Sight Singing, Form and Analysis, Keyboard Skills.

Four Years: A student who attends four years will take, in addition to the requirements of three years: Major Ensemble, Ear Training, Sight Singing, Seminar Class, Keyboard Skills, Composition.

### Jazz Instrumental

One Year: A student who attends one year will take: Major Ensemble, Essentials of Music Theory, Keyboard Skills.

Two Years: A student who attends two years will take in addition to requirements of one year: Major Ensemble, Jazz Harmony 2, Jazz Ear Training 2, Jazz History (1920-1940), Jazz Piano.

Three Years: A student who attends three years will take, in addition to the requirements of two years: Major Ensemble, Advanced Jazz Harmony, Advanced Jazz Ear Training.

Four Years: A student who attends four years will take, in addition to the requirements of three years: Major Ensemble, Jazz Ear Training / Transcription, Arranging / Music Technology, Jazz Improvisation / Repertoire

## Vocal

First Year: Students will take introductory classes in Classical and Jazz repertoire. Classes will focus on varying elements of styles inherent to each genre and how to support differences in style from a technical and musical standpoint. Classical Repertoire classes will focus on Italian Art Song, German Lieder and American Folk Song through solo and ensemble repertoire. Students will be introduced to the basics of foreign-language pronunciation and the International Phonetic Alphabet. Students will also learn how to execute word-for-word and poetic translations. Jazz and Pop repertoire classes will focus on jazz standards and some pop songs. Scat will be introduced. Students will be placed in theory classes which will include Essentials of Music Theory and Keyboard Skills.

Second Year: Students will continue studying Classical and Jazz repertoire as well as be introduced to Musical Theater repertoire. The focus will be on expanding their solo repertoire and strengthening their technical and musical abilities. Classical Repertoire classes will continue their focus on Italian Art Song and German Lieder and will introduce Spanish Art Song. Students will delve more deeply into the nuances of foreign-language pronunciation and translation. Jazz and Pop repertoire classes will continue to focus on jazz standards and some pop songs. Scat will be more advanced. Musical Theater Repertoire classes will focus on the broad spectrum of repertoire and the fundamentals of performance in the art form. Students will be placed in theory classes which will include Ear Training, Sight Singing, Harmony and Keyboard Skills.

Third Year: Students will have an opportunity to focus more closely on one genre (Classical, Jazz, or Musical Theater) while continuing their studies in all three. Students will build upon the knowledge acquired in their previous one or two years of study (depending on the art form) by learning and performing music that continues to challenge them musically and dramatically. Classical Repertoire classes will continue to focus on Italian Art Song, German Lieder, Spanish Art Song and will introduce French Chanson. In addition to pronunciation and translation, students will learn how to effectively research the composer and poets for each song and will study the stylistic choices necessary for the Baroque, Classical and Romantic eras. Jazz and Pop repertoire classes will continue to focus on jazz standards and some pop songs. Scat will be more advanced. Bebop heads will be introduced. Musical Theatre Repertoire classes will focus on examples of both ballad and up-tempo songs from the last century and will guide each student in making logical acting choices for their performance. Students will be placed in theory classes which will include Advanced Harmony, Ear Training, Sight Singing, Form and Analysis and Keyboard Skills.

Fourth Year: Students will have an opportunity to focus more closely on one genre (Classical, Jazz, or Musical Theater) while continuing their studies in all three. Students will build upon the knowledge acquired in their previous two or three years of study by learning and performing music that continues to challenge them musically and dramatically. Classical Repertoire classes will continue to focus on Italian Art Song, German Lieder, Spanish Art Song and French Chanson and may include songs in Russian, Latin and other world languages. In addition to pronunciation and translation, students will learn how to effectively research the composer and poets for each song and will study the stylistic choices necessary for the Baroque, Classical, Romantic and Modern eras. Jazz and Pop repertoire classes will continue to focus on jazz standards and some pop songs. Scat will be more advanced. Students will experiment with adding their own lyrics in scat choruses and re-writing lyrics to standards. Musical Theatre repertoire classes will focus on honing character development and dramatic skills in concert with their musicianship to develop a unified style of presentation. Students will be placed in theory classes which will include Ear Training, Sight Singing, Seminar Class, Keyboard Skills and Composition. Students who qualify will be eligible to take AP Theory.

## **COURSE DESCRIPTIONS**

### **ACTING FOR SINGERS**

This class is designed to support the work done in Classical, Jazz/Pop and Musical Theater repertoire classes. The basics of acting will be explored through physical and vocal exercises, improvisation, monologues, and lyric study. Students will learn how to approach the text in preparation for character development and performance. The fundamental actor's vocabulary (intention, conflict, obstacle, etc.) will be utilized. Singers will learn how to commit to their choices both internally and externally.

### **BRASS ENSEMBLE**

This class will focus on the fundamentals of playing a brass instrument in a smaller group setting. Through the use of classical and jazz music students will learn about intonation, sight-reading and how to play and make decisions as a group. Group and solo performances will be scheduled frequently.

### **COMBINED CHORAL ENSEMBLE**

The full vocal department combines for the purpose of developing and practicing repertoire for large chorus and for master class work.

### **GUITAR ENSEMBLE**

This is primarily a performance workshop for multiple guitars using ensemble and solo arrangements drawn from jazz and classical music. The class will also function as a semi-private lesson where each individual's weaknesses on their instrument are addressed, i.e.; reading, technique, chord/scale vocabulary, interpretation and practice habits. Students will be graded on class participation, effort applied and level of mastery of all assigned material.

### **JAZZ ENSEMBLE 1**

This ensemble introduces concepts of jazz ensemble performance and focuses on applying improvisational skills learned in the jazz theory curriculum. Students will have several performing opportunities throughout the year.

### **JAZZ ENSEMBLE 2**

This is one of the Academy's premier ensembles. The group focuses on the dynamics of performing small group jazz. Specific areas of emphasis include rhythm section interplay, swing/groove cohesiveness, dynamic variation, improvisation, melodic instrument blending and etiquette. The group draws from a large, challenging and ever-expanding repertoire and performs frequently in the Greater Hartford area.

### **JAZZ ENSEMBLE 3**

This ensemble comprised of students with advanced skill levels and experience in jazz performance. The repertoire to be rehearsed and performed will be diverse and cover a wide range of contemporary styles of jazz. Rehearsal time will focus on developing the student's understanding in the following areas: improvisation, the role of their instrument within the ensemble, blending, sight reading, appropriate interpretation of a variety of jazz styles and building a jazz repertoire. This ensemble competes annually in the Downbeat and Berklee High School Jazz competitions, and performs at various events in the Greater Hartford area.

## **JAZZ THEORY**

This course is open to jazz majors only. This is the core theory course for a jazz major. It includes the study of harmony ear training, improvisation, arranging, jazz history and composition. Students have class on each component once a week.

Harmony: This is an in-depth study of intervals, scales and chords in all keys. In conjunction, students will also develop the skill of writing music correctly. The study of chords and chord progressions will be derived from standard jazz repertoire.

Ear Training: The emphasis in this class will be placed on traditional ear-training skills in both pitch and rhythm as applied to the jazz idiom. Students will develop aural skills that include intervals, chords, and melodic recognition. The study of sight singing and rhythmic drills will center on appropriate examples from the jazz repertoire.

Improvisation: Students work with scales and chords, exploring their relationship and developing a jazz vocabulary. Practical application of this knowledge to the jazz repertoire and may involve transcription of greats like Charlie Parker, Miles Davis, John Coltrane and Wayne Shorter.

Arranging: This class will focus on practical techniques for jazz combo and big band arranging. Students will be able to build on their acquired knowledge and experience in other areas of theory. Standard American songs and jazz pieces will serve as source material for their class. Student may also use original compositions when approved by the instructors.

Jazz History: To survey the complete history of Jazz from its beginning to the present day. The class follows an historical time-line as well as departures to different Jazz eras as applied to current events. The class will form a working definition of Jazz and its history by studying the major developments and players of this music. Class discussions, films and listening will be employed as means to learning about Jazz.

Jazz Composition: This class analyses the development of Jazz composition based on standard Jazz song forms including various styles of the blues, AABA popular song forms and the innovations of major Jazz composers including Charlie Parker, Duke Ellington, Thelonius Monk, Horace Silver and Wayne Shorter. Students will use these stylistic concepts to create their own compositions.

## **PERCUSSION EMSEMBLE**

African Drumming: In this class students perform on authentic African drums. They will improve their stick and hand drumming technique. They will also develop good ensemble skills by listening to the layered parts as they play and respond to the master drums rhythms. In addition, they will learn to understand the music in relation to the history and culture of that area.

Classical Percussion: Students in this class learn to play on the mallet keyboard instruments, xylophone, marimba and vibraphone. The focus is on technique, sound production, scales and sight reading. In addition, techniques for the orchestral percussion instruments and timpani are studied.

Jazz Drumming: Students learn the vocabulary of jazz drums through their study of the masters. They will develop an even time feel, gain independence in their limbs, develop soloing concepts and learn to play the "form" of the tune. In addition students will master and refine the common snare drum rudiments as a means to improvement of hand position, dynamic control and overall technique.

The Rudiments: Students study the traditional drum rudiments to gain mastery of these building blocks of technique, and be able to apply this knowledge to jazz and other musical styles of drumming.

## **PIANO ENSEMBLE**

Pianists who demonstrate a basic proficiency at least at the sonatina level are selected for his ensemble. Students perform solos from classical piano literature weekly master classes as well as duet, two piano and eight-hand works. Sight-reading, technique, memorization, efficient uses of practice time and stage department are some of the topics that are emphasized.

## **STRING/CHAMBER ENSEMBLE**

String students will be placed in Chamber Music groups where they will study a variety of different styles and learn the basics of playing together. Class time will be spent on rhythm, pitch, blending and performance techniques. String students will also perform chamber music with other instrumental students. If time allows, solo work may be included.

## **TRADITIONAL MUSIC THEORY**

Music students are placed in one of four levels and take classes in the following concentrations: Harmony, Ear Training, Keyboard, Form and Analysis, Music History and Composition.

Harmony: The focus if this course is on the fundamentals of music theory including scales, intervals, chords and proper notation.

Ear Training: In this class the student will develop the ability to sing and hear intervals, scales (major, minor, chromatic), triads and 7<sup>th</sup> chords, and melodic examples using these materials. The student will also learn how to take rhythmic, harmonic and melodic dictation.

Keyboard: Students learn basic piano skills including scales, chords, and repertoire from Alfred Piano Books 1 and 2. Students also learn how to harmonize melodies. (Piano majors are exempt from this concentration).

Form and Analysis: The focus of this class is to teach students how to analyze the musical materials found in a score in order to enhance their performance. Emphasis will be placed on determining the structure of the composition and use of harmonic, melodic and rhythmic materials.

Music History: A survey of the major phases of music history through examining the lives of composers and musical styles. Emphasis is placed on the pieces being performed by the Hartford Symphony Orchestra. Students are required to attend on performance while enrolled in this class (tickets are provided by the Academy).

Composition: The focus of this class is to advance the students' ability and technique in musical composition and to explore the concepts of musical language. Emphasis is placed on the use of technology to develop and increase a student's fluency and to assist in realization.

## **VOICE ENSEMBLE**

Students will be placed in one of the two voice levels. Each level will be exposed to music from the following genres: Classical, Opera, Jazz, Pop and Musical Theater. Students will rotate between classes using a block schedule. Students will learn solo and ensemble repertoire.

Voice 1: Student on this level will learn foundational technique; the basics of proper posture, breathing, placement and resonance. They will be introduced to the varying elements of style inherent in each genre and taught how to utilize them effectively in their repertoire. In addition, they will learn about and practice basic stage department, focus, audition techniques, working with a pianist, and translating foreign-language text.

Voice 2: Students in this level will continue to build upon the skills acquired in Voice 1. They will work on increasing difficult repertoire from the above mentioned genres. They will focus on strengthening their vocal technique and expanding their repertoire base.

## **WOODWIND ENSEMBLE**

Students in this class are involved in a variety of activities. The class provides important skill training in scales (major and minor), technical exercises, and rhythm. Beyond this, players work on individual solo selections with accompaniment and ensemble pieces to be performed at various times during the year including a year end recital.

## MUSICAL THEATER

The mission of the Musical Theater Department is to provide students with a comprehensive training in the three art disciplines needed to be a performer in the field: acting, voice and dance. Strong emphasis will be placed on discipline and work ethic as well as course content. This curriculum will allow students to grow within their given area of artistic interest while also expanding their appreciation and understanding of community and ensemble dynamics.

Students follow the curriculum prescribed by the Musical Theater Department. Class assignments are made by the faculty and department chair and are based on the student's age, experience and stage of mental, physical and technical development. Students may be required to take a department specific elective course.

The goals of the Musical Theater Department are:

- To identify and nurture students who show both the promise and commitment to this art form.
- To equip students with the skills needed to present successfully in the highly competitive university and/or professional world after their high school years.
- To provide a safe and positive arena for the exploration of all work in order to allow young, creative talents the space for honest growth.
- To incorporate the unique American history of Musical Theater and to explore the multi-cultural aspects of its creators and performers.
- To foster a positive and respectful group experience in order to take full advantage of the opportunity for personal growth offered by the Academy's diverse student body.

All components will be taught with full awareness of the curriculum of the other two art disciplines. Group numbers taught in voice and dance classes will be presented and augmented with respect to acting values, just as historical content from acting class will be explored in voice class through exposure to work of actual composers and lyricists. In dance class historical content will be explored in regard to dance styles. At each level there will be group work that encompasses all three areas.

One Year: A student who attends one year will take: Acting 1, Script Analysis, Ballet 1, Voice 1, Music Theory

Two Years: A student who attends two years will take in addition to the requirements of one year: Acting 2, Ballet & Jazz 1, Voice 2, Musical Theater History.

Three Years: A student who attends three years will take in addition to the requirements of two years: Acting 3, Modern Dance, Voice & Speech, Voice 3

Four Years: A Student who attends four years will take in addition to the requirements of three years: Monologues, Musical Theater Solo, Advanced Broadway Choreography, Scene Study, Vocal Technique

## **COURSE DESCRIPTIONS**

### **ACTING:**

#### **ACTING I**

The basics of acting will be explored through physical and vocal exercises, improvisation, monologues, and scene study. Concentration and focus exercises will be part of the daily class work. Students will learn how to approach the text in preparation for character and performance. The fundamental actor's vocabulary (intention, conflict, obstacle, etc.) will be utilized.

#### **ACTING II**

Second level students will be introduced to script analysis and its application to dramatic material. Dramatic structure, including given circumstances, objective and super-objective will be explored within the context of scene study. This work will incorporate material from both non-musical and musical scripts. Scene work will be interspersed with singing interpretation: the application of acting technique to the performance of the song. Students will explore the physical work of Laban and the Viewpoints and apply it to their text work.

#### **ACTING III**

Students will utilize a physical approach to integrate more advanced scene work, solo and monologue work. Ensemble work will be created, and students will further develop their skills with their scene partners. Pieces from their Voice classes will be staged and developed.

#### **MUSICAL THEATER SOLO**

This course will comprehensively balance prior training to provide the senior with a wealth of tools and resources to successfully audition for colleges, roles and shows including presentation, first impressions, etiquette, placement of your audience and material. Students will learn how to connect a musical piece with clear dramatic choices. Students will be pushed to explore the creative process with each piece of music, and find a deep emotional connection. Students will be asked to make strong physical choices to help create the story of the song. Emphasis will be placed on how to approach the collaborative process, taking direction, and the process of making clear choices.

#### **MUSICAL THEATER HISTORY**

Familiarity with the rich history of musical theater is necessary to fully understand it at the performance level. Students will follow the influx of the emigrants who contributed so significantly to the form as we know it today, Jewish, African-American, Irish, Russian, etc. The unique collaboration of diverse ethnicities in pursuit of a common goal, musical entertainment, will be studied. Within this study, a textured vision of the "melting pot" aspect of our culture will be revealed as well as musical theater's further expression as a contemporary art form on a global scale today.

#### **MONOLOGUES**

This class is designed for seniors to prepare college audition material. By January, each student will have four monologues in their repertoire. The second half of the year is devoted to developing Ensemble pieces.

#### **SCENE STUDY**

In this class, students will explore classical and contemporary scenes to develop the use of different acting styles and theories, dramatic structure, character creations and their relationships on presenting dynamic people and situations. This includes the use of improvisational exercises to promote the imagination as the foundation of a scripted work.

#### **TEXTUAL ANALYSIS**

In this class, the students will learn how to read a play as a performance piece rather than as a literary work. Texts are analyzed for dramatic structure and character clues. Students use their journal as a tool to break down scripts to understand beats, intention, subtext, conflict and character. We look at plays from the vantage point of actors, playwrights, directors, and designers.

## **YOGA & DICTION**

The class begins with a series of stretches, yoga positions and breathing exercises. The class focuses on the resonators, the articulators and uses heightened language in the form of poetry and Shakespearean monologues. Students are coached individually and as a group to correct bad vocal habits and strengthen their breath support.

## **DANCE:**

### **BALLET 1**

This class incorporates basic elements of classical ballet, using techniques. The class work will focus on alignment, basic body positions, foot articulation, general strength and simple coordination of all parts of the body. Each student is expected to learn the French name for each basic movement, the translation of that name, and be able to explain how to execute the movement. The class begins with exercises holding onto the barre, continues with center work, and progresses to exercises that travel across the floor. All exercises are done on both right and left sides. The exercises are repeated each day during the week, with minor changes to increase the difficulty of the exercise, or the stamina required.

### **BALLET 2**

This class builds on the basic elements of classical ballet. The class work will focus on alignment, basic body positions, foot articulation, general strength and simple coordination of all parts of the body. Each student is expected to learn the French name for each basic movement, the translation of that name, and be able to explain how to execute the movement. The class will continue the barre and floor work.

### **JAZZ DANCE LEVEL 2**

The class incorporates basic elements of classical Jazz Dance. Concentrated work focuses on strength, alignment, coordination of all parts of the body and demonstrating different styles of choreography. The class work begins with standing warm up exercises, stretches, and conditioning work sitting/lying on the floor, and advances to technical exercises done standing and/or traveling across the floor. A combination of movement/choreography is practiced.

### **MODERN DANCE LEVEL 3**

This class will incorporate elements of the Horton technique and will reference elements from a full spectrum of modern dance traditions. Class work will focus on the development of strength, flexibility, correct alignment, use of weight, time, an accurate awareness of the body in space and a dynamic, full bodied approach to movement. The class begins with a preparatory sequence (performed in circle), is followed by center work, and is completed with exercises across the floor. Students complete a full compliment of class elements from the beginning of the course. As they demonstrate proficiency in the basic elements of the technique, students are introduced to more complex exercises.

### **ADVANCED CHOREOGRAPHY**

Students will demonstrate steps and variations used in musical theater choreography including but not limited to classic tap time step with proper arms (single, double, triple, traveling, wing), pirouettes (classical, jazz), other tap steps, jazz leaps, jumps and turns. Students will learn various choreographic styles used in Musical Theater. Original Broadway choreography may be used.

### **BROADWAY DANCE CLASS (ELECTIVE)**

Students from all departments are welcome to take this beginning level Broadway Dance Class. Students will demonstrate steps and variations in musical theater choreography. Original Broadway choreography may be used.

## **VOICE:**

### **VOICE 1**

Students will learn a repertoire based upon the standard composers, Gershwin, Porter, Kern, Rodgers, etc. In addition, basic stage deportment, focus and developing an interpretation will be taught. Vocal technique will include basic breath support, proper use and care of the vocal mechanism, smoothing out the break areas and the use of “passagio” or mixed voice, expanding the range and projection and learning how to produce a variety of sounds and styles from classical to Broadway. Sight singing and music theory will begin at the basic level using Solfeggio, the ability to sing small intervals, major, minor and chromatic scales and triad arpeggios. Students will work on solo works, improving audition techniques, dealing with an accompanist and developing an audition repertoire.

### **VOICE 2**

The music explored at this level will be chosen from the 1950’s, 60’s and 70’s and be more complex and demanding. Students will be expected to perform in a manner already learned from level 1. The emphasis will be on acting the song with emotion, character, body and facial expression. Students will do a detailed lyric analysis of each song. Pieces will be coordinated with the acting and dance classes. Vocal technique will continue the process of expanding the range, projection, endurance and diction. Sight singing and music theory will be of intermediate difficulty with exercises in solo, two and three part harmony. The intervals will be larger and the rhythmic content more complex. Students will work on solo works, improving audition techniques, dealing with an accompanist and developing an audition repertoire.

### **VOICE 3**

Students will prepare a series of selections from the 1980’s to the present. Pieces will be longer, more complex and demanding. There will be continued emphasis on acting the song and analyzing lyrics. Songs will be coordinated with the acting and dance classes. The class will continue to work to improve and strengthen vocal technique. Sight singing and music theory will include advance material for solo and four, or more, vocal part choral works. The intervals will be more chromatic and the rhythms more complex. Students will work on solo works, improving audition techniques, dealing with an accompanist and developing an audition repertoire.

### **VOCAL TECHNIQUE**

Students on this level will learn advanced techniques; proper posture, breathing, placement and resonance. They will be introduced to the varying elements of style inherent in each genre and taught how to utilize them effectively in their repertoire. In addition, they will learn about and practice basic stage deportment, focus, audition techniques, working with a pianist, and translating foreign-language text.

### **MUSIC THEORY**

The focus of this class is to teach students how to analyze the musical materials found in a score in order to enhance their performance. Emphasis will be placed on learning how to read music, and understand tempo, meter and time and key signatures.

### **EAR TRAINING/SIGHT SINGING:**

In this class the student will develop the ability to sing and hear intervals, scales (major, minor, chromatic), triads and 7<sup>th</sup> chords, and melodic examples using these materials. The student will also learn how to take rhythmic, harmonic and melodic dictation.

### **MUSICAL THEATER SOLO**

This course will comprehensively balance prior training to provide the senior with a wealth of tools and resources to successfully audition for colleges, roles and shows including presentation, first impressions, etiquette, placement of your audience and material. Students will learn how to connect a musical piece with clear dramatic choices. Students will be pushed to explore the creative process with each piece of music, and find a deep emotional connection. Students will be asked to make strong physical choices to help create the story of the song. Emphasis will be placed on how to approach the collaborative process, taking direction, and the process of making clear choices.

## THEATER

### Acting, Musical Theater and Technical Theater Tracks

The mission of the Theater Department is to provide students with an understanding of theater as an art form, and respect for its requirements and disciplines. The curriculum will educate students in artistic ways of thinking and viewing the world, and to give students sufficient training to use theater as their voice.

The goals of the Theater Department are:

- To prepare students for the next step, whether that is further education, professional work, further training in theater or life in general.
- To take students, in their theatrical training, as far as they are able to go regardless of background or area of special interest.
- To give students the means to approach and develop material on their own.
- To teach students greater understanding of the world and their peers and make them better citizens through cooperative and collaborative group endeavors.

Students follow the curriculum prescribed by the Theater Department. Class assignments are made by the department chairperson and are based on the student's age and stage of mental, physical and technical development. Spending one year in any level does not guarantee a move up to the next level the following year. Students may be required to take a department specific elective course.

### Acting

One Year: A student who attends one year will take: Acting 1, Movement for Actors, Preparation for the Actor, Vocal Production, Textual Analysis, Singing.

Two Years : A student who attends two years will take in addition to the requirements for one year: Acting 2, Movement for Actors 2, Tech Theater, Intro to Musical Theater, Vocal Technique, Physical Approaches to Acting or Radio Drama.

Three Years: A student who attends three years will take, in addition to the requirements for two years: Acting 3, Theater History, Commedia dell' Arte, Puppetry, Vocal Production 3, Stage Combat, Acting for the Camera, Physical Approaches to Acting or Radio Drama.

Four Years: A student who attends four years will take, in addition to the requirements for three years: Acting 4, Advanced Vocal Production, Shakespeare, Special Projects - Suzuki.

### Musical Theater

Within the Acting track, students can choose a sub-focus of Musical Theater in their junior and senior years. The emphasis of this sub-focus is on the dramatic aspects and acting the song. Students will work on solos, duets and some small ensemble pieces.

One Year: A student who attends one year will take: Acting 1, Movement for Actors, Preparation for the Actor, Vocal Production, Textual Analysis, Singing.

Two Years: A student who attends two years will take in addition to the requirements for one year: Acting 2, Tech Theater, Intro to Musical Theater, Vocal Technique, Jazz Dance.

Three Years: A student who attends three years, will take in addition to the requirements of two years: Acting 3, Theater History, Commedia dell' Arte, Puppetry, Vocal Production 3, Stage Combat, Musical Theater 2.

Four Years: A student who attends four years will take in addition to the requirements of three years: Acting 4, Advanced Vocal Production, Musical Theater 3.

## **Technical Theater**

Students will develop a working knowledge of the process by which the physical components of live performance are conceived, developed, realized and presented. The Design and Production curriculum consists of coursework in scenery design and construction, costume design and construction, lighting design and implementation, sound design and implementation, and stage management. Additional classes will include Art History, Theatre History and work in the Visual Arts.

One Year: A student who attends one year will take: Drawing, Production Survey, Practical, Textual Analysis.

Two Years: A student who attends two years will take in addition to the requirements for one year: 2-D Rendering, Practical, Set Design, Art History or Acting.

Three Years: A student who attends three years will take in addition to the requirements for two years: Lighting Design/Costume Design, Practical, Theater Crafts, Computer Design or Acting.

Four Years: Students will take further courses in design, and will be responsible for the design of one aspect of a Black Box production.

## **COURSE DESCRIPTIONS**

### **ACTING I**

The basics of acting will be explored through physical and vocal exercises, improvisation, monologues, and scene study. We will learn how to approach the text in preparation for character and performance. The fundamental actor's vocabulary (intention, conflict, obstacle, etc.) will be utilized. The course begins with concentration and relaxation exercises. Through monologues, student-created pieces and Megan Terry's "*Comings and Goings*", students apply Viola Spolin's approach to acting, learn to create plausible situations, make choices, justify the choices, analyze scenes, make transitions, identify intention, obstacles and action.

### **ACTING II**

This course will focus on the technique and spirit of acting. Through monologue and scene work, students will explore plays from four major areas of dramatic literature: contemporary American drama, early 20<sup>th</sup> century realism, Shakespeare, and Greek. Students will utilize and exercise their artistic resources; that of performer, director, writer, and thinker.

### **ACTING III**

Students will utilize a physical approach to integrate more advanced text work with their whole beings.

### **ACTING IV**

In this class, students will explore classical and contemporary scenes to develop the use of different acting styles and theories, dramatic structure, character creations and their relationships on presenting dynamic people and situations. This includes the use of improvisational exercises to promote the imagination as the foundation of a scripted work.

### **ACTING FOR THE CAMERA**

Students will acquire a broad overview of the many faces of on-camera work, including the vocabulary, skills, and techniques for working on a set. The sessions are divided into a didactic lesson and a practical on-camera lab. Students will be taped every week in order to achieve a degree of comfort, familiarity, and self-awareness with the medium. Each week, students will also discuss up-to-date practical information about working in the entertainment industry (e.g.; pictures, resumes, demo tapes, classes, auditions, agents, trade publications, and unions).

## **ADVANCED VOCAL PRODUCTION**

Advanced Vocal Production is a class that builds on the skills the students have learned in Vocal Production and Voice & Diction. The class begins with a series of stretches, yoga positions and breathing exercises. The class focuses on the resonators, the articulators and uses heightened language in the form of poetry and Shakespearean monologues. Students are coached individually and as a group to correct bad vocal habits and strengthen their breath support.

## **ART HISTORY**

This is a survey class intended to provide an overview of art history in the context of the evolution of theater design. Students will examine the development of art in its historical/cultural context and how it relates to performance.

## **COMMEDIA DELL'ARTE**

Commedia dell' Arte is a form of Italian street theatre and improvisational comedy, which dates back to the sixteenth century. As a living theatre form Commedia dell' Arte no longer exists, however - - it is the *arte* that is the essential part of the work, the spirit discovered through the style. Students will study mime, physical comedy, and the development of a clown character, slapstick and circus skills such as juggling, balancing, and acrobatics on the road to becoming complete Commedia performers. The study of masks, improvisational technique, lazzi, and scenario provide the performer with a challenging container to explore the art of comedy and the craft of acting. Students will develop their own stock characters, complete with masks, and use them to create original Commedia pieces.

## **COSTUME DESIGN**

In this course, students will be introduced to both the business and the art of costume design. They will explore the designer's responsibilities to all the collaborators in a production, and to the process the designer goes through to create the designs. They will learn how to apply their skills to render costume designs.

## **DESIGN AND CONCEPTS**

This course will introduce the student to the concept of design, the arrangement of elements or details in a product or work of art. Focus will be on the terms and techniques used in stage design.

## **DRAWING**

This is a studio art class designed to introduce beginning students to the basic aspects of drawing and allow more experienced students to develop their drawing skills. Students will keep drawing journals as well as working in class. Discussions and critiques are an important part of class.

## **JAZZ DANCE**

This class incorporates basic elements of classical Jazz Dance. Concentrated work focuses on strength, alignment, coordination of all parts of the body and demonstrating different styles of choreography.

## **LIGHTING DESIGN**

In this class, students will learn the basic technical elements of theater lighting as well as the process and creative elements of Lighting Design. This will be achieved through hands-on experience, projects and discussions.

## **MONOLOGUES**

This class is designed for senior acting majors to prepare college audition material. By January, each student will have four monologues in their repertoire. The second half of the year is dedicated to creating their own solo performance piece based on stories of classic literature.

## **MOVEMENT FOR ACTORS**

Students will develop the tools to prepare for a character and change characters. This class will train students to identify and adapt the physical qualities of a character through dance styles, improvisation, and the study of basic movement qualities drawn from the work of Laban Movement Analysis.

## **MUSICAL THEATER**

This course is designed to acquaint students with the heritage of Broadway and Off-Broadway musicals. Exercises will incorporate acting, singing, and movement on a beginner level, and will progress according to the student's grasp of material. Emphasis will be placed on the development of the student's performance ability utilizing voice, movement, and drama.

## **MUSICAL THEATER 2**

Musical Theater 2 focuses on vocal technique, music theory/sight singing, and musical theater history with the goal of creating well rounded performers who are knowledgeable about their art form. Students will study repertoire from different stylistic periods, be exposed to the most influential works of the last century through recordings, documentaries and film, and examine current trends in the business.

## **MUSICAL THEATER 3**

This course will comprehensively balance prior training to provide the senior with a wealth of tools and resources to successfully audition for colleges, roles and shows including presentation, first impressions, etiquette, placement of your audience and material. This class will also utilize inner-sense memories and awareness to effectively emote a song, monologue or story; and will increase the singing performers' awareness of body, listening and communication. Students will learn how to connect a musical piece with clear dramatic choices in all musical genres - musical theater, opera, rock/pop, etc. This class will frequently focus on the reinterpretation of a song in a different milieu than originally intended. Students will add several songs to their repertoire and carry this new material away with them. In addition students will also be assigned scene partners and scenes/songs. Emphasis will be placed on how to approach the collaborative process, taking direction, and the process of making clear choices. Particular attention will be given to discovering the best ways to learn, process and perform music and text in tandem, both for the individual and as partners.

## **PHYSICAL APPROACHES TO ACTING**

This course is designed to provide the student with an intimate understanding of various methods of physical acting technique. Through a daily practice of corporal exploration, students will learn to create and sustain characters based upon physical choices rather than psychological ones.

## **PRACTICAL**

This course is a hands-on opportunity for the students to apply the concepts that they have learned in other classes to real shows. Classes work on the productions in progress.

## **PREPARATION FOR THE ACTOR**

This course is designed to enhance what students are learning in their core Acting, Movement and Vocal Production classes. It incorporates all the three tools necessary for performance – vocal production technique, physicality and connection to each character and the text. The focus is on authenticity, removing “tricks” and expansion of physical vocabulary. Puppetry, the Linklater method of voice work, modern dance, Viewpoints and text are used in an exploratory setting.

## **PUPPETRY**

Students will discover acting from the perspective of performing by speaking and acting through another with at least two styles of puppets. Styles of puppet performance covered in the class may include but not be limited to: Object Theatre, Hand Puppetry, Rod Puppetry, and Marionettes. Students will construct their own simple puppets in order to perform a final scene.

## **RADIO DRAMA**

This class explores the history of the Golden Age of American Radio, the 1940's. Emphasis is on vocal production techniques, recreation of Radio Stories a la 1940 and development and use of the Foley table. Students will also write and direct short dramas, news stories and PSAs that reflect the style of 1940's radio as well as that of 2006.

## **SET DESIGN**

Set design teaches students the basics of designing scenery for the stage. It includes the study of stage terminology and script analysis, as well as the basics of drafting, rendering and design presentation. Students study the elements of visual designing (composition, line, color) as well as learning the requirements of theatrical construction.

## **SHAKESPEARE FOR ACTORS**

This course concentrates on bringing Shakespeare's plays to life through scene work and monologues. Students will choose and cut material from a cross section of Shakespeare's works. They will dissect the language, distinguish differences for performing prose and verse, and build characters for performance.

## **SINGING**

Singing is constructed under the premise that there are elements of proper and effective vocal production that are best examined and engaged through the activity of singing. This class experiments with both the voice and one's entire physical instrument through singing, and in doing so, helps students become more adept at overall vocal production for performance. Body awareness, breath connectivity, diction, tone shaping, listening and musicality exercises are all utilized in the curriculum.

## **SPECIAL PROJECTS IN ACTING**

This course is based on the physical training and creative energy of renowned Japanese theater artist, Tadashi Suzuki. The students participate in rigorous physical exercises geared towards heightening their strength, focus, intensity and stamina. They all perform as an ensemble in an actor generated piece of theater of which they write, create, and direct.

## **STAGE COMBAT**

The aim of the course is to have students learn the basics of stage combat, both hand to hand, and using weapons. To create the illusion of fighting, the course will cover trust falls, Tibetan and Maori exercises regarding physical and spatial awareness, hand to hand combat skills, tumbling and stunt work. It culminates in weapons work, including rapier and dagger techniques, fencing, Broadsword and shield techniques.

## **TECHNICAL THEATER**

This class will introduce students to the basic terminology, techniques and practices used when working with theatrical scenery, lighting, design, construction and implementation.

## **TEXTUAL ANALYSIS**

In this class, the students will learn how to read a play as a performance piece rather than as a literary work. Texts are analyzed for dramatic structure and character clues. Contemporary and classical texts are read aloud. In addition, the students are introduced to various "isms" in theater – those styles that we most commonly recognize in Western theater. We look at plays from the vantage point of actors, directors, and designers. Multi-media projects explore the material in each quarter.

## **THEATER CRAFTS**

In this class students learn to research and apply a variety of techniques for the creation of the illusions necessary for successful theater including mask making, faux painting, and properties design.

## **THEATER HISTORY**

This course will provide an overview of the history of theater from the present day back to the Greeks. A non-Eurocentric approach will be taken to include Asian and African theater in the curriculum. Students are required to do research and make presentations in class and to pool their knowledge and resources. Cultural eras will be brought to life in the classroom as students explore text, performance styles, and costume/scenic design.

## **THEATER PRODUCTION SURVEY**

This survey course is designed to introduce the beginning student to the basic areas of theater production such as scenery, costumes, and lighting. Students will examine one or more disciplines each quarter and apply their knowledge in the fourth quarter by working an Academy production. Instruction will emphasize terminology, basic concepts and safety. Students will obtain the knowledge of the behind the scenes collaboration that takes a production from an initial script selection through design and implementation to the final curtain.

## **2-D RENDERING**

This is a more advanced drawing/painting/design class. Each student will learn about composition, texture, value, line and perspective. Techniques of pointillism cross hatch, shading, line drawing, watercolor painting, colored pencil and pastel will be discussed.

## **VOCAL PRODUCTION 1**

In vocal production, students develop their articulation, breath control and projection skills by learning how the voice works and how to use it properly. The goal is for each student to learn to speak in a loud and clear voice that can easily be heard and understood whenever he or she is on stage.

## **VOCAL PRODUCTION 3**

This course builds on the skills the students have learned in Vocal Production and Voice & Diction. The class begins with a series of stretches, yoga positions and a series of breathing exercises. The class focuses on the resonators, the articulators and uses heightened language in the form of poetry and Shakespearean monologues. Students are coached individually and as a group to correct bad vocal habits and strengthen their breath support.

## **VOCAL TECHNIQUE**

In this class students will learn the fundamentals of vocal production including posture, breathing, resonance, tone quality and diction as it applies to singing and speaking. Students will learn how to warm-up their voices and develop sound practice habits leading to proper vocal production and overall vocal health. Through the use of technical exercises, folk songs and songs chosen from the musical theater repertoire, students will improve their stamina, range and ability to blend registers. Performance techniques, expression and aspects of style will be addressed. Students will also be introduced to basic musical notation and the International Phonetic Alphabet (I.P.A.).

## **VOICE & DICTION**

This course will focus on theatrical needs of the voice. Students will learn how to incorporate proper breathing and relaxation exercises, how to use the body as a channel of air rather than as a muscle to push sound out, and the function of the diaphragm, jaw, and articulators. By the fourth quarter, each student will have developed a personal warm-up and exercises to improve projection and diction.

## VISUAL ARTS

The Visual Arts department teaches the fundamentals of art in a variety of disciplines including painting, drawing, printmaking, photography and sculpture. Students follow the curriculum prescribed by the Visual Arts Department Chair. Class assignments are based on grade level and technical proficiency.

- We teach and stress visual thinking and creative problem solving.
- We encourage collaborative work both within the department and throughout the school.
- We encourage and support students' risk-taking as they progress through the curriculum.
- We emphasize observational drawing skills for college portfolio preparation.
- Through our Art History program, we provide a context for the students' work. Through gallery and museum tours and visiting artists we introduce the students to the work of artists both past and present.
- We display student artwork in the school throughout the community, nationally and internationally.

Seniors who are applying to art school will need slides of their work. We will take slides of their work at the junior juries. We keep a set for our records and give the students two sets. It is the student's responsibility to have duplicates made and sent out with their college applications. Students will be instructed in how to label slides and prepare a slide packet. One year seniors are given the information needed to make their own slides. Seniors are expected to participate in a Senior Art Show. This will consist of work completed while at the Academy and generally in the senior year. Seniors will be advised through the process of selection and exhibition by the faculty and the Department Chair. We are establishing a permanent collection of artwork and require seniors to donate a piece of work to the collection.

Supplies – Students will be asked to pay \$100.00 to help defray the costs of their art supplies. This will go into a general budget that covers the cost of supplies. Teachers will provide students with supplies and occasionally students will be asked to bring something from home.

One Year: A student who attends one year will take: Basic Studio I and one of the following: Artist's Book, Photography, Printmaking or Sculpture

Two Years: A student who attends two years will take, in addition to the requirements for one year: Basic Studio II and one of the following: Photography, Printmaking or Sculpture.

Three Years: A student who attends three years will take in addition to the requirements of two years: Advanced Studio and one of the following: Printmaking, Photography or Sculpture.

Four Years: A student who attends four years will take in addition to the requirements of three years: Senior Studio and an Independent Study Project.

## **COURSE DESCRIPTIONS**

### **ADVANCED STUDIO**

Advanced Studio builds on the concepts and skills learned in Basic Studio I and II. Students are introduced to the model for life drawing exercises once a month. Projects in painting and drawing become progressively more complex in concept and extend over several class periods. Homework assignments are also increased in scale and execution time. Students are challenged to work on a larger scale. Projects can be individualized at the discretion of the teacher and the Department Chairman. Students are expected to research an artist and present their findings in a suitable format whether it is a paper and or painting/drawing. Students are expected to develop independent work in their journals. In the 3<sup>rd</sup> and 4<sup>th</sup> quarters, students are guided and supervised in developing, completing and assessing independent projects. Students take slides of their work for the college application process. Seniors prepare and develop their Senior Art Show. This show is an important part of the jury process for their graduation. This class can be used for portfolio preparation.

## **THE ARTIST'S BOOK**

The Artist's Book has become a twentieth century art form. It exists in the mainstream of Visual Arts from Russian Futurism to Surrealism to Conceptual Art and Post Modernism. This class will introduce students to the art of the book including the history, examples of artists' books and when possible a field trip to see artists' books. Students will create several books including at least one on the press. Students will learn about the poetics of the book, the narrative and non-narrative forms of the book and the conceptual space of the book.

## **BASIC STUDIO LEVEL I**

This course is an introduction to the Visual Arts Department. Students will learn basic studio procedures including care of work and materials. Students will learn the basic elements and principles of art. These elements will include line, shape, texture, form, value, space, and color. Principles include balance, movement, rhythm, contrast, emphasis, pattern and unity and composition. Through a series of class and homework projects using a variety of materials, both traditional and non-traditional, students will become familiar with these concepts. The drawing and painting components of this course will include both observational and some non-objective approaches. Students will learn basic art terminology. They will become familiar with the critique process and how to talk about art work with their peers. Students will learn how to use sketchbooks. Students will also learn how to integrate art history into art projects.

## **BASIC STUDIO LEVEL II**

This course will build on the foundation of Basic Studio Level I. This includes the basic art elements and principles of art. Through a variety of class projects students will become familiar with these elements and principals. These elements will include line, shape, texture, form, value, space, and color. Principles include balance, movement, rhythm, contrast, emphasis, pattern and texture and composition. Through a series of class projects, using materials both traditional and non-traditional students will become familiar with these concepts and techniques. Students will learn to use the art elements and principles to communicate their ideas. The drawing and painting components of this course will include observational and non-objective approaches. Students will also learn through material exploration. Students will draw from the clothed model. Projects will become more complex and extend over several weeks. Students will be expected to learn and use proper art terminology. Students will be expected to discuss their own work and that of their peers during individual and group critiques. Art history will be integrated into their art projects. Students will be asked to research an artist and present their findings in an appropriate format. Students will keep an on going journal/sketchbook.

## **DRAWING YOUR WAY THRU ART HISTORY**

This course is a chronological survey of the History of Art from the Cave Drawings to present day Graffiti. The beginning of each class is a brief introduction to specific artists or periods in art. The rest of the class is a hands-on workshop where students draw or paint. There is also a textbook that goes with the class called, "The Annotated Mona Lisa." Students will see slides of artists' work. Students will take an occasional field trip.

## **PHOTOGRAPHY**

Students in this class will be introduced to the fundamentals of photography and the operations of a 35mm, manual camera. Students will learn darkroom techniques, including the processing of black and white film. Different types of photographic techniques will be explored through lectures, demonstrations, and hands-on class assignments. Students will photograph and process their own work. Emphasis will be placed on proper camera and darkroom techniques including the use and care of equipment. Students will learn the correct terminology. Students will have group and individual critiques and be expected to discuss their work using the proper terminology. Students will be asked to research a photographer of their choice and present their findings in an appropriate format. Students will be encouraged to develop their own visual language. Students will help select their work to be included in art shows.

## **PRINTMAKING**

Students in this class will be introduced to the fundamentals of printmaking, including a variety of processes, and how to operate the press. Students will learn about different kinds of papers and how the paper affects the prints. They will learn about the inks and color mixing. Students will create both one of a kind prints as well as editions. Students will learn both traditional and experimental techniques and how to create their vision by connecting it to the proper technique. They will learn the proper vocabulary to communicate effectively about their work and the work of their peers in both individual and group critiques. Students will help select their work to be included in art shows.

## **SCULPTURE**

The focus of this sculpture course is working in the third dimension. Structural considerations as they relate to creating student work are a major component of our studies. In addition, students are guided in ways to express their own voice through the appropriate use of materials and approaches. Students will utilize a variety of materials to accomplish their goals including clay, wood, plaster, and found materials. Students will learn to apply skills in working with these materials. Students learn both additive and subtractive methods of sculpture. Students are asked to do a research project on an artist and present their findings in an appropriate manner. Students will learn correct terminology and are instructed in how to talk about their work.

## **SENIOR STUDIO**

The emphasis for Senior Studio will be the creation of independent work. This course is the culmination of an in depth study of art in the areas of drawing and painting. Students will begin by reviewing technical skills, art terminology, studio procedures and ideas they have learned in their previous classes. In addition students will participate in figure drawing classes. Students will be instructed in how to take slides and/or digital images of their work for college portfolio preparation. Students will be introduced to contemporary trends in the visual arts through slide lectures, museum trips, visiting artists and art books. Students will learn how they can translate their ideas into contemporary visual language. Students will be expected to participate in group critiques with other members of the visual arts department. Students will be expected to complete a unified body of work that reflects their interests and present that work for their senior show.

## **THE ADMINISTRATION AND SUPPORT STAFF**

**Eric Bernstein, Director**, has a Bachelor of Science in Management Information Systems, a Masters in Education Administration & Supervision, and a Juris Doctorate from the University Of Connecticut School Of Law. He served as an administrator in the Watertown Public Schools after teaching math and social studies in Manchester. Prior to teaching, Mr. Bernstein was the Director of Operations and Technology for an educational toy manufacturer in Fairfield County.

**Kim Stroud, Assistant Director**, was appointed to her position at the Greater Hartford Academy of the Arts in 2000 and had been Dance Chair at the Academy for the seven years prior. Ms. Stroud is also the General Director of the Center for Creative Youth and CulturArte an arts residency program in Cape Verde, Africa. Some of Ms. Stroud's former positions include: Administrator for the Dance Programs for City Youth through the School of the Hartford Ballet, Head of the Diversity Committee for the International NETWORK of Performing and Visual Arts Schools, faculty at SUNY at Purchase, University of Hartford and The Hartford Conservatory. Ms. Stroud was on faculty of the Martha Graham School of Contemporary Dance and The Alvin Ailey American Dance Center in New York City. She was a Principal Soloist with the Martha Graham Dance Company for eleven years, touring the world. She has also dance with the Metropolitan Opera Ballet, toured nationally with "Your Arms too Short to Box with God", performed in the Universal Studio film production of "The Wiz" and performed as guest artist with Katherine Dunham and the Gemini Dance Company. Ms. Stroud has been a master teacher for such institutions as the UC at Santa Barbara, Conn. College, ECSU, Randolph-Macon Women's College, USC at Los Angeles, San Diego School of Creative and Performing Arts and the Duke Ellington School of the Arts. Ms. Stroud is an honors graduate of the High School of Performing Arts in NYC and earned her B.F.A. degree from SUNY at Purchase. The National Dance Education Organization named Ms. Stroud Outstanding Dance Educator of the Year in 2005 and the Martha Graham School recognized her for her Distinguished Contributions in 2006. Ms. Stroud was appointed to the Conseil International de la Danse (International Dance Council of the United Nations) in 2009.

**Randall Conway, Director of Student Affairs**, started working at the Academies in 2008 in his initial administrative role. He has a Certificate of Advanced Graduate Studies, C.A.G.S., in School Administration, a Certificate of Advanced Graduate Studies, C.A.G.S., in School Psychology, a Masters of Arts Degree in Educational Psychology from American International College. He holds a Bachelor of Arts Degree in Psychology and an Associates of Science Degree in Business Administration. Mr. Conway is also a proud graduate of the Alternate Route to Certification Program. Some of Mr. Conway's employment include but is not limited to working as a Connecticut Certified School Psychologist for the Hartford Board of Education and Jumoke Charter School. Mr. Conway also worked as a Behavior Analyst for the East Hartford board of Education at their Transitional Educational Program, T.E.P. He coached the Manchester High School football team for Manchester Board of Education for several years as well. Mr. Conway worked the aforementioned jobs and continued his education while simultaneously maintaining his full time employment status as a Connecticut State Trooper. Mr. Conway's diverse background enables him to develop positive relationships with students, teachers, and parents. He is current in educational research, data driven analysis and planning, cognitive assessment techniques exhibiting student ability, and developing a positive school culture.

**Antonio Napoleone, Assistant Principal**, was an assistant principal at Pearson Middle School in Winsted, CT and at Clinton Avenue School in New Haven prior to arriving at The Arts Academy. Prior to obtaining administrative positions, Mr. Napoleone taught in Norwalk, CT. He has been involved in many aspects of linking student achievement data to the application of instructional strategies and curriculum materials in the classroom. In addition, he remains current in educational research, including effective pedagogy, and data-driven planning to improve student achievement, as well as assisting in establishing and sustaining a positive school climate. Mr. Napoleone completed a Master's in Education, a Master's in Educational Technology and a Sixth Year in Educational Leadership. He is currently completing the Educational Leadership and Policy Studies Doctorate program at Southern Connecticut State University. He resides in Winsted with his wife, Ruthie, and their two sons, Marco and Riker (and a cat named Big Kitty). When Mr. Napoleone is not at the Academy or working on his doctorate dissertation, he enjoys reading non-fiction, being outdoors – especially at the beach, and hanging out with his family and friends.

**Dr. Herbert L. Sheppard (aka "Doc"), Director of Development**, stepped down as Academy Director in July, 2008 and assumed his current position on a part-time basis. His primary responsibility is to raise money for the newly created Academy Endowment. Doc had served as Director of the Academy of the Arts since August, 2000 and had been the Academy's Managing Director for the previous four years. A graduate of Boston University, School of Fine Arts, he studied voice with James Houghton and was part of a select group of singers chosen to entertain servicemen in Alaska and Europe. Doc has been a principal at middle and high schools in West Hartford, Greenwich and Newington. In 1983, he established SHS Enterprises, a sales organization providing recognition and promotional products to schools in Connecticut. In addition to Baccalaureate and Master's degrees from Boston University, he completed graduate work at Stanford University and earned an Educational Doctorate from Nova University in 1980.

**Andrea DeCarli, Assistant to the Directors**, joined the Academy in the fall of 1998 as a secretary. In July 2000, Andrea was promoted to her current position. Andrea received the Distinguished Service Award at CREC's annual FallStaff in October 2001 "for her dedication and commitment to CREC, its programs and its people." Andrea lives in South Windsor with her husband, Larry, and their cat Casey.

**Gene Bozzi, Department Chair - Music**, in addition to chairing the music departments at the Academy and the Center for Creative Youth at Wesleyan, Mr. Bozzi teaches percussion at Wesleyan University and Trinity College. He is the principal timpanist in the Hartford Symphony and Connecticut Opera Orchestras. As a jazz musician, he has performed *Birth of the Cool* with Gerry Mulligan. He plays big band jazz with the Hartford Jazz Orchestra and Brazilian music with Samba Brazil and the Claudio Roditi Quartet.

**Linda Burns, Department Chair – Dance**, began her formal training at the School of Russian Ballet in Bermuda. Her experience includes work with Merce Cunningham, the Limon Company, Twyla Tharp, Viola Farber, Meredith Monk, Ernestine Stodelle and at the Hartford Ballet. Additionally, she has danced for Connecticut Dance Theater, Antioch College Dance Company, Bermuda Civic Ballet, Martynuk/McAdams Dance and independently for choreographers in Connecticut, New York, New Jersey, Vermont and Bermuda and the UK, as well as touring throughout the United States. She has taught at the Hartford Conservatory, Bermuda School of Russian Ballet, Creative Youth at Wesleyan University, Trinity College, the Hartford Ballet, Hartt School of Music, and in the Hartford Public Schools. Linda currently serves as Chair of the Dance Department at the Center for Creative Youth at Wesleyan University.

**Jill Giles, Department Chair – Musical Theater**, graduated from Tisch School of the Arts, and has directed, stage managed, propped and performed in dozens of plays in New York, London, Chicago, Los Angeles and locally. She is the Chair of the Musical Theater Department at The Greater Hartford Academy of the Arts (GHAA), and has taught playwriting and acting with the Bushnell's Partner Program, and at Center for Creative Youth. Locally, Jill has directed at Oddfellow's Playhouse in their teen rep program, and at GHAA. More recently she has performed with Capitol Classics, ArtFarm, at The Spirit of Broadway, and worked on several new plays with The Writer's Roundtable. She was also a recipient of a Playwriting Fellowship from the Connecticut Commission on the Arts, attended Eugene O'Neill Center's National Playwrights Conference on an Educator's fellowship, and was a Surdna Finalist.

**Jonathan Gillman, Department Chair – Theater**, has taught at the Academy since 1985 and is director of *Looking In Theatre*. He has a B.A. and an M.A. from Harvard and an M.F.A. in Theater (playwriting) from the University of Minnesota. He is the past recipient of Connecticut Commission on the Arts individual fellowships in both fiction writing and playwriting, and is the author of two interconnected collections of short stories, *Grasslands* and *The Magic Ring*. He has been in residence as a writer at the Ucross Foundation in Wyoming, Blue Mountain Center in the Adirondacks, and at the Montana Artists Refuge, and was the 1997 recipient of CREC's Distinguished Service Award for "exceptional service to students and families".

**Pamela Nomura, Department Chair - Creative Writing**, is Director of the Poetry Center at Trinity College and the Poetry-in-the-Schools Program. She is also a teaching artist for the Bushnell Foundation, a mentor in the Sunken Garden Poetry Festival's Young Poets Program, and for six years, was chair of the Creative Writing department at the Center for Creative Youth at Wesleyan University. Ms. Nomura has lived most of

her life alternately in Connecticut and Hawaii, places that appear again and again in her poems. Her chapbook, *Water and Land by Turns* was published in 2001 by the Hill-stead Museum. She has given workshops and readings throughout the northeast at colleges and school, prisons, shelters, convalescent homes, libraries, museums and twice at the Sunken Garden Poetry Festival. Once as a featured reader during the regular season and again at their 10<sup>th</sup> anniversary benefit gala.

**Kitty Sweet Winslow, Department Chair - Visual Arts**, received a B.S. in Fine Arts from Skidmore College and a Masters in Art Education from Hartford Art School. She has shown her work extensively throughout the Northeast and New York, including solo exhibitions at the Nicholas Davies Gallery in New York in 1997 and 2000, and the New Britain Museum of American Art, New Britain, CT in 1993. In addition, her work is represented in many public and private collections. She has been the recipient of numerous awards and fellowships including two Individual Artists Grants from the Connecticut Commission on the Arts and a Pollack Krasner Foundation Grant. She was a Yaddo Fellow, Saratoga Springs, NY in 1987 and completed a residency at the Edna Saint Vincent Millay colony, Austerlitz, New York in 1998. She has been artist-in-residence in the area public schools, and has taught at the Hammonasset School in Madison, CT. Prior to joining the faculty at Greater Hartford Academy of the Arts, she was an artist/teacher for the Vermont College MFA Program, adjunct faculty at Fairfield University and instructor in the Graduate Liberal Studies Program at Wesleyan University.

**Lynn Hoffman, Academic Advisor and Outreach Coordinator**, is a writer, educator, and composer. She received a B.Mus. in Music Theory and Composition, cum laude, from Hartt School/University of Hartford, where she also chaired and taught theory and composition the Community Division Program. She has an M. Ed., with a concentration in Reading and Language Arts, from St. Joseph College, where she is an adjunct faculty member in the graduate education program. In 2006, Antrim House will publish her first collection of poetry. Recently, National Public Radio aired *True Story* (poem) on its "Theme and Variations" program; *Serving Your Country* is scheduled to air later this year. Three other poems have been anthologized in *Sweet Lemons: Poems with a Sicilian Accent* (2004). *The Gift* (poem) and *In Summer* (poem) appeared in the January and May '05 issues of *Off the Coast*. *Tic and Tiny*, a playlet, received a rehearsed reading at Manhattanville College (NY) in 2004. Excerpts from several other plays have been read at Trinity College. Lynn has conducted writing workshops for numerous organizations, including the International Reading Association, Old Sturbridge Village, the World Scholar-Athlete Games (Univ. of Rhode Island), the Young Writers' Institute, Hartford Public Library, and the Academy for Young Writers, which she co-founded. She is an Aetna Fellow and Teacher-Consultant Young Writers, which she co-founded. She is an Aetna Fellow and Teacher-Consultant for the Connecticut Writing Project at UCONN, Storrs. Since the summer of 2000, she has been a writing instructor for the State Department of Education's "Multicultural Instruction Through the Arts" inter-district grants program in Farmington, New Britain, and Plainville.

**Erica Callahan, Student Services Coordinator**, has a professional background in developing, managing, and marketing programs that engage youth of all ages and promote their academic, physical, and social development. She graduated as a University Scholar with a Bachelor's degree in Fine Arts from the University of Connecticut, and has attended the London College of Printing at the University of the Arts London. In addition, Erica holds a Masters degree in Social Work from the University of Connecticut. Prior to arriving at the Academy in 2008, Erica was an intern at The Connecticut Institute for the Blind at Oak Hill where she researched the viability of developing an expressive arts therapy program for adults and children with developmental disabilities. This pilot program was established in October 2008. While pursuing her Masters degree, she was awarded a Graduate Assistantship at the University of Connecticut's Office of Community Outreach where she was charged with recruiting, training, and supervising student leaders responsible for coordinating service-related projects throughout Windham and Tolland Counties. From 2003 until 2006, she was a Program Coordinator for the Town of Colchester's Youth Services Bureau.

**Golfo Lambros, Secretary**, is a graduate of the High School of Performing Arts in New York City, as a modern dance major. She has performed with Charles Nicoll/Joe Villane Dance Company of New York City. Golfo is a member of American Guild of Variety Artists and the Assistant Director for "Discovery Camp" at Perry-Mansfield School of the Arts in Steamboat Springs, Colorado. She joined the Academy after working one year as Executive Assistant to the Assistant Executive Director of CREC.

**Deborah Cowles, Office Assistant**, has been involved in Education at primary and secondary grade levels for more than 30 years. She earned a Bachelor of Science degree from the University of Connecticut in Child Development and Family Relations. Her background experience includes Pre-school Teacher, class-size and Special Ed Paraprofessional, Arts Education administrator and a Master Teacher of visual arts for a nationally-renowned Arts Education program. She has three adult children and resides in Glastonbury. Her recreational time is spent reading, kayaking and hiking.

**Phyllis Palmer, Receptionist**, began working as the receptionist for the Arts Academy and the Greater Hartford Academy of Mathematics and Science in 2007.

**Carol Jacques, Office Assistant Attendance/Grades & Newsletter Editor**, came to the Academy as a temp in October 2004 and became an official staff member in March 2005. She has worked for many years in the administrative field in public and private businesses.

**Julio Birbrau, Maintenance Technician**, has 18 years maintenance experience with the Middletown Public Schools and has been with the Academy since 1996.

### **THE THEATER STAFF**

**James Keller, Managing Director - Theater of the Performing Arts** - Mr. Keller began working with the Greater Hartford Academy of the Arts in 1998 as a consultant. He joined the school full time in 2000, when the Academy moved to the Learning Corridor campus. He was Technical Director at the Hartford Stage 1986-2000 and has held teaching positions in the Department of Theatre and Dance at both Trinity College and at the State University of New York at Buffalo. As technical director with the Nikolais Dance Company he participated in tours of the Far East, Europe and the United States. Mr. Keller has acted as Technical Director for several Off-Broadway productions at St. Clements Theatre in New York City and was the Assistant Technical Director at the Berkshire Theater Festival in Massachusetts for two seasons. He has a B.A. in Theatre from the State University of New York at Buffalo and a M.F. A. in Technical Production from the University of Wisconsin/Madison.

**Isabel Mendes, Audience Services Coordinator**, recently joined the Theater for Performing Art's team. Since graduating in Media Studies – Journalism, in Portugal, she has worked for various media and governmental organizations in Portugal and Cape Verde, West Coast of Africa, developing work in the fields of Communication, Youth and Arts Education. She first started collaborating with CREC in 2004, through the Center for Creative Youth (CCY) Summer Arts Program.

**Mark Villani, Technical Director**, is a graduate of the SUNY Purchase Conservatory of Theater Arts and Film. Since graduating with a B.F.A. in Theater Design ten years ago, Mark has worked in many professional and educational institutions throughout Connecticut and New York. Companies that Mark has worked for include the Yale Repertory Theater, Long Wharf Theater, Westport Country Playhouse, Southern CT State University, the International Festival of Arts and Ideas, and many others.

**Robyn Joyce, Operations Manager and Lighting Supervisor**, served as the Resident Lighting Designer for Town Hall Theater for their 2008-2009 season. She worked for Walt Disney World as a lighting technician for 3 years: two years were spent in the night clubs of Pleasure Island, and the last year was spent with Magic Kingdom, working on Pirate & Princess Party, Mickey's Not-so-Scary Halloween Party, Dream Along with Mickey, and Wishes!, where she worked with pyrotechnics. Robyn designed for Interlochen Arts Academy's Summer Camp in 2005, and freelanced as an electrician for Roundhouse Theater, Woolly Mammoth Theater, and National Shakespeare Theater while attending college. She was also a sound designer in 2003 for The Red Barn Playhouse in Saugatuck, MI, and for Hangar Theater's Lab Company in Ithaca, NY, during its 2004 season.

**Greg Boucher, Audio/Visual Technician**, has production experience at Veritech Media in East Longmeadow, Massachusetts. Greg spent 2 years in television production at WWLP in Springfield, where he worked on the morning news program as well as kept the website up to date.

## THE ARTS FACULTY

**Kristopher Allen (alto saxophone)**, was recognized early on as a gifted young protégé of the great Jackie McLean, while growing up in the Hartford, CT area. Kris went on to earn music degrees from the Hartt School of Music and Purchase Conservatory (SUNY). He has since had valuable "on-the-job-training", performing in groups led by jazz greats such as Illinois Jacquet, Gerald Wilson, Winard Harper, Andy Laverne and Mario Pavone and the Mingus Dynasty. Kris appears regularly with some of the most exciting groups in jazz today. Kris is also very involved with education, as a part time faculty member of Trinity College and the Greater Hartford Academy of the Performing Arts, and as a teaching artist with the many educational offerings of Litchfield Performing Arts.

**Kevin Andersen** studied voice, music history, and performance at the University of Hartford's HARTT School. He teaches vocal preparation, music history, and voice in HARTT's Community Division. He has performed with the Connecticut Opera, Concora, the Manchester Symphony, and the Underground Opera. His most recent work was performing in *La Padrone* at the Ives Festival in New York.

**E. Ann Baldwin** earned her B.F.A. at Antioch College, Yellow Springs, Ohio and a M.A.L.S. from Wesleyan University. She is a printmaker who exhibits nationally and her artwork is included in numerous private and corporate collections. She is also a juror, lecturer, workshop facilitator, and presenter on a statewide level. In addition to printmaking, ceramics, mixed media, and drawing are inclusive in her areas of expertise. Ms. Baldwin was appointed to serve on the Board of Directors for Antioch College in 2003.

**Anita Balkun** earned an M.F.A. in painting from the Hartford Art School, University of Hartford in 2009. She also previously received a B.A. in Economics from Fairfield University and a B.A. in Painting/Studio Art from CCSU, where she was awarded the Departmental Honors Award for Excellence, and the Anna Bubser Judd and Sicily Overseas Exchange Scholarships. Anita has been teaching visual arts in the Hartford area including both the Arts Academy and the Math and Science Academy, and in local summer programs. Her work is currently exhibited in several Conn. galleries. She resides in West Hartford, Conn. with her family.

**Christine Breslin** is a documentary, fine art, and commercial photographer. She received her BFA in Photography from the University of Connecticut, School of Fine Arts and an MFA in Photography from the Hartford Art School at the University of Hartford. The recipient of numerous grants and awards, Ms. Breslin has exhibited internationally and nationally, is in the Polaroid Collection and the New Britain Museum of American Art's Collection. She is a member of the National Press Photographers Association (NPPA) as well as the Society for Photographic Education (SPE). She is a teaching artist at The Greater Hartford Academy of the Arts, The Center for Creative Youth at Wesleyan University, and the Bushnell Partners' program and is an adjunct professor at Capital Community College, and has taught as an adjunct professor at Manchester Community College, The Hartford Art School at the University of Hartford and the University of Connecticut School of Fine Arts.

**Paul Brown** is a known jazz bassist. He began studying trumpet at age nine, and at age fifteen was performing professionally with Fats Domino, Lloyd Price, and other Rhythm and Blues groups. In his late twenties, Mr. Brown began playing the bass. He has traveled throughout the world performing and recording with such major jazz artists as Sonny Stitt, Lee Konitz, Billy Eckstein, Philly Joe Jones, Clark Terry, Betty Carter, Dakota Staton, and Sarah Vaughn. Mr. Brown has played all the major jazz festivals, from Newport to New Orleans and Monterey to Montreaux. Throughout the year, Mr. Brown performs in many New York City jazz clubs such as the Village Vanguard and Sweet Basil's. Mr. Brown is founder and director of Hartford's Monday Night Jazz Summer Concert Series, the longest running free jazz series in the United States. He is also founder and artistic director of the Greater Hartford Festival of Jazz.

**David Chandler** is the director and owner of the Eagle's Quest Tai Chi Center. He is also the Stage Combat and Tai Chi instructor for the National Theater Institute at the Eugene O'Neill Memorial Theater Center since 1986 and for Gregory Abels Training Ensemble in N.Y.C. since 1997. David is also a frequent guest professor at the Connecticut College Drama Department. He teaches Tai Chi to the faculty and staff of Yale University, and Wesleyan University. David has been director for the Papermoon Productions Summer Workshops, the Performing Arts Program at Quinnebuag Valley Community College, The Birds Mime Troupe and The Ya-Ta-Hey Native American Arts Festival. David has also been the summer staff coordinator and Tai Chi instructor for the Omega Institute, a teacher at the Ensemble Studio Theater in N.Y.C., creative consultant for The Adventure Game and the Women in Prison Program, Connecticut Correctional facility for Women. As a member of The Studio Company at Cooper Union in N.Y.C., David critiqued the work in development by professional actors, directors, critics and teachers. David has numerous movie credits, stage credits and is the author of "Overcoming Clumsiness" and "Wings".

**Jonathan Chatfield** attended Oberlin College Conservatory, where he received his Bachelor of Music in Jazz Studies (Piano) in 1994. After his return to Hartford, he began a freelancing career that carried him into a wide variety of musical endeavors. He has played with such Hartford-based jazz talents as Steve Davis, Nat Reeves, Daniel Salazar and Paul Brown, as well as trumpeter Claudio Roditto. He has recorded with Texas Flood, and such jazz talents as guitarist Larry Coryell, Joel Rosenblatt and drummer Lenny White. Jonathan has just completed the second CD with the jazz-fusion group, Mystery Feet. He has performed and recorded with Latin jazz group, the Charles Flores Quartet, as well as leading his own original jazz trio.

**Catherine Conant** has been teaching, coaching and performing the art of oral stories for more than 15 years. She holds a national reputation for promoting stories as an effective and adaptable tool to support family and community life as well as serve nonprofit and corporate development. She is the president of LANES (the League for the Advancement of New England Storytelling) and a member of the Connecticut Storytelling Center and the National Storytelling Network. She has performed at colleges, museums, corporate and nonprofit settings as well as The Moth, an exciting Manhattan venue known for its 'urban storytelling'. Her clients include the William Caspar Graustein Memorial Fund, The Community Foundation of Greater New Haven, The International Festival of Arts and Ideas, the Spa at the Norwich Inn, Community Mediation and Peace Jam. She guests lectures at Southern Connecticut State University and conducts weekend retreats in story development for women. Both of her CD recordings of original stories, 'Far from Perfect' and 'Exit 11 and Other Stories; Living in the Shadow of the New Jersey Turnpike' have received awards from Storytelling World. Her essays and articles appear in 'My Little Red Book', 'I Killed June Cleever', 'At Your Fingertips' and 'Forty Fathers; The Search of Oneself in the Father'.

**Robert DePalma** studied saxophone, clarinet, flute & arranging at Hart College & the Hartford Conservatory of Music and studied jazz saxophone with Dave Liebman and Pepper Adams. He is currently on the faculty of the Hartford Conservatory and performs with numerous jazz groups including The New England Jazz Ensemble & The Hartford Jazz Orchestra. Robert also performs with The Hartford Symphony, New Haven Symphony and Orchestra New England for various concerts when saxophone is needed. He has toured with the Tommy Dorsey Orchestra, and has played with Ray Charles, Frank Sinatra, The Temptations and many other name acts as they have appeared in the area. Most recently, Robert has played with Johnny Mathis.

**Eileen Dulen-Jennings** is a graduate of The Goodman School of Drama in Chicago and has performed in numerous venues throughout the country. She has toured nationally and internationally with The National Theatre of the Deaf and with Child's Play, a theatre dedicated to the performance of works written by children. Eileen has lead workshops in theatre and non-verbal communication throughout the country and abroad for the past 10 years and was named a Master Teaching Artist by the Connecticut Commission on the Arts in 1997.

**David Eberly** received a BMus, Magna Cum Laude and an Artist's Diploma from the Hartt School of Music at the University of Hartford. He is a member of Alpha Chi, and Pi Kappa Lambda Honor Societies. David taught piano at the community division of the Hartt School from 1982 to 1989. He has accompanied ballet classes at Dance Connecticut and the Hartford Conservatory. David has appeared as soloist at the Hartford Jazz Society and at several Sarasota Jazz Society Jam Sessions. He played keyboards for Pulse for 13 years and currently plays with the Gerry Carillo and Sam Pasco orchestras. He has been singing with the Hartford Insurance City Barbershop Chorus since 1985.

**Kenneth Fischer** received his Bachelors and his Masters degrees in music education from the University of Hartford's Hartt School of Music. He currently teaches at the Loomis Chaffee School in Windsor. In his professional career, he has played a variety of styles for jazz groups, popular groups, and vocal coaching, as well as productions at the Coach Light Theater and the Hartford Stage Company.

**Gail Fresia** has been a costume designer and technician with a variety of companies. Her experiences range from theater, dance, opera, musical theater, and contemporary fashion. In New England, Gail has been the costume shop manger of the University of Massachusetts Department of Theater, Hartford Ballet Company, Dance CT, and Goodspeed musicals. At the Wadsworth Athenaeum, Gail works as a technician in the Costume and Textiles Department. She has also worked with Amherst College, Shakespeare and Company, Middlebury College, Opera North, Eastern Connecticut Ballet, National Theater of the Deaf, Pilobolus Dance Theater, Pennsylvania Ballet, Zaccho Dance Theater in San Francisco, and Performance Workshop in Taiwan, ROC. In 1999 Gail was nominated for an IZZY award for her designs for Zaccho Dance Theater's production of INVISIBLE WINGS. This production was co-designed with Sandra Woodall, a prominent textile artist and designer in the San Francisco area. She also had the pleasure of working directly with Maurice Sendak while executing his designs for THE SELECTION, a dance piece for Pilobolus Dance Theater. Catalyst Design is her freelance based business that caters to contemporary fashion, bridal wear and dance wear.

**Francine Gintoff** received her B.F.A. from the Tyler School of Art, Elkins Park, Pennsylvania (Temple University's Art School) and in 1983 earned her M.F.A. from the University of Massachusetts at Amherst in painting. She is a past recipient of a Connecticut Commission on the Arts Individual Grant. Ms. Gintoff has been in group and one-man shows in Pennsylvania, New York, Connecticut, and Massachusetts. Selected exhibitions include the Paul Mellon Arts Center; Choate Rosemary Hall, Wallingford, CT; the New Britain Museum of American Arts, New Britain, CT; the Wadsworth Athenaeum, Hartford, CT; and Real Art Ways, Hartford, CT. She taught at the University of Massachusetts and presently is a core instructor in the Visual Arts Department.

**John Gintoff** received a B.A. from French Franklin and Marshall College, M.F.A. Photography, Tyler School of Art. Awards: Connecticut Commission on the Arts Grant (2 years); Polaroid Corporation 20"x24" Camera Grant (3 years); Polaroid Corporation Grant. Collections: Private Collections; Yale University; Wesleyan University; Tyler School of Art; Polaroid Corp.; Collection; Museum of Fine Arts, Houston, TX.

**Jeanne Giroir**, originally from Texas, studied at School of American Ballet in NY on a Ford Foundation scholarship. She danced with the Harkness Ballet, also in NYC for two years before landing in Hartford. A principal dancer for the Hartford Ballet for 15 years, she danced such roles as the Sugar Plum Fairy/Clara in the "Nutcracker," Juliet in "Romeo and Juliet," and the Maiden in "Carmina Burana," along with works by George Balanchine, Anthony Tudor, Michael Uthoff, Peter Martins, and Doris Humphrey. After retiring from the stage, she was ballet mistress for the Hartford Ballet. During her years there, she taught company class, rehearsed the company, and taught master classes in colleges and universities across the country. She presently teaches in the Diploma program at the Hartford Conservatory and at The Greater Hartford Academy of the Arts. She is married to photographer Thomas Giroir, and has two terrific teenagers, Christopher and Megan!

**Deborah Goffe** is a performer, choreographer, dance educator and video artist. She is Founder and Artistic Director of Scapegoat Garden, a collaborative dance theater based in Hartford, which is driven to create daring interdisciplinary dance performance that goes in through the nose, eyes skin, ears and mouth to stir those who witness and participate. Since earning her BFA in modern dance from the University of the Arts and an MFA in dance performance and choreography from California Institute of the Arts, Scapegoat Garden has served as the vehicle and creative community through which she cultivates artistic innovation, exploring dance and its intersection with other media. She has created video works and sound designs for Scapegoat Garden, the Judy Dworin Performance Ensemble (with whom she performed for many years), the Greater Hartford Arts Council, and others. She has received Artist's Fellowship Grants from the Connecticut Commission on Culture and Tourism and the Greater Hartford Arts Council for her choreographic work. She was a 2008 recipient of a Surdna Artist Teachers Fellowship which she used to engage in creative collaboration with Mano Preto, Artistic Director of Cape Verde's acclaimed Raiz di Polon. Deborah has taught dance and related courses in a number of institutions, including Belmont High School in Los Angeles, CalArts, CREC's Center for Creative Youth, Hartford Conservatory, University of Hartford/Hartt School/Community Division, Trinity College, and CulturArte (a youth arts summer residency program in Cape Verde, Africa). She has served on the faculty of CREC's Greater Hartford Academy of the Arts since 2003.

**Melanie Guerin**, holds a bachelor's degree from The Hartt School in clarinet performance and music education. She taught band, orchestra, and general music for four years at Two Rivers Magnet Middle School in East Hartford before leaving to pursue a master's degree in music education, with an emphasis in wind conducting. Melanie has been a member of the Academy family since 2004, working as accompanist and pit musician for the Academy's spring musical for four years, then as music director for the 2008 production of "Dessa Rose". In the fall of 2008, she joined the music faculty to teach woodwind ensemble and theory courses. She has composed and arranged several works for chamber music and children's theatre, including an original musical for middle-school performers. She directs the children's choir at the Cathedral of St. Joseph in Hartford and has served as guest conductor of the Greater Hartford Youth Wind Ensemble and Hartt Symphony Band.

**Sarah K. Hersh**, hailing from Springfield, Massachusetts, has been singing opera professionally since 1992, with companies all over the country including the Lyric Opera of Chicago, Sarasota Opera Association, Connecticut Opera, Connecticut Concert Opera, The Metropolitan Opera Guild, The Aldeburgh Festival in England, and the Gregynog Festival in Wales. In addition to her performing, Sarah is the Principal Cantor for the Roman Catholic Archdiocese of Hartford, and the Assistant Director of Music at the Cathedral of Saint Joseph. Here at the Academy, Sarah teaches Classical Voice, Diction, and Vocal Survey for the Music Department, coaches for the Theater Department, and has a full complement of private students.

**Joseph Hertz** has returned to his roots as a graphic artist, after a thirteen-year detour to study and practice medicine. He was a principle designer for The Ride, a transit bus map for the city of Anne-Arbor, Michigan, in 2002 and for Long Island Bus, a transit bus map of Nassau County, in 2001. He is planning to begin work updating the Neighborhood Maps of New York City located in every subway station, for the Metropolitan Transit Authority, fall 2003.

**Brian Jennings** is a Core Faculty member in the Theater Department. He also teaches acting at the University of Hartford and for the CCY/CulturArte program in Cape Verde. He has directed numerous productions for the Academy, including the 2007 production of Les Miserables and most recently, The Doll's House Project. His adaptation, RAVE: The Bacchae of Euripides-Remixed was performed by Academy students at the 2005 Edinburgh Fringe Festival in Scotland. Brian's acting credits include productions for major regional theaters, Off Broadway, television, and radio. He was formerly a voicing actor for the National Theater of the Deaf. His acting credits include productions for major regional theaters, Off Broadway, television, and radio. His plays for young audiences have been performed throughout the United States. He holds degrees from the National Theater Conservatory and Princeton University. Brian was named 2004 Teacher of the Year by International Network of Performing and Visual Arts Schools, and was the recipient of a 2005 Surdna Arts Teachers Fellowship. In 2009, he was selected to travel to Cape Town, South Africa as part of a performing artists' exchange.

**Norman Johnson** attended the Hartford Conservatory and the Hartt School of Music. He was the associate conductor for the Hartford Stage Company's summer youth theater from 1983 to 1986. Mr. Johnson has been on the faculty at the Hartford Camerata Conservatory since 1986 and was Dean of the Diploma Program from 1990 to 1996. He is presently Dean of the Record Production Program at the Conservatory.

**Laura Kane** is a member of the Hartford Symphony Orchestra and the former principal cellist of Hartford Symphony Core Orchestra. An active chamber musician, she has performed at the Taos, New Mexico Festival, the Newport, and Yellow Barn Festivals and is a founding member of The Camerata Ensemble. Her musical training includes private studies with David Wells, Raya Garbousova and Aldo Parisot. She has taught at the Hartford Camerata Conservatory where she has been chairman of the string department and is currently on the faculty of the Hartt School of Music, Community Division. Laura also teaches at the Center for Creative Youth at Wesleyan University.

**Mara Lieberman** holds a BA in theater from Sarah Lawrence College and a MA in Performance Studies from Northwestern University where she was nominated for the William Morris Agency award for her one woman show, *Feeling Science: The Life of Barbara McClintock*. Mara has performed extensively in both New York and Chicago. She served as Lloyd Richards' assistant at the National Playwrights Conference and later joined the summer acting company at the Conference based at the Eugene O'Neill Theater Center. Mara has performed original works as part of the New York International Fringe Festival and the American Living Room festival co-sponsored by Lincoln Center and HERE. In addition, she directed an adaptation of Virginia Woolf's, *To the Lighthouse* at New Georges and the 78th Street Theater Lab in NYC. Also in New York, Mara co-founded a theater company called The Director's Collective which focuses on making original work through the techniques of Viewpoints and Composition. In Chicago, Mara performed in *Eleven Rooms of Proust* directed by Mary Zimmerman. As an educator, Mara served as a full time faculty member in the Theater department at Trinity College for three years where she co-directed/adapted Aldous Huxley's *Brave New World*. In addition, she has taught acting at Eastern Connecticut State University. Mara teaches acting at Manchester Community College as well as at the Academy. Additionally, Mara is a licensed psychotherapist.

**Douglas Maher** is an instructor of jazz guitar, jazz theory, co-director of Jazz Combo 2 and The Academy Big Band. He received his B. M. (Jazz Guitar Performance) from Berklee College of Music, M. M. (Jazz Pedagogy) from the University of Miami, and Music Education Certification from Central Connecticut State University. He is also currently the instructor of class guitar and jazz combo at Manchester High School. Doug is a former adjunct instructor of jazz guitar and jazz combo at CCSU, Berklee College of Music and the University of Connecticut. He was formerly Director of Bands at Windsor High School, where the Jazz Ensemble received several awards, including 1st place in their class at the 2004 Berklee College Jazz Festival. Doug is an experienced jazz performer and clinician, with 30 years of experience in all styles of guitar performance. His career began as guitarist with "The Army Blues," the Jazz Ensemble of the U.S. Army Band, Washington, D.C. His performing experiences include clinics with Dick Oatts, Jeff Hamilton, Ernie Watts, Scott Wendholt, Mark Turner, Denis DiBlassio, and John Mosca, and performance with Dave Santoro, Earl MacDonald, Jimmy Greene, Chris Brubeck, Paul Brown, Diane Mower, Norman Johnson, Kris Allen and Noah Bierman.

**Donna Martin** has been working as a performing songwriter throughout the northeast since the early 90's. In that time, she has released four CDs of original music and has won numerous awards for her work. *Performing Songwriter Magazine* gave her national recognition for her latest release; *Ghost* and a previous CD earned her a spot in the Liliith Fair where Donna performed along with Sarah McLachlan and Bonnie Raitt.

**Patrick McCullough** – An award-winning filmmaker, Patrick McCullough produced and acted in the independent film, *Beautiful Kid*, with Frank McCourt, the Pulitzer Prize-Winning author of *Angela's Ashes*. *Variety* cited *Beautiful Kid* for its, "Astonishing integrity and total lack of artifice." The film has won multiple awards. Patrick began his filmmaking career producing and directing several educational films including the Cine Golden Eagle Award-Winning, *Sara's Diary*. His screenplay, *Broham* was a finalist in the Sundance Film Festival Screenwriting Program. He has served as a Blue Ribbon Panel Judge for the Daytime Emmy Awards (Judging Writing and Directing in Children's Movies) and has recently been appointed to judge this year's Emmys. He has just delivered 2 Bi-Lingual Documentary films on Domestic Violence, funded by the Department of Justice. During the summer, Patrick runs Filmmaking camps throughout CT, NYC and MA with his company, Filmmakers Ink.

**Karen Sparks Mellon** has been a set designer and scenic artist in the Hartford/New Haven area since 1979. Sparks has designed scenery for, among others, Amherst College, The Connecticut Commission on the Arts, CPTV, ECA in New Haven, The Lincoln Theater, Loomis-Chaffee, The New England Actors Theater, The Portland Stage Company, Trinity College and The University of Hartford. She is the resident set designer at Choate Rosemary Hall in Wallingford, CT., where she lives on campus with her husband and two daughters. As a scenic artist, Sparks worked for the Hartford Stage Company for eight years, as well as being a freelance painter for the Long Wharf Theater and the Goodspeed Opera House. Other projects include backdrop design for the last G Fox Christmas windows in downtown Hartford, interior painting for the first Banana Republic store in NYC, and whitewashing the inside of a barn for the movie "Funny Farm."

**Natasha D. Miles** studied Technical Print Methods and the history of painting at the University of Hartford's Art School. For the past six years, she has been a Visual Aesthetics instructor of art at the Armory Art Center of the Palm Beaches. When she is not in Florida, she is educating young adults through the creative exploration of painting, drawing, and personal journal brainstorming. She focuses her energy towards redefining Visual Arts as a way of life, but also through collaborative visual aide projects within the greater Hartford community.

**Dianne Mower** is an international recording artist and records on the Jazzcity Label. Although her emphasis is jazz, Ms. Mower also sings country, folk, pop and Broadway music. Currently she is working on her fourth CD, recording the music of Dave Brubeck with Norman Johnson and Dan and Chris Brubeck. She also sings with an eleven-piece swing band, The New Millennium Jazz Ensemble. She was the lead singer with the popular jazz vocal group, Jasmine. Ms. Mower has performed at the top clubs in New York City including the Blue Note. She has studied with Jackie Jarrett for many years and has performed with Dave Brubeck, Bill Mays, Dick Oatts, Don Elliot, George Coleman, Nat Adderley, and Harvie Swartz. Ms. Mower continues to perform in New York.

**Betty Beekman Munsell** – Through the years in working with the National Theatre of the Deaf, Betty has been a played a part in many different areas in NTD's creative as well as management teams. She has taught Sign Language techniques at NTD's Professional Theatre School and directed the company's Storytelling Hours on the Green, directed freelance work, and worked as Education and Outreach Coordinator as well as Tour Director. When NTD was home based in Chester, CT, Betty was in charge and taught the community sign language program. Betty has directed Little Theatre of the Deaf performances off and on since 1983, including the current "Un-Brella" Sign Language Introduction piece which she also wrote. She has written the Learn and Study Together Guide used to work hand in hand with school curriculum for the Little Theatre of the Deaf performances for the past eight seasons as well as adapted and written pieces for performance. She has designed lighting for NTD's national tours of *All the Way Home* and *A Christmas Carol*. Betty has staged managed 18 of NTD's national tours, 12 foreign tours and three television programs for WGBH's Festival of Hands series: *The Silken Tent*, *The Road to Cordoba* and *Issa's Treasure*, for which she also did voice over work.

**Michelle Murray-Fiertek** (soprano), in her early years, appeared in numerous musicals and opened “The Voyage of the Little Mermaid” for Disney MGM studios in Orlando, FL, as one of the original Ariels. She went on to work as the lead singer aboard the S. S. Discovery I and, in 1995, became the first American singer to be invited to perform both Japanese and American music in Minakami, Japan. Michelle later attended Arizona State University, graduating summa cum laude in 2001 with a double Bachelor’s Degree in choral education and vocal performance. In 2003, Michelle and pianist David Murray released their first album, *Blue: The Complete Cabaret Songs of William Bolcom and Arnold Weinstein* (Summit Records), described as “exemplary” by BBC Music Magazine. Michelle completed a Masters of Music in Vocal Performance at California State University Long Beach in 2007, where she also served as a member of the voice faculty... Michelle made her Carnegie Hall debut in December 2005, performing selections from her first album in Weill Recital Hall. Her performance was described as “First rate – engaging and authentic” in New York Concert Review. In September 2006 she released her second album for Summit Records, *The Juliet Letters*. Michelle has been a faculty and guest recital artist at venues including California State University, San Bernardino, Arizona State University, California State University, Long Beach, California Baptist University, and Georgia Southern University. In 2007 she was invited to study and perform Spanish Art Song in Granada, Spain under the direction of such famed musicians as pianist Miguel Zanetti and mezzo-soprano Teresa Berganza. She will return to Granada this summer as a guest recital artist. Currently Ms. Fiertek resides in Connecticut where she performs, teaches, and is completing her D.M.A degree in Vocal Performance at The Hartt School, University of Hartford.

**Alex Nakhimovsky** was born in the former USSR. After immigrating to the U.S.A. in 1978 he continued his studies at Hartt School of Music earning a M.M. in Piano Accompanying. As a freelance musician in different styles of music, he performed in various cities throughout the United States, including New York's Village Gate and Town Hall. He was a pianist and assistant conductor at Coach Light Dinner Theater and has been performing regularly with the Broadway Series at the Bushnell. Alex has worked with Valery Ponomarev, Benny Golson, Jimmy Cobb and recently performed as a member of Tim Armacost Quartet at the International Jazz Festival in Novokuznetsk, Russia. As a bandleader and pianist, he has traveled throughout the world aboard cruise ships, often performing classical programs. He has taught at Trinity College, Connecticut College, and Hartt School of Music.

**Amy Nesbitt** is a graduate of Saint Joseph College with a B.A. in Psychology. Amy has been teaching within the Hartford school systems for twelve years, and has taught for many private schools and organizations. A graduate of the Academy’s Dance Department, she has been working for CREC since 1998 as a Teaching Artist. Amy is currently employed as the Lunch Program Coordinator, Contemporary Dance Teacher, and Yearbook Advisor for GHAA.

**Michael Nowicki** holds a BFA in Acting from the Experimental Theater Wing at the TISCH School of the Arts at New York University. In addition, he has studied Commedia dell’Arte and improvisation at the Dell’Arte International School of Physical Theatre in California. He has workshopped with a variety of groups ranging from Chicago's Second City Theatre to Anne Bogart's Saratoga International Theatre Institute. Michael's performing experience is seasoned with numerous professional acting credits, including 5 mainstage productions and over 15 staged readings with Hartford Stage, where he worked directly with two Pulitzer Prize winners in drama. As an instructor, he has served on many local faculties including the University of Hartford, the School of the Hartford Ballet, Hartford Stage Company and the Hartford Conservatory, where he served as Dean of Musical Theater during his 8 year affiliation with the college. Michael has also taught abroad, with stops including Iceland, Africa and Russia, where he spent 3 weeks as an invited guest artist. He has been the Artistic Director of the Theater Program at Simsbury High School for the last 9 years. Michael was the proud recipient of the 2003 Artist/Instructor of the Year Award from the Greater Hartford Academy of the Arts, where he has been a faculty member since 1995. Michael frequently directs productions and leads technique workshops for high schools, colleges and professional theater companies.

**Martin Obeng** is a composer, educator, dancer and master drummer who has worked internationally for the last 25 years. A native of Ghana, West Africa, Mr. Obeng began drumming at age five and by seventeen, had been appointed Royal Court Drummer to the chief of the Aburi-Akuapim region of Eastern Ghana. He toured West Africa as a drummer and dancer with Ghana's National Arts Council Folkloric Company and later moved to the U.S. where he worked with the New England based Talking Drum Ensemble. He has taught drumming and dance at Brown University since 1988. He uses the drum to create surprising melodies and counterpoints in addition to complex rhythms, and this unique style is captured on his distinctive recordings, *Awakening* and *Sunsum (Spirit)* and on the compilation *Africa: Never Stand Still*. Marrying traditional instruments and rhythm patterns with original compositions, he creates a fresh new sound. He has performed in festivals, music venues and schools in the U.S., Mexico, South America, Africa, and New Zealand playing and recording with such luminaries as Max Roach, Ed Blackwell, Roy Hargrove, Jay Hoggard, and Anthony Braxton. KKO's new CD available at [www.obeng.org](http://www.obeng.org)

**Jim Oblon** received his B.A. in Jazz Studies from William Paterson University. He has made seven recordings with Dick Oatts, worked with Jazz musicians such as David Liebman, Clark Terry, Jerry Bergonzi and is currently teaching lessons to Paul Simon's son, Quinn. He has toured Sweden with Dick Oatts, and has studied South Indian drumming.

**Maureen O'Brien** received a grant from Barbara Deming Memorial Fund/Money for Women to complete *b-mother*. *b-mother*, her first novel, published by Harcourt Trade in Feb. 2007, has also been translated into German and Italian. It was recently selected by the New York Public Library as a Best Teen Read for 2007, and the movie rights sold to Lifetime Original Movies. In May 2007 she received the Patricia Dobler Poetry Award from Carlow University for her poem "Incoming Wounded". The prize was a trip to Ireland to study with Irish writers. She has been the recipient of a fiction grant from the Connecticut Commission on the Arts. Her poems and stories have appeared in various magazines and anthologies, including *Hurricane Alice*, *Kalliope*, *How(ever)*, *Earth's Daughters*, and *The Louisville Review*, *The Lilliput Review*; *Hard Ground III: Writing the Rockies*; *Through a Child's Eyes*; *Mother's Nature*; *I Am Becoming the Woman I've Wanted* (which received an American Book Award). She received an Honorable Mention in the Robert Penn Warren Award, judged by Yusef Komunyakaa and second place in "Many Mountains Moving" 2008 Flash Fiction Contest.

**Clare O'Donnell** holds a Master's Degree in Dance from Wesleyan University and a B.A. in Theatre and Dance and Economics from Trinity College. Ms. O'Donnell has been on faculty at University of Hartford, Hartford Conservatory, Dance Connecticut, and was a visiting lecturer at Trinity College. Additionally, she has taught and performed throughout the United States and Europe and she is currently the Artistic Director of her own tap dance company called O'D n' Tap. Recently, she was chosen to perform at Oklahoma City University Doctorial Awards program to honor tap legends and masters who were awarded honorary doctorate degrees. The inductees included Geni Legon, Fayard Nicholas, Jimmy Slyde, Leonard Reed, Prince Spencer, Bunny Briggs, Buster Brown, Cholly Atkins and Henry LeTang. Ms. O'Donnell and her company have performed at Lincoln Center, Jacob's Pillow International Dance Festival and at the New York City Tap Festival. Ms. O'Donnell has performed with tap legends Gregory Hines, Savion Glover, Jimmy Slyde, Dianne Walker and with her teacher and mentor Brenda Bufalino. She has also shared the stage with several of the late great master's including Buster Brown, Chuck Green and Lon Chaney. Clare O'Donnell is a choreographer, dancer and educator who honors and dedicates herself to the American tap dance tradition. She takes great pride in studying, teaching and preserving the history of tap dance as an indigenous, vital art form.

**Rafael Oses** holds degrees from Hartford Art School and Columbia University. His work appeared in *Black Warrior Review* in 1998, won its 1998-99 Literary Award for poetry, and was nominated for a Pushcart Prize. He received an artist grant from the Connecticut Commission on the Arts in 1999, was a MacDowell Colony fellow in 2002, a finalist for the Philbrick Award in 2004, the inaugural recipient of the Alonzo Davis Fellowship from the Virginia Center for the Creative Arts in 2007, and received an Amy Rao Honorary Fellowship from the Djerassi Resident Artist Program in 2008. His poems have also been published in *Fugue*, *The Cincinnati Review*, *Endicott Review* and *The Portland Review*. His radio play “Violet Enlightens” has been broadcast across the country and around the world, and is archived in the Electronic Poetry Center at SUNY-Buffalo. “Necessary Monsters”, a staged song cycle written with composer Carla Kihlstedt, was performed at Alverno College in 2007 and the Museum of Contemporary Art in Chicago in 2008. “Tres Canciones Españolas”, written for soprano and guitar with composer Thomas Schuttenhelm, premiered at Central Connecticut State University in 2009. He has been a core faculty member in Creative Writing at the Greater Hartford Academy of the Arts since 1997, received a Surdna Arts Teacher Fellowship in 2007, and has also taught courses at the University of Hartford and Saint Joseph College.

**Christine Palm** is a writer of feature articles, essays, poetry and op-ed pieces. She serves as Communications Director for the Connecticut General Assembly’s Permanent Commission on the Status of Women, the state’s leading force for women’s equality. She has been a reporter for several newspapers, including *The Hartford Times* and *the Advocate*, as well as a columnist for *The Hartford Courant*. Palm worked with the Arthur Miller Literary and Dramatic Trust, helping to prepare the playwright’s journals for editing. In her spare time, she coaches Hartford Little League teams and serves on the board of the Friends and Enemies of Wallace Stevens, of which she is immediate past president. She was nominated for a Pulitzer Prize for feature writing.

**Maryjane Peluso** received her B.S. in music education from the Crane School of Music, State University College at Potsdam, New York and a M.M. in piano performance from the University of Hartford’s Hartt School of Music. She is the founding member of the Kelley-Peluso Piano Duo, which has released a new CD entitled, *Pianodance*, and performs in chamber and solo recitals as well. She is the assistant music director for the Plainville Choral Society, and has maintained a private piano studio since 1976. Maryjane has studied with Sandra Shapiro at The Cleveland Institute of Music, and was recently invited to perform at the Van Cliburn Piano Institute at Texas Christian University.

**Peter Peluso** received his B.S. in music education from the Crane School of Music, State University College at Potsdam, N.Y. He is currently the Choral Director of the Plainville Choral Society, and the Central Region Youth Theater. He has studied choral conducting with Bert Konowitz and Peter Bagley. Mr. Peluso has been guest choral conductor for the Association of Connecticut Choruses, The Connecticut Music Education’s Regional Festival and The Charter Oak Music Festival. He has also been musical theater director for Myth Farmington, Rocky Hill Theater Guild, Bristol Civic Theater and the Berlin Youth Theater. He has been a guest clinician/speaker at Central Connecticut State University and for the Association of Connecticut Choruses. Mr. Peluso has taught private voice lessons since 1987 and has had a flourishing piano tuning business since 1973. Peter served as the Academy Music Chairperson from 1989 through 1991.

**Pit Menpusek Pinegar** is a poet, fiction writer, playwright and essayist. She is a teaching artist with the Bushnell Performing Arts Center, Litchfield Performing Arts, Inc., and The Center for Creative Youth. For eight years she directed the Sunken Garden Poetry Festival’s urban outreach program. Ms. Pinegar has three volumes of poetry, *Nine Years Between Two Poems*, *The Possibilities of Empty Space*, and *the Physics of Transmigration*. Her *Broadside Miniatures*™ (combinations of poems and photographs) have been exhibited at The Shaw Cramer Gallery, Vineyard Haven, MA, The Norfolk, Artisan’s Guild, The Hill-Stead Museum, Farmington, CT, the Buttonwood Tree Galley in Middletown, CT, The Magpie Gallery in Lewisburg, PA and the Gallery of the Performing Arts, Hartford, CT.

**Sonia Plumb** is a choreographer, dance educator, performer and STOTT certified Pilates instructor. She is former artistic director of Sonia Plumb Dance Company and two-time recipient of the Connecticut Commission on the Arts Choreographers Fellowship for Artistic Excellence. Sonia has choreographed for Nutmeg Conservatory for the Arts, Naugatuck Valley Community College, Hartford Children's Theater, and Capitol Classics amongst others. Sonia currently teaches at Greater Hartford Academy of the Arts, Hartford Conservatory, Studio of Dance, and PHIT Pilates in Hartford and is performing with DanceConnect. Sonia received her BA in Dance and Theater from Trinity College, Hartford, CT.

**Robert Resnikoff** is a professional actor and teacher who has performed in plays by Shakespeare, Stoppard, Rice, Coward, Tolstoy and others in New York and on the road. He has also done extensive narration and voice-over work, and hosted classical music programs on WQXR, New York and WSHU, Fairfield. As an arts administrator, he has worked for the New York Philharmonic, the 92nd Street Y, the Shubert Theater New Haven, and others. He studied Acting and Directing at Boston University's School of Fine and Applied Arts and apprenticed at the New Jersey Shakespeare Festival, and is a proud member of Actors Equity, the Screen Actors Guild and the American Federation of Television and Radio Artists. He serves as Teaching Artist in the Oddfellows Summer Shakespeare Academy and in 2010 will teach Acting Shakespeare in Wesleyan University's Graduate Liberal Studies Program.

**Deborah Collins Ryder** joined the Greater Hartford Academy of the Arts in 2006. She is also presently on the faculty at the University of Hartford/Hartt School Dance Division, where she is a principal ballet teacher for both the college and community divisions. Prior to her teaching at GHAA, she co-directed and helped develop the Eastern Connecticut Ballet, where she choreographed several works of critical acclaim. She was a principal dancer and soloist with the Hartford Ballet for many years, where she performed and was featured in many full length ballets such as: The Nutcracker, Romeo and Juliet, Coppelia, Alice in Wonderland, Carmina Burana, and Hansel and Gretel. A versatile dancer, she was also featured in numerous works by: Balanchine, Taylor, Limon, Uthoff, Victoria Marks, and was an original cast member in Pilobolus' Land's Edge. While in the Hartford Ballet, she also acted as ballet mistress. She graduated with honors from Virginia Intermont College with a degree in Ballet and Ballet Teaching, and was on full scholarship with the Joffrey Ballet.

**Elizabeth Saunders** Mezzo-Soprano, received a Bachelor of Music degree in Vocal Arts from the University of Southern California and an Artist Diploma in Opera Performance from the University of Cincinnati College-Conservatory of Music. She received additional training from the Britten-Pears School for Advanced Musical Studies in Aldeburgh, England and the Aspen Music Festival and School. Her performance career in opera and concert has taken her around the U.S, Eastern and Western Europe and Japan. Also on the voice faculty at Trinity College, she has taught voice privately since 1995, and has taught voice technique and master classes for the New National Theater Tokyo's Young Artist Training Program. Her awards include the Western Regional Metropolitan Opera National Council Auditions, the Regional MacAllister Awards in Chicago and the National Association of Teachers of Singing Artist Awards. An accomplished performer of Lieder and Art Song, she sings over 50 solo works of composer Charles Ives as the mezzo soloist for the "Ives Vocal Marathon", a six concert series of the complete songs of Charles Ives.  
[www.ElizabethSaundersVoice.com](http://www.ElizabethSaundersVoice.com).

**Christine Bard-Simoes** is a graduate of The Academy's Dance Department ('96) and has her degree in Dance Pedagogy from The Hartford Conservatory. She has trained to compete professionally in American Style, Latin Ballroom Dance. Christine has performed, taught and choreographed Jazz, Ballet and Ballroom Dance to children and adults for the past 13 years in schools throughout Connecticut and Massachusetts. She has also choreographed for the Academy's Musical Theater Summer Program for the past 6 years and choreographed 3 of the Academy's spring musicals.

**Judi Tolomea** has worked with and performed the choreography of Anna Sokolow, Twyla Tharp, Wendy Perron, Bill T. Jones, and Yoshiko Chuma as well as the works of Isadora Duncan, Doris Humphrey, and Jose Limon. She has performed in solo concert at RAW, Trinity College, Wesleyan University and throughout the U.S. and Mexico. Ms. Tolomea has also performed as a principal dancer with CT Dance Theater, Judy Dworin, and Martynuk/McAdams. Ms. Tolomea was former Dean of Dance at the Hartford Conservatory where she re-instated the Dance Diploma Program and began ANNEXDance, a repertory dance company of which she was Artistic Director. Ms. Tolomea conceived, produced, and performed in the concert “Save the Planet”, a benefit for the nuclear freeze campaign, in which she invited Eiko and Koma and other guest artists to perform. Ms. Tolomea has her master of arts from Wesleyan University where she was a visiting faculty member and has also taught at Trinity College, the Hartford Conservatory, and continues to teach at Westminster and Watkinson schools.

**Iris Van Rynbach** has been an arts instructor at the GHAA since 2001. She currently teaches drawing, painting, fashion rendering as well as an illustrating and writing book class in the Tech Theater and Creative Writing Departments. Iris is also an adjunct faculty member at MCC, teaching art and writing classes. Her new nonfiction book for children titled *The Taxing Case of the Cows* will be out in 2010 published by Houghton Mifflin Harcourt- her 14th published book for children. Iris is a regular contributor to *The Hartford Courant* writing travel, gardening, food, and life style articles and illustrations. Her work has graced the cover of *The New Yorker* magazine numerous times. Iris has also worked for *The New York Times*, *Gourmet*, *Yankee*, and *Seasons* magazine. Iris is a graduate of Parsons School of Design.

**Debra Walsh** was hired as an Artist /Instructor in 1988 in the Theater Department. In 2001, she was promoted to core faculty. She became a member of the Hartbeat Ensemble in 2008. She has performed and taught with the Ensemble since 2005. She created the role of Ebenezea in *Ebenezea: A Hartford Holiday Carol*, works with the Finding Words trainings, performed in the CNA project, and made her directorial debut with the *Plays In The Parks 2007*. She brings over 25 years of professional work as an actor, producer and theatre arts educator. Some of this experience includes: Core Faculty in the Theater Department at the Greater Hartford Academy of the Arts, Artist Instructor at the Hartford Conservatory, and the Center for Creative Youth. Locally she has performed with Hartford Stage, ArtFarm and Capital Classics Theater. She was a 2006 recipient of a Surdna Fellowship which allowed her to study Pupperty in France. Most recently, (2009) she was awarded Artist /Instructor of the year at the Academy.

**Christopher Weed** is a graduate of Oberlin College (1972) where he majored in music as an organist and harpsichordist. At the University of Hartford he pursued graduate studies in medieval and renaissance music. He has studied conducting with Robert Eichenberger and James Jordan at Westminster Choir College. Since his summer stock experience with the College Light Opera Company, he has coached and accompanied and music directed for local theater groups, including Simsbury Light Opera, Manchester Musical Players and Producing Guild.

**Nancy Wolfe** has been Director of the Center for Creative Youth at Wesleyan University since 1999. She is an educator in her 19th year on faculty at Greater Hartford Academy of the Arts, with 10 years as Artistic/Instructor of Theater Programs at Simsbury High School, and several seasons as Artist/Instructor at the International Film and Television workshops in Rockport, Maine. A member of Actor's Equity Association, Screen Actor's Guild, and American Federation of Television and Radio Artists, Nancy worked for 20 years as a professional actor, director and producer for theater/film. Recent performance work: actor for Eugene O'Neill Memorial Theater Center Playwright's Conference, Hartford Stage's BRAND: new series of staged readings, and Co-Star (with Richard Karn) in “Mr. Blue Sky”, a full-length independent feature film which premiered in L.A., Houston and N.Y.C. She served as Acting Coach for daughter Ashley Wolfe on an episode of the NBC-TV drama “Third Watch” and on “Jewel”, a CBS-TV movie of the week starring Farah Fawcett and Cecily Tyson. Nancy has served several years on the Theater Review Panel and on the Master Teaching Artist Review Panel for the CT Commission on the Arts, and currently serves on the Education Advisory Board for the Goodspeed Opera House. She gained 10 years experience in Arts Administration as Co-Founder, Board Member and Managing Director of COMPANY ONE, an Actors' Equity Association Theater Company. An alumni of Leadership Greater Hartford, Nancy's recent “leadership project” came to fruition when she and a delegation from CREC traveled to Cape Verde, Africa, establishing a five-year

agreement with the government for student exchange at CCY, which led to the formation of CCY Culture Arte, Cape Verde, a 2 week arts residency based on the CCY model.

**David Yih** performs regularly with Caribbean and Latin Jazz ensembles in New England. As a member of various world music ensembles, he has performed at Carnegie Hall, Lincoln Center, and Symphony Space. A pianist and percussionist, David enjoys creating music for dance and theater, most recently for Trinity College productions of *Blood Wedding* and *Turandot*. David received his Ph.D. in Ethnomusicology from Wesleyan University, Trinity and is the author of a dissertation on the music and dance of Haitian Vodou. His field recordings and liner notes appear on the Smithsonian Folkways CD *Rhythms of Rapture*, and he produced a book/DC set on Haitian music, *Angels in the Mirror*. He taught at Wesleyan University, Trinity College, Eastern Connecticut State University, the University of Bridgeport, and the University of New Haven.

**Nina Zilber** graduated Chernigov School of Music, Ukraine, in the piano class of Eugenia Borisova. Her teaching career started in 1980. She also worked as a music editor at the Lviv Philharmonic Society, Ukraine, and as a choir accompanist. She worked as a ballet accompanist at the Hartford Ballet, Nutmeg Conservatory and presently at Dance Connecticut. She continues to teach privately as well.