



# **Conservatory 2020-21**

## Student/Parent Handbook

Hello CTC Conservatory families!

Please read through this handbook entirely with your student. If you have any questions after going through the information, please do not hesitate to call or email us!

## **Class Descriptions**

Conservatory classes offer a more rigorous track of study for students looking for advanced training in our School of Theatre Training (SOTT). They are conducted by a small group of master teaching artists, which allows for an in depth, yet flexible curriculum that meets the individualized needs of each student. Placements are by audition only. Conservatory classes we currently offer:

### **1) Young Company (6<sup>th</sup> – 9<sup>th</sup> grade)**

Students train in a conservatory-style setting, rotating between acting and musical theatre focuses. This collaborative method emphasizes training of the whole actor. Topics covered during the year include Shakespeare, Michael Chekhov technique and choral vocal training. These specialized topics will also bring awareness to the student's individual areas of needed growth. There is an expectation of additional work outside of class, including script reading and extensive memorization.

### **2) Acting Company / Musical Theatre Company (7<sup>th</sup> – 12<sup>th</sup> grade)**

Offers two separate tracks: Acting Company and Musical Theatre Company. Both companies have a technique-driven curriculum integrating the skills necessary for performance (beats, objectives, tactics, etc.). Students will engage in monologue and scene work to apply their study in play and character analysis. Acting track emphasizes strengthening the mind-body connection, cultivating observable physical choices in the student's work. For this year, Musical Theatre track will emphasize dance training with a focus on dance calls for auditioning. There is an expectation of additional work outside of class, including script reading and extensive memorization. Students should arrive warmed-up and ready to begin work.

### **3) Pre-Professional Company (10<sup>th</sup> – 12<sup>th</sup> grade)**

Students work in a group format focusing on "connection with the other" (more scene work as opposed to monologue.) It is assumed that students have basic, working knowledge of their physical and vocal selves and are prepared for advanced application. This course will utilize advanced Viewpoints technique to explore movement through space and vocal production specifically as it relates to scene work. Finally, students will engage in scene work and begin connecting both play and character analysis with their advanced actor choices. This process will allow the students to begin cultivation of their individual artistic voice. This will require extensive work outside of the class setting including written play and character analysis as well as memorization and rehearsal with others.

## **Master Class Model in the Curriculum**

Some of our classes embrace the master class model to allow a deeper dive into course materials. In this setting, a highly proficient artist/teacher works with one student and/or a small group in front of an audience. The intention is to provide a learning opportunity for performers as well as observers. In this flexible model, a student may be a performer one week and then an observer the next week. To prepare for performing in a master class setting, we recommend the following:

- Rehearse the material and know it thoroughly.
- Be prepared to stop and start at the whim of the teaching artist.
- Be prepared to accept criticism in front of an audience and to respond in an open and engaging way.
- Take time outside of class to integrate what you have learned.

## **General Expectations and Policies**

### **1) Attendance / Tardy Policy**

Students should commit to attending all scheduled classes during the twenty weeks. Students are expected to arrive for class on time and ready to begin work. It is recommended to arrive 15 minutes before the start time to give yourself an opportunity to change clothes or warm-up before class begins. If you are absent, additional work may be assigned by the Teaching Artist.

Any anticipated absence must be communicated to your Teaching Artist as soon as possible, and copy Adam Montague, Early Childhood and SOTT Manager, in that email at [adamm@ctcharlotte.org](mailto:adamm@ctcharlotte.org). **We understand that emergencies occur such as a sudden illness, car accident, etc. Please, especially for this year, if your student is not feeling well, we would rather they stay home.**

Additionally, late arrivals are not allowed in the program. Below is the progressive discipline process for being tardy.

- 1<sup>st</sup> late arrival: verbal warning
- 2<sup>nd</sup> late arrival: written warning
- 3<sup>rd</sup> late arrival: removal from early registration for OnStage
- 4<sup>th</sup> late arrival or more: counts as one absence, with continued lateness a student may be withdrawn from the program for the current session

### **2) Classroom behavior**

At CTC we strive to create an active and safe space for all students to explore the theatre arts. In Conservatory classes this is even more critical. The student's group and its development in the program is the core of their training. When you work on building an ensemble you are also working on building the individual. Students involved in the process will learn to work with others, gain experience with interpersonal communication skills and problem solving, practice active listening and empathy, take risks, and grow in self-confidence. Other encouraged behaviors include:

- Respect for your peers and the teaching artist is maintained at all times. This includes active listening when others are performing rehearsed materials.
- Create a safe space where you and others can take risks and "feel free to fail."
- Refrain from talking negatively about your peers during or outside of class.
- Arrive at class each week prepared and with all needed materials, including any memorized text.

### **3) Materials needed for class**

#### **Dress code for each class:**

- Wear clothes you can move in comfortably or would wear to play a sport. No jeans, dresses, bulky clothes, or anything that would limit full, physical engagement.
- Wear under garments that offer proper support and protection for full, physical engagement.
- Be mindful of personal hygiene. Keeping yourself clean is courteous to your classmates and teaching artists. Bringing deodorant/body spray, a sweat towel and an extra t-shirt is encouraged.
- Wear dance or sport shoes (no cleats). No sandals, flip-flops, Crocs or Ugg-type boots.
- Hair should be out of your face.
- No bulky jewelry.
- No chewing gum.

**Items to bring for each class:**

- A designated notebook for all Conservatory students. **This will not be a private journal.** Teaching artists will periodically read the entries and provide feedback. A composition notebook is ideal.
- Any assigned materials including scripts, handouts, or other texts.
- Pencils for taking notes and marking in your scripts.
- A recording device to record musical pieces. If your cellphone can record sound, that will work!
- Water bottle to avoid leaving the room.

**\*\* If purchasing any of the items listed above creates financial hardship for your family, please contact Adam Montague, Early Childhood and SOTT Manager, at [adamm@ctcharlotte.org](mailto:adamm@ctcharlotte.org) as soon as possible and we will work out a solution. \*\***

**4) Work expected outside of class**

Because of the rigor of the course work with Conservatory classes, additional work outside of class is expected and required of all students. Specific assignments and exercises will be made clear by each teaching artist. Some assignments may include:

- Additional reading of plays or other texts, which may include additional research on the part of the student for context.
- Memorization and/or rehearsal of assigned materials.
- Writing in a journal, which may include assigned questions from the teaching artist and serve as an ongoing assessment of the student.
- Physical preparation or conditioning, which may include exercises assigned by the teaching artist.
- Attending productions at CTC or other performing arts venues.
- Any additional outside enrichment taken by the student to continue being “a reflective artist.”

**5) Special notes for this year, 2020-21**

- Masks or face coverings are required while in the building.
- Supplementary Dance / Movement requirement has been suspended for this year. Young Company, Musical Theatre Company and Pre-Professional Company will have a portion of each class dedicated to dance training.

**Assessments**

To provide Conservatory students with more effective feedback, there are two assessments offered by teaching artist throughout the year, as well as ongoing self-directed student assessments. Self-directed assessments may be a part of the weekly journal. Each assessment gives feedback on specific acting, vocal and movement skills.

The assessments may either be in our rubric format similar to SOTT open enrollment or may be in a brief written paragraph format. Depending on the class, multiple teaching artists may be contributing to each assessment. Depending on the teaching artist, there may also be a scheduled time to meet privately with the student to discuss progress in the class.

## **Additional Opportunities**

### **1) Private Voice Lessons**

CTC offers private voice lessons for \$250 per session. Students receive five half-hour lessons taught one-on-one with our vocal performance professionals. Students focus on resonance, breath control, intonation, and development of their higher and lower registers. Additionally, tips for good vocal health are covered to prevent damage to the vocal cords. Sessions for 2020-21 are on Wednesday from 5:30 p.m. to 9 p.m. and Saturdays from 12 p.m. to 3 p.m.

- 1<sup>st</sup> session – Sept. 30 to Oct. 31
- 2<sup>nd</sup> session – Nov. 4 to Dec. 12
- 3<sup>rd</sup> session – Jan. 6 to Feb. 6
- 4<sup>th</sup> session – Feb. 10 to Mar. 13

### **2) Private Acting Coach**

CTC offers private acting coaching for \$250 per session. Students receive five half-hour lessons taught one-on-one with our coaches. Together we will break down the scene or monologue, identify what you are trying to accomplish, and then work the material until you have the confidence to deliver it in a powerful, truthful way. Sessions for 2020-21 are on Saturdays from 12 p.m. to 3 p.m.

- 1<sup>st</sup> session – Oct. 3 to Oct. 31
- 2<sup>nd</sup> session – Nov. 7 to Dec. 12
- 3<sup>rd</sup> session – Jan. 9 to Feb. 6
- 4<sup>th</sup> session – Feb. 13 to Mar. 13

### **3) Mainstage**

Students currently enrolled in Conservatory classes have the opportunity for a “first-look” audition for our 2019-20 professional mainstage season. Auditions occur in the spring for the following season’s shows.

### **4) OnStage**

OnStage is an opportunity for Conservatory students to apply their skills in a professional theatre experience. During the spring, this intensive five-week program challenges 150 students to produce four shows during one weekend. Conservatory students are offered early registration into this program before it is offered to our Open Enrollment students in SOTT. OnStage shows for 2021 are:

<i>The Sound of Music ... Getting to Know You Ed.</i>	<i>TBD non-musical 1</i>
<i>Hairspray, Jr.</i>	<i>TBD non-musical 2</i>

### **5) NCTC College Discovery Day**

The North Carolina Theatre Conference (NCTC) will host College Discovery Day on November 21, 2020 at Greensboro College. Meet theatre faculty and current majors from around the state to get the “inside scoop” on programs. Audition opportunities and workshops are also available for students and parents.

Attending the event is not a class requirement but is highly encouraged for students in 10<sup>th</sup> – 12<sup>th</sup> grade. To learn more and register online, see the link below:

<http://www.nctc.org/college-discovery-day-3/info-for-hs-students/essential-info/>