



# Chicago Academy for the Arts

2008  
2009

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2009



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## Mission

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The Chicago Academy for the Arts prepares young artists for life through rigorous academic education and professional arts training.

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The Chicago Academy for the Arts  
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[www.chicagoartsacademy.org](http://www.chicagoartsacademy.org)

*The Chicago Academy for the Arts reserves the right  
to amend the policies of this handbook at any time.*

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## Table of Contents

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Introduction .....	5
Organization / Memberships .....	6
Statement of Responsibilities .....	7
Office Hours and School Contacts.....	8
Emergency School Closing .....	9
School Holidays .....	9
Building and Facilities .....	9
Emergency Procedures .....	10
Visitors .....	11
Security.....	11
Vandalism .....	12
Weapons.....	12
Lunch Option .....	12
Lockers.....	13
Automobiles .....	13
Student Health.....	13
Student Behavior.....	14
Dress Code.....	14
Attendance Regulations .....	15
Parent/Teacher Conferences.....	16
NetClassroom.....	17
Activities.....	17
Class Schedules .....	17
Harassment Policy.....	18
Alcohol, Tobacco, and Other Drugs (ATOD).....	21
Computer Usage.....	22
Tests and Exams.....	22
Academic Dishonesty.....	23
College Counseling .....	24
Graduation Requirements .....	24
National Honor Society .....	27
Grading Scale.....	28
Standardized Testing.....	29
Procedure for Changing Majors.....	31
Financial Obligation for Graduation.....	31
School Records and Confidentiality.....	31
Awards.....	33
Course Descriptions .....	36
Faculty Biographies .....	62

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## Introduction

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Students, parents, faculty, and staff of Chicago Academy for the Arts (CAA) are the intended users of this handbook of school policy. In it are statements of, and information regarding, official school policy, philosophy, organizations, regulations, and procedures. Since this publication includes statements that apply to all areas of the school's operations, every employee, student and parent should be familiar with its contents.

Chicago Academy for the Arts was established in 1981 as an independent, not-for-profit, college-preparatory, co-educational day school specializing in the arts. CAA serves a great need in Chicago, in both the arts and in education. It responds to the talented young people for whom the traditional school is unable to provide the kind of training and nurturing that cultivates exceptional creative abilities. CAA educates the whole student, yet gives particular attention to artistic potential in the major fields of art, dance, media arts, music, theatre, and musical theatre. The school's educational philosophy provides that each graduate be equipped with the necessary tools to pursue higher education, a career in the arts, or an adjunct career with a sense of individual purpose, personal worth, and true understanding of the arts.

*Chicago Academy for the Arts does not discriminate in employment because of race, color, religion, sex, national origin, ancestry, age, marital status, or handicap, in accordance with applicable laws.*

*Chicago Academy for the Arts admits students of any race, religion, color, sex, or national and ethnic origin to all the rights, privileges, programs and activities generally accorded or made available to students at the school, It does not discriminate on the basis of race, religion, color, sex, or national and ethnic origin in administration of its educational policies, admissions policies, scholarship or financial aid programs, and other school-administered programs.*

Please read all the contents carefully and keep this handbook available for frequent reference. If the contents are modified, revised pages will be issued.

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## Organization

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Chicago Academy for the Arts is incorporated as a not-for-profit institution under the laws of the State of Illinois.

The ultimate responsibility for the school's management, policies, and perpetuation lies with the Board of Trustees. The Board consists of community leaders and parents representing a variety of industrial, business, educational and artistic arenas.

Supervised by the Board of Trustees, the Head of School has primary responsibility for the management of the school. She appoints and dismisses faculty and staff and has the authority to direct the admission, instruction, and discipline of all pupils. She authorizes the purchase of school supplies and equipment, subject to budget appropriations. She is therefore, responsible for the general well-being of the school. She represents the school in the community. She is assisted in her duties by members of the faculty and by the other administrative personnel.

## Memberships

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- *Independent Schools Association of the Central States*
- *Lake Michigan Association of Independent Schools*
- *National Association of Independent Schools*
- *National Association of College Admission Counseling*
- *Illinois Association of College Admission Counseling*
- *The College Board*
- *National Association of Secondary School Principals*
- *Counsel for the Advancement and Support of Education*

**Chicago Academy for the Arts is fully accredited by Independent Schools Association of the Central States and North Central Association and recognized by The Illinois State Board of Education.**

Chicago Academy for the Arts participates in the testing programs of:

- American College Testing Program (PLAN Assessment Test)
- College Entrance Examination Board (PSAT/Advanced Placement Testing)
- National Merit Scholarship Program

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## Statement of Responsibilities

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Parents and independent schools work together to create and sustain effective partnerships. The following principles of good practice from the National Association of Independent Schools describe the respective roles and responsibilities of both partners.

### Parents Working with Schools

1. Parents recognize that effective partnerships are characterized by clearly defined responsibilities, a shared commitment to collaboration, open lines of communication, mutual respect, and a common vision of the goals to be reached.
2. In selecting an independent school, parents seek an optimal match for the needs of the student, their own expectations, and the philosophy and programs of the school.
3. Parents are familiar with and support the school's policies and procedures.
4. Parents provide a home environment that supports the development of positive learning attitudes and habits.
5. Parents involve themselves in the life of the school.
6. Parents seek and value the school's perspective on the student.
7. When concerns arise, parents seek information directly from the school, consulting with those best able to address the concerns.
8. Parents share with the school any religious, cultural, medical, or personal information that the school may need to serve the student best.

### Schools Working with Parents

1. The school recognizes that effective partnerships are characterized by clearly defined responsibilities, a shared commitment to collaboration, open lines of communication, mutual respect, and a common vision of the goals to be reached.
2. The school clearly and fully presents its philosophy, program, and practices to parents during the admission process and encourages dialogue that clarifies parental expectations and aspirations for the student.
3. The school seeks and values the parents' perspective on the student.
4. Teachers and administrators are accessible to parents and model candid and open dialogue.
5. The school keeps parents well informed through systematic reports, conferences, publications, and informal conversations.
6. The school defines clearly how it involves parents when considering major decisions that affect the school community.
7. The school offers and supports a variety of parent education opportunities.
8. The school suggests effective ways for parents to support the educational process.
9. The school actively seeks the knowledge it needs to work effectively with a diverse parent body.

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## Office Hours and School Contacts

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Office Hours .....	7:45 a.m. to 6:00 p.m.
School Day Program.....	8:30 a.m. to 4:30 p.m.
Building Hours .....	7:45 a.m. to 6:00 p.m.

**NOTE:** The school cannot assume responsibility for supervision of students before or after school hours or on weekends except at regularly scheduled and supervised activities. Students should leave the campus immediately after school each day unless involved in a regularly supervised school activity.

<b>Telephone</b> —School Switchboard (312) 421-0202
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### **Reporting to Attendance Office:**

Parents are required to call the school at (312) 421-0202 before 8:30 a.m. each day that their child will not be in school. Failure to do so may result in an unexcused absence for the student.

### **Change of Address/Telephone**

Every student, parent, faculty, and staff member must have an accurate, complete, and current Emergency Information Card on file in the main office at all times. Please call the office immediately with any changes.

### **Office Personnel**

Katie Baltensperger, Annual Fund Manager.....	ext. 14
Melissa Brookes, Director of Admissions and Marketing .....	ext. 18
Alice Gold, Registrar / Nurse .....	ext. 10
Pamela Jordan, Head of School .....	ext. 16
Dolores Keating, Assistant Head of School.....	ext. 17
Melania Lancy, College Counselor.....	ext. 20
Stephen Majsak, Director of Development .....	ext. 15
Kaitlyn Myzwinski, Associate Director of Admission .....	ext. 21
Denise Sherman, Development Assistant .....	ext. 11
Lauri Sugerman, Business Manager .....	ext. 13
Marge VanderPloeg, Administrative Assistant to the Head of School.....	ext. 12

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## Emergency School Closing

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Despite the weather, CAA attempts to hold scheduled classes on school days throughout the year. It should be a parental decision as to whether or not the student is able to travel safely to and from school. On days when weather conditions make transportation impossible, classes may be canceled and school may be closed. If school is to be closed, CAA will initiate an emergency telephone program that will call each family with specific details. Radio and TV stations will be advised of school closing.

### School Holidays *(Specific dates are listed in the school calendar)*

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- Labor Day
- Yom Kippur
- Columbus Day
- Veteran's Day
- Thanksgiving Break
- Winter Break
- Martin Luther King Day
- President's Day
- Casimir Pulaski Day
- Spring Break
- Good Friday
- Easter Monday

### Building and Facilities

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The school building is located on the grounds of St. John Cantius Church. Most after-school activities, which include rehearsals, private lessons, open studio classes, and offices, are located at 1010 West Chicago Avenue. Unless special permission is granted, students may not enter or congregate in any other area of the church grounds. This prohibition includes the steps in front of the church.

The school building will be open from 7:45 AM to 6:00 PM. Any student in the building should be directly involved in a class or school-sponsored activity.

After school rehearsals generally end by 6:00 PM. The instructor must always be informed in advance when a student must leave a rehearsal early.

Any weekend activity planned for the school must be cleared with the Head of School or her delegate. No student should be in the building without proper adult supervision.

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## Emergency Procedures

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### **Safety, First-Aid, and Emergency Medical Care**

Health and safety rules are established and enforced in all areas of the school. Each teacher is required to check all equipment and insure that planned activities are cautiously safe. He or she must report safety hazards immediately to the Department Chair or the Head of School. Any injury must be reported immediately to a representative of the Head of School's office. In case of an accident or illness, school personnel would notify the parent immediately. If emergency treatment is necessary, paramedics of the Chicago Fire Department will be summoned, and they will provide necessary transportation to the nearest emergency facility. ***PLEASE NOTE: Parental permission is required before any treatment is given.***

### **Emergency / Disaster Procedure**

Emergency Drills are conducted during each school year under the supervision and direction of the city fire department inspector and/or the Head of School or her delegate. Students are instructed regarding the procedures to be followed when the fire alarm sounds. All students and faculty are expected to adhere to the following procedures:

#### **Emergency Drill (students remain in the building):**

1. When there are 3 intermittent rings of the passing bell, teachers must escort their students to the ground floor of the building. Teachers are to take their attendance book and lock or close the classroom door behind them. Everyone is to exit the floor using the stairwell nearest them.
2. Everyone should refrain from talking when walking to the ground floor.
3. Teachers are to instruct their students to sit in one section of the Founders' Wing or the Founders' Gallery.
4. Once on the ground floor, teachers are to take attendance and ensure that all students are present. If a student is missing, teachers must notify a member of the Crisis Team immediately.
5. Once on the ground floor, students may use their cell phone to call a parent. Teachers are asked to help students keep the noise level to a minimum.
6. Remain in the Founders' Wing or Founders' Gallery until further instructions are received.
7. When 3 intermittent rings of the passing bell are heard, students and teachers may leave the ground floor in an orderly manner and return to their classrooms.

#### **Students and teachers are reminded that:**

- When a hand goes up, all mouths close.
- When students and teachers are safely on the ground floor, the members of the Crisis Management Team will sweep the upper floors to ensure that everyone has evacuated the upper levels.
- If other instructions are necessary, a member of the Crisis Team will give teachers alternate instructions.

### Teachers are instructed not to:

- Allow students to go to their lockers when moving to the ground floor
- Allow students to talk as they are moving to the ground floor
- The use of cell phones is strictly prohibited before reaching the ground floor

*Quiet is crucial in order to give other instructions  
should they be necessary in any emergency situation.*

### Evacuation Procedures:

1. Rooms should be left with windows closed, lights out, and doors closed.
2. Upon evacuation, teachers are to accompany their class to the designated area. If possible teachers should take class lists with them. Attendance must be taken.
3. Students on the **East Side** of the building (cafeteria area, rooms 101-104, 201-204, 301-304) are to move *QUIETLY* down the **Center Staircase**, and exit onto Chicago Avenue.
4. Students on the **West Side** of the building (administrative offices, resource center, rooms 105-108, 205-208, 305-308) are to move *QUIETLY* down the **West Staircase** and exit through the Carpenter Street door.
5. Once at the designated area, teachers must take attendance.
6. A signal will be given for students and personnel to return to the building.
7. Remember: classes are to remain together as a unit. Should you become separated from your class, please rejoin it immediately once you are safely out of the building.

### Visitors

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All visitors must report to the main office upon entering the building. Prospective students and their parents are welcome to visit CAA provided that they arrange an appointment at least *24-hours in advance* of the visit. Any prospective student who arrives for a Shadow Day without pre-arrangement and parental permission will be sent home. Appointments for student visitors will be made only through the office of Admissions. Friends of CAA students will not be allowed to stay on the premises. Visitors who fail to follow these guidelines will be asked to leave premises.

### Security

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Chicago Academy for the Arts believes its community to be a safe learning environment for everyone. To ensure the safety of all community members, periodic security checks may be necessary. In such events, students will be present if it becomes necessary to examine lockers or personal belongings. Any unlawful item found will be confiscated and turned over to authorities. In addition, penalties for violation of school policies such as Alcohol, Tobacco and Other Drugs (ATOD) and Weapons may result in disciplinary action up to and including expulsion.

## Vandalism

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Vandalism, either collective or individual, is unacceptable behavior. Vandalism includes but is not limited to the defacing or destruction of walls, lockers, or other property at CAA or the community of CAA. *Tampering with artwork or interfering with a student's performance is grounds for immediate expulsion.* Tampering with computer files or computerized data will be construed as vandalism.

### Consequences for vandalism are as follows:

1 <sup>st</sup> Offense:	10 day suspension. Property in question must be restored at the student's expense. Local authorities may be notified.
2 <sup>nd</sup> Offense:	Expulsion

## Weapons

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At no time are weapons allowed on the premises of CAA or at a CAA sponsored or approved function. If there is reasonable suspicion that a student is in possession of a weapon, the Head of School or her delegate will conduct a search of the student's personal belongings. If a weapon is identified, the item in question will be confiscated and turned over to the authorities. School penalties for violation of the weapons policy will result in an immediate expulsion.

## Lunch Options

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Students may bring a bag lunch from home, buy items such as salads, sandwiches and soup from the school's vending machines, or go off campus to a local restaurant establishment.

The policy on the consumption of food and drink in the school building is as follows but may be subject to change during a school year:

1. Students are always allowed to eat and drink in the Student Commons Lounge.
2. Students may never eat or drink in the following areas of the building:
  - Music Practice Rooms
  - Recital Hall
  - Theatre
  - Art Galleries
  - Dance Studios
  - Founders' Wing
  - Resource Center
  - Computer/media labs
3. Wherever any student eats or drinks, he or she is expected to clean up the waste.
4. Students may eat and drink in a classroom only when a teacher is present, and then only with the consent of the teacher.

## Lockers

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Student lockers are located primarily in the art areas. (Lockers for the Visual Arts Department are located in the Student Commons Area.) Students are expected to use the lockers in their art department. If any student puts a lock on a locker outside of their art department, the lock may be removed and the contents discarded. Within each department, students are allowed to select their own locker and are expected to provide their own combination lock during the first week of classes.

Students are encouraged to register their locker combination in the office with the Assistant Head of School. If a student does not provide the school with their locker combination code, a \$5 fee may be charged if the administration must open the locker. Any student whose assigned locker is defaced or damaged may be charged a \$50 fee.

It is advised that students keep all personal belongings either on their person or in their locker throughout the school day. CAA is not responsible for personal belongings taken when left unattended or in unlocked lockers. If an item is unlawfully taken from a person's possession or locker, the Head of School or her delegate will assist the student in filing a report to the local authorities. As theft is a direct violation of school policies, the student in question will be immediately expelled from school.

## Automobiles

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We recognize that many students travel great distances to attend classes at CAA. With rehearsal, performances and art exhibitions that run well into the evening hours, we recognize that some students choose to drive to and from school. Student drivers are expected to comply with the following rules:

1. Parking spaces in the school's lots are limited and therefore, reserved for faculty and administration. Student parking is available only on nearby side streets. On days when there are after school rehearsals and/or late performances, it is strongly advised that students accompany each other to their parked cars. If a student does not have a peer to accompany them to their car, they should request a faculty member or administrator to accompany them.
2. Once students have arrived at school they are discouraged from returning to their cars before the end of the school day.
3. A student may never drive another student without notifying the Head of School or her delegate *and* the written permission of the rider's parents. Names of the approved occupants must be registered in the school office and must be included in the parent's letter of consent.

## Student Health

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All students must be in compliance with Illinois State Law and Regulations concerning immunizations. Any child not compliant as of October 15 of the current school year must remain home until the proper immunizations have been received or instituted. Immunizations are provided by the County Health Department, if the parent desires. In cases of religious concerns, exemptions must be obtained through CAA.

## **Medications**

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No student is permitted to bring, keep or self-administer any prescription or non-prescription medications. All prescription medications must be appropriately labeled. Medications to be administered by school personnel must be deposited with the school nurse.

## **Student Behavior**

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Students are expected to show consideration and respect for all members of the school community. This code of conduct is intended to provide for the students, their parents, and the faculty an understanding of the behavior patterns expected of everyone and the procedures used in maintaining that standard of conduct. In the light of these standards, the school's administration will not tolerate any misconduct on the part of the student. Misbehavior includes, but is not limited to: disrespect, discourtesy, or disobedience toward school personnel, visitors, or other students; inappropriate conduct; vulgarity; classroom disruption; leaving the campus; littering the school building and grounds; graffiti in or on the school building and grounds; inappropriate behavior in the common areas of the school and any other action warranting disciplinary action.

## **Cell Phones**

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Cell phones and pagers are permitted in school. However, cell phones must be in the off or silent position. Cell phones that ring or vibrate in class will be confiscated by the teacher and given to the Assistant Head of School.

## **Electronic Listening Devices**

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Electronic devices that disrupt class will be confiscated by the instructor and given to the Assistant Head of School.

## **Student Messages**

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We request that messages to students be kept to a minimum. Emergency messages will be given to the students as quickly as possible. Most messages will be placed on the student message board. Students are encouraged to check the message board throughout the day. Students may not be allowed to leave class, rehearsals, or other school activities to return phone messages.

## **Dress Code**

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CAA expects high standards from the school community. While the school does not have a strict dress code, we believe that the attire of the students reflects the seriousness of the educational environment of CAA. Dress that constitutes a distraction from the educational process will not be permitted. The school will not permit students to wear clothing containing obscenities, vulgarities, or substance-related language or objects on them. Students attending school wearing such clothing will be instructed to either change clothes or return home.

## Attendance Regulations

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Each student is expected to attend school on time, every day and to attend all classes, and required rehearsals, performances and arts exhibitions. Additionally, students are expected to complete all class and homework assignments in a timely manner.

## Unexcused Absences

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1. Students who arrive to school after 10:00 AM (3<sup>rd</sup> period) will not be permitted to attend classes for the remainder of the day. This includes all arts classes and after school activities.
2. Students who miss their first two classes but arrive to school by 10:00 AM will receive an unexcused absence for the classes that were missed.
3. Parents must call the school's office to report a student's absence no later than 8:30 AM. If a parent fails to call the school by the designated time, the absence will be considered unexcused.
4. If a student receives an unexcused absence, they are not allowed to make-up any missed assignments, quizzes or exams and the student will receive the grade of "F" for missed assignment.
5. It is the student's responsibility to make up any and all work missed during tardies or absences.
6. Any student receiving excessive excused absences, unexcused absences or tardies will have a percentage of their grade lowered in the class in question. Each instructor is expected to address class attendance expectations in his/her syllabus.

## Excused Absence

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An excused tardy or absence will be granted only under the following circumstances:

1. A parent must call the school office before 8:30 AM on the day of the absence. Further, parents should inform the school as to the students' expected date of return. Extended absences will require a special re-admission protocol (please see below). Excused absences are subject to the approval of the Head of School or her designate.
2. If a student has an excused absence, he/she will be allowed to make up the missed assigned (the exact criteria to make up missed assignments will be outlined in each teacher's class syllabus).
3. If a student needs to be dismissed early from school, parents are expected to notify the school by 8:30 AM on the day in which the student must be excused
4. Absences are deemed excused for the following reasons: death in the family, illness (the student must be out for the entire day), a medical appointment, an audition, a college visit, or a legal obligation.
5. Absences that are not excused include, but are not limited to illness for part of the day, "circumstances out of the student's control" or medical appointments without a signed notice for the doctor's office. Students are also not excused due to late night or weekend performances or art exhibitions.

## **Tardies**

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1. Students who are not present in the classroom when the bell rings will be considered late (tardy.)
2. Three tardies per semester in one class is the equivalent of one unexcused absence (or “cut”).
3. A student who arrives more than 15 minutes late to class will be considered unexcused (cut) for the entire class period.
4. It is the student’s responsibility to make up any and all work missed during tardies.
5. Any student receiving excessive excused absences, unexcused absences or tardies will have a percentage of their grade lowered in the class in question. Each instructor is expected to address class attendance expectations in his/her syllabus.

## **Re-admission Following Extended Absence**

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There are physical and psychological illnesses that require students to be homebound, hospitalized, or quarantined for an extended period of time. While CAA recognizes the need for extended care, the school expects a protocol for re-admission to the school premises for the following:

- Any absence longer than *three days in length*,
- The diagnosis of a contagious illness (with or without hospitalization); or
- Extended homebound or in-patient therapeutic treatment.

Protocol must be followed to verify that the student is authorized by the health care provider for a safe return to the school community. The specifics of the re-admission protocol are tailored to the nature and scope of the illness. The Head of School or her delegate will direct protocol specifics for parents of returning students. Parents are responsible for initiating contact with the Head of School, informing the school about the exact nature of the absence, estimating the return date, and securing all requested written authorization(s). Students attempting to return without following this protocol will be sent home.

The school will endeavor to keep all aspects of this re-admission confidential to the maximum extent possible. The school will limit the dissemination of information only to those with a strict need to know.

## **Parent/Teacher Conferences**

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Parents are asked to make an appointment with a teacher if they have a concern to discuss. Parents are asked to refrain from unannounced visits to a classroom. On such occurrences, the parent will never be allowed to interrupt a teacher conducting a class. Parents are not allowed to sit in classes, as the school believes that this would be disruptive to the classroom. Appointments may be made through the office or with an individual teacher if a parent wishes to speak with a teacher during the school day.

A formal parent-teacher conference is scheduled in the fall semester of each academic year. The date is available in the school calendar.

## NetClassroom

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NetClassroom is an online tool for CAA parents, which allows them to check their child's grades, attendance, conduct and schedule—all from their homes and/or offices through the World Wide Web. CAA encourages parent involvement in their child's education through NetClassroom where they can track a student's progress in their academic and arts classes. Teachers are required to update NetClassroom every two weeks, giving parents up-to-date information. CAA is committed to preparing students for a challenging post secondary career, and our teachers are always willing to speak with parents regarding a student's class progress.

Activities

## School Sponsored Activities

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Throughout the school year, school sponsored activities are held. (Examples of school sponsored activities include theatrical, musical and dance productions and, art and media exhibitions). The school will assign an appropriate adult sponsor or chaperone for these activities. During all school sponsored activities students are expected to adhere to CAA's rules and regulations.

## School Approved Activities

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These activities are organized and conducted by individuals or groups, acting independently of the school, which are, however, recognized by the school as having artistic, educational, social, or cultural value. The school approves participation, but neither sponsors nor is liable in any way for the activity conducted by the individual or group acting independently of the school. Nevertheless, the school may require that certain conditions are met before such approval is granted (i.e., insurance coverage, bonding, transportation, costs, etc.). Participation in school approved activities would require the approval of the Head of School. During all school sponsored activities, students are expected to adhere to CAA's rules and regulations.

## Class Schedules

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Operating hours for regular school days are from 8:30 AM - 4:30 PM, Monday through Friday. Academic classes meet for 45 minutes each day with 4 minutes passing time between each class. To accommodate student assemblies, an abbreviated schedule may be used.

### Regular Schedule

Period	Time
1	8:30–9:15
2	9:19–10:04
3	10:08–10:53
4	10:57–11:42
5	11:46–12:31
6	12:35–1:20

### Meeting Schedule

Period	Time
1	8:30–9:10
2	9:14–9:54
3	9:58–10:38
4	10:42–11:22
5	11:26–12:06
6	12:10–12:50

## Harassment Policy

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CAA is committed to maintaining, at all times, a learning environment free of verbal or physical conduct which harasses, intimidates, disrupts, or interferes with another's work performance. CAA does not condone any behavior that discriminates, harasses, or produces an intimidating, offensive, or hostile milieu. CAA strictly prohibits harassment and intimidation on the basis of sex, religion, race, national origin, disability, age, sexual orientation or other personal, immutable characteristics by or of any members of its immediate community. These members include trustees, parents, volunteers, administrators, faculty, employees, students, or guests.

All faculty and staff of CAA are mandated to report any incidence or suspicion of any form of harassment.

This policy holds true at the school site and any off-campus setting associated with CAA, such as school-sponsored field trips and social events. Trustees, parents, volunteers, administrators, faculty members, staff, students, and guests are expected not only to comply with this policy, but also to take appropriate measures to ensure that such inappropriate conduct does not occur. Furthermore, they are expected to bring violations of this policy to the immediate attention of the Head of School or her delegate.

## Sexual Harassment

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In accordance with this policy, CAA strictly prohibits:

1. Creating an intimidating, hostile or offensive working or educational environment
2. Making unwelcome sexual advances, requests for sexual favors, or any other verbal or physical conduct of a sexual nature a condition of an individual's enrollment, employment, evaluation, promotion, or other aspects of professional or academic success.
3. Making submission to or rejections of such conduct a factor in employment or status in a course, program or activity.

Sexual harassment does not include occasional compliments or consensual relationships between peer groups; however, some behavior that is appropriate in a social setting is inappropriate in a school. Harassment may take different forms. It may be directed toward one of either the opposite or the same gender. It can occur between colleagues, peers, or those in a hierarchical relationship. Sexual harassment may be overt or subtle. It includes offensive behavior that is not welcomed, that fails to respect the rights of others, that lowers morale, or that interferes with working and learning effectiveness.

There is a continuum of behavior between those that are ill-mannered and those that harass. Conduct deemed harassment depends on both specific facts and the context in which events occurred. Common forms of sexual harassment include, but are not limited to:

Verbal	Sexual innuendoes, suggestive comments, flirtations, jokes of a sexual nature, sexual propositions, sexual insults, discussions of sexual activity, and threats. Note: Verbal harassment includes conversations, written exchanges and electronic communications.
Non-Verbal	Display of sexually suggestive objects or pictures, graphic commentaries, suggestive or insulting sounds, leering, whistling, and obscene gestures.
Physical	Unwanted advances or physical contact, including touching, punching, pinching, brushing the body, unwanted sexual advances, coerced sexual intercourse, and assault.
Hierarchical or Power-based harassment	Demands for sexual favors or other inappropriate actions in exchange for promotion, retention, or tangible employment action; favors or inappropriate conduct demanded as a term or condition for an individual's status in a course, program or activity

## Peer Harassment

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While the above description most immediately applies to sexual harassment, the spirit and protocol of this policy also applies to peer-harassment. The school will not tolerate any conduct or behavior that impedes an environment of mutual respect and understanding of individual and immutable differences.

## Harassment Complaint Resolution Procedure

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Harassment can often occur without the knowledge of others. Furthermore, what one person may regard as offensive, another may not. In order for CAA to effectively implement this policy, it is critical that all community members respond to and report inappropriate sexual behavior or peer harassment.

1. Any trustee, parent, volunteer, administrator, faculty member, employee, student or guest who believes he or she has been the victim of any form of harassment is first encouraged to let the offender know the behavior is not welcome and ask the offender to stop.
2. In addition to the above informal complaint, parties should report violations of the harassment policy to the following individuals:
  - Students should immediately report the alleged act to any department chair, counselor, or administrator with whom they feel most comfortable.
  - Faculty, staff and administrative complaints should be filed with their most immediate supervisor. If the allegation involves that individual, then it should be reported to the Head of School or her delegate.
  - Parents should report directly to the Head of School or her delegate.

\* If the allegation involves the Head of School, the Assistant Head of School, or a trustee, the complaint should be reported to the Chair of the Board of Trustees.

3. If you have reason to believe that another community member at CAA has been subjected to or has engaged in sexual or other inappropriate behavior, you are encouraged to inform one of the individuals listed above.
4. The person receiving any complaint of harassment must immediately file a written report with the Head of School.
5. The Head of School will appoint an investigative team to examine the charge. The school will endeavor to keep all aspects of an investigation confidential to the maximum extent possible. It will limit the dissemination of information only to those with a strict need to know.
6. If the investigation reveals that the complaint is valid, prompt action will be taken to stop the harassment immediately and to prevent its recurrence.
7. CAA will quickly respond to a meritorious complaint against any trustee, parent, volunteer, administrator, faculty member, employee, student or guest. The school will take appropriate corrective steps, including the counseling, reprimand, suspension, or termination of the offender's relationship with CAA.
8. If an individual is not satisfied with how his or her complaint is addressed, he or she may request that the Chair of the Board of Trustees investigate the matter further.
9. School policy strictly prohibits retaliation against anyone who files a complaint in a good faith belief that he or she has been subjected to harassment or other discriminatory treatment. This applies whether or not sufficient evidence is found to substantiate the complaint. This policy also protects the schools' investigative team. Anyone who incurs any type of retaliation after or during an investigation is required to report the retaliation to the Head of School immediately so appropriate disciplinary measures can be taken.

The school recognizes that false accusations of harassment or false information relating to such accusations can have serious and damaging effects on innocent individuals. Accordingly, disciplinary action may be taken against any individual who files a false complaint or who has given false information.

In implementing this policy, the Board and Administration of this schools vows to:

- Heed all complaints, even rumors;
- Investigate and document all complaints;
- Strive for a fair resolution of the situation;
- Remain firm, yet flexible in reaching solutions;
- Respect confidentiality; and,
- Take appropriate and corrective actions.

In sum, any trustee, parent, volunteer, administrator, faculty member, employee, student or guest who has concerns about harassment, or one who has observed, experienced or heard of objectionable behavior is expected to report or discuss concerns with the appropriate personnel identified above. The school advocates a prompt reporting of complaints in order to minimize both harm to involved individuals and disruptions to the environment. All complaints and information gathered will be treated confidentially to the fullest extent possible.

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## Alcohol, Tobacco, and Other Drugs (ATOD)

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CAA is committed to fostering a healthy and safe environment. The use of alcohol, tobacco and other drugs (ATOD) during the school day, or at CAA sponsored functions, runs counter to this goal, and therefore, will not be tolerated. However, realizing that experimentation may be a part of adolescence, we have designed this policy with the goal of further educating our students about the consequences and dangers of alcohol and drug use, and providing them with the opportunity to make choices that will secure their own and other's health and safety.

### **Procedure:**

- I. If a student is suspected of being under the influence of any substance by a member of the faculty, staff, or administration, the student will be required to immediately meet with the Head of School or her delegate.
- II. During the meeting, the school official will make the determination whether or not there is a warranted suspicion of substance use.
  - A. If during that meeting, it is suspected that the student may be under the influence of an illegal substance, the student will be asked to undergo toxicology testing within 24 hours. It is expected that the results of the toxicology test be made available to the Head of School within 5 school days. If the result of the toxicology test is positive for substance use, the student is expected to immediately undergo an independent substance abuse evaluation and to comply with all recommendations made in that evaluation.
  - B. If the student refuses to submit to a toxicology test, or the results of the test are not made available to the school within five days, disciplinary action may be taken.
  - C. At the time of the meeting, if it is determined that the student is not under the influence of a substance, the student will be allowed to immediately return to class.
  - D. Should the student in question be suspected of being under the influence of an illegal substance a second time, a disciplinary hearing will be held and the student may be expelled from CAA.

### **Possession, Sale and Distribution of Alcohol, Tobacco, or Drugs**

The possession, sale and distribution of alcohol, tobacco, or other drugs will not be tolerated at CAA. Violation of the ATOD policy will result in immediate expulsion. Sale refers to the transfer of alcohol, tobacco, or drugs from one party to another and involves the exchange of money or services. Distribution includes sharing or making a gift of alcohol, tobacco, or other drugs.

If a student is suspected of the possession, sale or distribution of alcohol, tobacco, or other drugs they will be required to immediately meet with the Head of School or her delegate. Based on the results of the meeting, one or more of the following actions may be taken:

- a. A parent/guardian may be requested to immediately join the meeting
- b. Law enforcement will be notified
- c. Disciplinary action up to and including expulsion will be taken

## No Smoking Policy

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Students are not allowed to smoke during the school day or when they are participating in or attending school-sponsored activities on or off campus. Students found smoking may receive the following consequences:

1 <sup>st</sup> offense:	One (1) day suspension. Parents will be notified prior to the suspension.
2 <sup>nd</sup> offense:	Five (5) day suspension. A parent conference must be held for the student to return to school.
3 <sup>rd</sup> offense:	Expulsion

## Computer Usage

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The inclusion of computers and computing resources into the school community entails both positive and negative options. CAA views use of its computer facilities as a privilege, not a right, and will restrict anyone who does not abide by its computer policy. Although this policy specifies certain situations and guidelines, it does not cover all of the moral and ethical responsibilities involved in use of computers. Therefore, it is the school's assumption and stipulation that users will use computing resources responsibly, ethically, morally and legally.

The computing facilities at CAA are shared between many users. Users may not circumvent, or alter any programs, authorization codes, passwords, files or privacy mechanisms of CAA's computer network. All computing equipment and peripherals, files, and data located at the school are the property of CAA. As such, CAA may monitor any and all data, files, and use of the same. Any attempt to degrade or disrupt system performance is a breach of school policy. CAA's computing facilities may not be used to violate copyright or other intellectual property rights. Fair use laws regarding copyrighted material apply. Illegal and/or unethical use of the Internet could fall under the school's harassment policy and could result in expulsion or legal action.

Violation of this policy may result in loss of computer privileges, disciplinary action, suspension or expulsion from the school.

## Tests & Exams

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Students are not allowed to make up a test or quiz missed because of an unexcused absence. In such cases, a student would receive the grade of "F" on the assignment in question.

All courses at CAA are graded on a semester basis. A final exam or paper of significant length is expected from students in all academic and some arts courses. Final exams will be counted as 25% of the final course grade. All final exams will be approximately one and a half hour in length. Students who have taken AP exams are not required to take final exams during second semester in that particular course.

Students are expected to be present during final exams. If testing conflicts occur, students are required to schedule a make-up exam with the course instructor. Make-up exams should be taken during the final exam schedule. Failure to do so may result in a failing exam grade or a \$25.00 charge to reschedule the exam.

If a student misses a final exam for any reason (excused or unexcused), a make up exam will be scheduled at a charge of \$25.00 per examination. The exam will be administered to the student once payment is received in the Business Office.

The final exam schedule is available in the current school year calendar.

## Academic Dishonesty

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Academic dishonesty will not be tolerated at CAA. Types of academic dishonesty include (but are not limited to):

- **Plagiarism:** The reproduction of ideas, words or statements of another person without appropriate acknowledgment.
- **Fabrication:** The falsification of data, information, or citations.
- **Cheating:** Any attempt to give or obtain unauthorized assistance.
- **Sabotage:** Acting to prevent others from completing their work.

1 <sup>st</sup> Offense:	The student will receive the grade of “F” (0 percent) on the assignment in question. Parents will be notified of the incident. A letter will be placed in the student’s file.
2 <sup>nd</sup> Offense:	The student will receive the quarter grade of “F” (0 percent) in the subject in which the second offense occurred. Parents will be notified of the incident. A letter will be placed in the student’s file. Colleges may be notified of the violation.
3 <sup>rd</sup> Offense:	The student will be dropped from the course in which the 3 <sup>rd</sup> offense occurred with the semester grade of “F”. Parents will be notified of the incident. A letter will be placed in the student’s file. Colleges may be notified of the violation.

Parents and students should note that the sequence of consequences outlined above would apply whether or not the 1<sup>st</sup>, 2<sup>nd</sup> or 3<sup>rd</sup> offense happened in the same class.

## College Counseling

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All arts departments are expected to work in conjunction with the school's college counselor. The arts departments are responsible for designing and implementing a college preparation program addressing the specific artistic needs for their college-bound juniors and seniors. The departments will offer suggestions on appropriate post-secondary programs for the seniors to consider, as well as supervise the preparation of all ancillary material necessary for a college audition or portfolio review. For those students who will not continue in arts education, the college counselor will assist them and their families in making appropriate choices for college.

It is important for all families to remember that college suggestions are neither binding nor limiting. There are multiple variables involved in the college decision-making process. These issues and protocol are addressed in the school's *College Planning Guide*, available to all juniors and seniors. The school's college counselor will provide and coordinate all relevant materials necessary for the college admissions application and financial aid processes. Some of the college counselor's responsibilities include (but are not limited to):

- Scheduling individual appointments with all seniors (at the student's request);
- Coordinating and interpreting all college entrance testing;
- Retain the student-requested teacher recommendation requests;
- Writing counselor letters of recommendation for all students;
- Approving and mailing all completed applications at the student or family's request.

**Note:** Families may elect to submit online college applications to colleges. In such cases, the school cannot be responsible for submission of materials and documentation that is required by the college in question. If students do not submit an online application, the school will submit a student's completed application, fees, recommendations, and ancillary materials in a unified mailing. Families who elect to mail college applications, without involvement of the school, could jeopardize the receipt of pertinent materials in the college's admissions offices.

## Graduation Requirements

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Students must have a minimum of 5 morning subjects in order to be a full-time student at the Chicago Academy for the Arts. A minimum of 18 academic credits is required for graduation from CAA.

Graduation Requirements and College Preparatory Recommendations:

- Four years of English
- Four years of the same world language (2 years required for graduation)
- Three years of history (World History and U.S. History\* required for graduation)
- Four years of mathematics (3 years required for graduation)
- Four years of Science (3 years required for graduation)

\*Students must pass the U.S. Constitution Test (Public Law #195)

In addition to the academic requirements, each art department has additional curricular requirements unique to its program, which must also be satisfied prior to graduation.

## Advanced Placement Examinations

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The Advanced Placement (AP) tests are designed for students who have completed college level work in high school or who have studied independently for these exams. It is not necessary to be enrolled in an AP class in order to register for a particular AP test. Although some colleges use AP results to award advanced standing or course credit to entering freshmen they are not officially used for admission purposes. However, each college has its own policy regarding APs, so students should read the institutions material carefully to see how AP scores are used. We recommend that students report high scores when they apply to college.

The AP class instructor or the Assistant Head of School registers students and collects test fees for the AP exams. Exams are administered in May.

## Arts Electives

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Students are required to take arts electives for one fewer year than the total number of years in attendance at CAA. A minimum of two arts electives is required. Students who desire to take additional academic classes may seek permission from the Head of School to substitute an academic elective for an arts elective.

## Art Departments Requirements

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Students enrolled in the following departments minimally must take and pass each of the following classes:

- **Dance:** Anatomy and Physiology. Dance History (when offered)
- **Visual Arts:** Advanced Placement Art History
- **Musical Theatre:** Musicianship

All students are placed in arts classes by arts faculty. Students are expected to successfully complete all arts classes in order to remain enrolled in the school.

## Classes taken outside of CAA

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Students may take classes outside of CAA for enrichment or to make up for a failing course grade. If a student takes a course in which a passing grade was previously earned, the student cannot receive credit for the course even if a higher grade is earned.

If a student is granted permission to take a course outside of CAA, the course may not be included into the student's GPA without prior approval from the Head of School.

## Transfer students

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Students who transfer into CAA and have completed CAA's required courses as indicated on his/her official transcript, and if the scope and sequence of the course is identical to CAA's course, that student may take the next level course. Classes that transfer from other schools are subject to approval of the Head of School.

## Academic & Arts Probation

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Students are placed on academic probation when their quarter grades fail to meet CAA's minimum standards. A student failing any academic subject or receiving two or more Ds will be placed on academic probation. This action serves as a strong indication that the student's total academic work is less than satisfactory. Being placed on probation may mean a student will not be allowed to enroll at CAA for the following academic term.

In addition to the academic requirements, students are expected to receive the grade of "C" or above in their arts classes in order to remain enrolled in CAA. In addition to the minimum grade requirement, students are expected to engage fully in their chosen arts discipline. Failure to do so may result in the student being placed on arts probation.

If a student is placed on probation, the Head of School or her delegate will notify the student and their parent by letter. A copy of the letter will be placed in the student's file.

### Early Graduation

We believe that the experience of a four-year high school education is valuable and we encourage students to spend four full years at Chicago Academy for the Arts. However, there may be instances when early graduation is appropriate for a student.

Students who wish to graduate in fewer than four years must meet the following criteria:

- Have been enrolled at CAA since the student's freshman year.
- Have been enrolled in Advanced Placement courses outside of CAA or shall have enrolled in college level courses at other institutions and shall have successfully earned credits equaling one full school year at CAA.
- Have an official transcript of all Advanced Placement or college-level credits earned. The transcript must be supplied before any consideration will be given to a student requesting early graduation.
- Have earned a total of 20 credits and satisfied all academic and art departmental requirements.
- Have discussed the advisability of early graduation with the Head of School, College Counselor and Art Department Chair no less than two semesters prior to the anticipated graduation date.
- Have received permission from the Art Department Chair.
- Have received written permission from their parent or guardian.

Semester grades for an Honors or AP class are calculated based on the following weighted scale:

Grade	Regular	Honors	Advanced Placement
A .....	4 .....	4.5 .....	5
B.....	3.....	4.....	4.5
C .....	2.....	2.....	2
D .....	1 .....	1 .....	1
F.....	0.....	0.....	0

## National Honor Society

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National Honor Society is more than an honor roll. The Honor Society chapter establishes rules for membership that are based upon a student’s outstanding performance in the areas of scholarship, service, leadership, and character. Any student in grades 11 and 12 is eligible for consideration for membership in NHS.

**Scholarship:** Students who have a cumulative grade point average of 80 percent, 3.0 (on a 4.0 scale) or equivalent standard of excellence, or a higher cumulative average set by the local school’s Faculty Council, meet the scholarship requirement for membership.

**Service:** This quality is defined through the voluntary contributions made by a student to the school or community, done without compensation and with a positive, courteous, and enthusiastic spirit.

**Leadership:** Student leaders are those who are resourceful, good problem solvers, promoters of school activities, idea-contributors, dependable, and persons who exemplify positive attitudes about life. Leadership experiences can be drawn from school or community activities while working with or for others.

**Character:** The student of good character upholds principles of morality and ethics, is cooperative, demonstrates high standards of honesty and reliability, shows courtesy, concern, and respect for others, and generally maintains a good and clean lifestyle.

## Grading Scale

Letter	Numerical Equivalent	General Description
A	90-100	Indicates that the student has shown initiative, skill, and thoroughness to a superior degree.
B	80-89	Indicates that the student has completed all of the requirements of the course at an above average.
C	70-79	Indicates work that is satisfactory without being distinguished.
D	60-69	Indicates the student has achieved the minimum requirements for the course.
F	50-59	Indicates the student has failed to achieve the minimum requirements for the course.
I	Incomplete	This grade is used only when a student has been absent (excused) for a lengthy period and has missed all/most major tests. Permission for an "incomplete" must be received from the instructor and the Head of School. If granted, all work must be made up within two weeks of the final exam. The "incomplete" will be changed to a letter grade at the end of the two week period.
W	Withdrawal	Withdrawal is an indication on the transcript that the student dropped the class. A student may only withdraw from a class within the first two weeks the class is in session.
A	Audit	Upon permission of the teacher and the department chair, a student may be allowed to take a course without receiving credit.

A cumulative rank based upon grade point average is determined for each student at the end of the student's sixth, seventh and eighth semesters.

## Standardized Testing

Each year, as part of the academic program, CAA administrators standardized exams. These tests are used to diagnose areas of weakness, to evaluate progress, and to aid in scholastic guidance.

9 <sup>th</sup> Grade	All freshmen are required to take the <b>EXPLORE</b> test. This is the preliminary test to the PLAN test, which students take in their sophomore year. The EXPLORE test is a practice test meant to help familiarize students with standardized testing. It also enables them to take an Interest Inventory, designed for an early exploration of possible career interests and thus future academic study.
10 <sup>th</sup> Grade	All sophomores are required to take the <b>PLAN</b> test. The test assesses English, math, social studies and science reasoning skills. It also enables them to take an Interest Inventory, designed for an early exploration of possible career interests and thus future academic study. The PLAN test serves as practice for the ACT. Results are available in mid-January. Practice tests for the PLAN can be found online at <a href="http://www.act.org/plan">www.act.org/plan</a> .
11 <sup>th</sup> Grade	<b>PSAT</b> All juniors are required to take the preliminary SAT test known as the PSAT. This test assesses verbal, math, and writing skills and serves as practice for the SAT. The results are used to determine eligibility for scholarship and recognition programs administered by the National Merit and Achievement Scholarship Programs. Test results are usually available in mid-January. This score is NOT reported to colleges. Test results are distributed directly to the student. Students are encouraged to discuss their results with their parents and individually with the College Counselor. Free copies of the PSAT/NMSQT Student Bulletin are available to all juniors to practice for the test and can be picked up in the main office any time.
12 <sup>th</sup> Grade	<b>College Entrance Examinations</b> *Most colleges require that applicants submit results from either the SAT or the ACT. The ACT measures English, math, reading and science reasoning skills; it also includes an optional essay. The SAT measures critical reading, math and writing skills, including a written essay. Many competitive colleges also require that applicants take one or more SAT Subject Tests, hour-long tests in specific subject areas. (Some colleges also use

	<p>these Subject Tests for placement or exemption from basic courses.) Students should inquire about each college's testing requirements before applying.</p> <p>* We recommend that students wait until late winter or spring of their junior year to take these tests. Many students choose to retake them in the senior year.</p>
Advanced Placement	<p>Advanced Placement (AP) exams are scheduled in May. They may be taken following completion of an AP course, or during the senior year. Courses are offered in English Literature and Composition, European History, Calculus, and Art History. Students may make arrangements with the College Counselor to take other subject tests, e.g., language, Art Studio or Music Theory. Each college has varying policies for AP credit or placement. Students should check with the College Counselor or the colleges' admission office.</p>

\* Students are responsible for their own registration for all college admission testing. National testing dates, registration deadlines, materials, and other information are available in the Counseling Office, or on-line at [www.collegeboard.com](http://www.collegeboard.com) or [www.act.org](http://www.act.org).

College entrance examinations are not administered at CAA. Testing centers are listed on the ACT and College Board websites.

### **Non-standard testing options**

Both the SAT and the ACT allow some qualified students to take these tests under non-standard conditions. These options include 50% extended time, 100% extended time or with special testing aids for physically challenged students. Extended time is not easily granted. Becoming eligible requires a lengthy process of submitting recent medical documentation and a variety of other required materials to both the ACT board and College Board for review. In order to apply for extended time, please speak with Elizabeth Cunningham, Learning Resource teacher, who will walk you through the process.

### **50% Extended Time Testing**

Eligible students are allowed an additional 50% of the standard amount of time given for each portion of the test. For example, if the standard amount of time allowed is 20 minutes for a section of the test, then eligible students would receive an additional 10 to complete this section. These tests are administered *at every test center on the regular testing dates.*

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## Procedure for Changing Majors

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1. The student must submit a written proposal to the Head of School. The proposal must have the signature of a parent to indicate approval of the department change. The proposal will be shared with the chairs of the current and proposed departments.
2. The student must be accepted into the proposed art department by undergoing the regular audition or a portfolio review process.
3. If deemed necessary, a meeting may be requested with the department chairs, parent, student, and Head of School to discuss the proposed change.
4. If a transfer is granted, students must complete the semester and then transfer into the new department.

Before transferring, we request that a student remain in an art department for a minimum of one semester. Students must have a minimum of 2 years in the same arts department. Transfers will not be granted for the senior year.

### Financial Obligation for Graduation

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If financial obligations are not satisfactorily met with CAA, seniors may not:

1. Receive a diploma;
2. Receive or send *official* transcripts; or
3. Participate in graduation ceremonies.

### School Records and Confidentiality

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The Family Rights and Privacy Act (FERPA), sometimes referred to as the Buckley Amendment, establishes policies/provisions in regard to privacy and the rights of parents and students in relation to a student's public school record and cumulative file. While this law does not directly cover private schools, CAA is anxious to abide by both the spirit and the letter of FERPA. The statements that follow describe the practices and procedures currently in effect at CAA in relation to this act.

A student's official school cumulative file is to contain only copies of documents that have been sent to the parents, and correspondence that has been received from the parents. This generally will include such items as: admission application, enrollment and re-enrollment notices, grade reports containing teacher comments, physical examination forms, pertinent family/school correspondence, and documents that have been included at the request of the parent or student.

Until graduation, this official school file is maintained in a locked file cabinet in the Main Office of the school. Any student who leaves CAA prior to graduation, his/her records are retained until the expected year of graduation.

Following graduation (or the expected year of graduation, if withdrawn), the student's file will be reviewed, and all material deemed no longer necessary will be destroyed. The remainder becomes the permanent school record and is retained for 60 years.

Any student, or parent of that student, who wishes to review their permanent record (or transcript) or official cumulative file may do so by notifying the Registrar or Head of School at least three (3) days in advance. In families where parents are separated or divorced, both biological parents would be granted access to a student's records unless the legal representative of the parent who signed the most recent enrollment contract instructs the Head of School otherwise in writing.

Some parents may not be able to directly access their child's file, such as those living out of town. If the requested record pertains solely to that person and a photocopy is the only feasible method of viewing, then he/she may receive a copy of the record at a reasonable cost.

The following rights are reserved to the student and/or parent(s) involved:

1. To receive a response to a reasonable request for explanation and interpretation of the student's records.
2. To challenge a record as false or misleading, to receive a review, and if necessary, a fair hearing should a change be requested.
3. To place a statement of rebuttal in the challenged record if no subsequent change is made. To file a complaint with the Board of Trustees if they believe any of these rights are violated.

Any challenge to the content of a record, requiring a hearing, should be made in writing directly to the Head of School.

Unless mandated by a court of law, CAA will release no school record without written authorization via the duly prepared appropriate Record Release Form. Copies of this form are available from the school office. This authorization form is to be completed by a parent or guardian of an enrolled student. When the student has reached age 18 *and* graduated, the student must then authorize the record release.

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## Awards

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Following is a summary of the awards presented annually to graduates during commencement exercises. Criteria for selection and standards for eligibility are also enumerated.

1. **Valedictorian Award**—A gold medallion is presented to the class valedictorian as determined by the Registrar and Head of School. This student ranks *first* in the graduating class, based on the *four-year cumulative, academic, grade point average*.
2. **Salutatorian Award**—A silver medallion is presented to the class salutatorian as determined by the Registrar and Head of School. This student ranks *second* in the graduating class, based on the *four-year, cumulative, academic, grade point average*.
3. **Department Awards**—Each department selects and presents one award for excellence and contribution to the department. Each department chair, in consultation with departmental faculty, determines criterion and candidates
4. **Headmaster's Award**—The Head of School, in consultation with the administrative team, awards this to a student for exemplary contribution to the philosophy, goals and objectives to the Academy.
5. **Trustees' Award**—This award is presented to the student who has made the most growth socially and artistically. The Head of School, in consultation with the administrative team, makes nominations to the sponsoring anonymous trustee.
6. **Community Service Award**—This award is presented to a student who has made a significant contribution to community service projects. The Head of School, in consultation with the administrative team selects the recipient.

It is the tradition at CAA to present a long-stemmed rose at commencement to those students who have attended CAA for four years.

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*Chicago Academy for the Arts reserves the right to amend  
the policies of this handbook at any time*



**CAA** **ED** **DESCRIPTIONS**  
**COORDINATORS** **2008**  
**2009**

## ACADEMIC DEPARTMENT COURSE DESCRIPTIONS

The following courses are offered for the 2008-2009 school year. The reader should note that there are a number of semester courses that are offered in alternating years. A comprehensive guide of academic courses and arts electives is available in the school's office.

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### ENGLISH

#### **African American Literature**

Students will advance their critical thinking skills through analyzing and deconstructing texts from a selection of African American authors. Emphasizing analysis and author's intent, students will be exploring works thematically. Additionally, the course will provide an introduction to literary criticism using plays and novels, which reflect a more cyclical approach to perception and storytelling. Students will be instructed in the understanding of non-Euro-centric modes of literary art. This survey course introduces the student to the literature that writers of African and African American heritage created from 1900 to the present. The course will examine a number of writers, issues, genres, styles, and themes; furthermore, it will analyze the historic, socio-political, and cultural forces, which helped to shape the African American experience. The course will also emphasize interlocking race, gender, and class perspectives, whenever applicable, for analyzing literary works.

#### **American Literature**

*American Literature is a course designed to sharpen a student's analytical skills. Emphasis is placed on reading with an eye for an author's use of literary devices to create meaning. Texts for this course have included novels like As I Lay Dying,*

*The Color Purple, The House of Mirth, and The Great Gatsby; plays have included "Angels in America," "The Crucible," "August: Osage County," and "Our Town"; additional readings have included works by J.D. Salinger, Flannery O'Connor, Mark Twain, and Charlotte Perkins Gilman. Students are expected to demonstrate the ability to analyze literature both in writing and in discussion. Of particular importance is the relationship between the historical and literary context of the work and the work itself.*

#### **Advanced Placement Literature**

*AP Literature is an intensive course designed to introduce students to college-level analysis, discussion, and comprehension of writing from a broad range of literature, drama and poetry. The course will challenge and develop the student's ability to think critically, synthesize literature, and write effectively. Writing assignments will include expository, analytical and argumentative essays, and will focus on developing the student's coherence, precision, structure, and stylistic maturity.*

*Although this course will explore a number of works from different genres, the concept of identity – how we understand it, create it, question it, destroy it, live without it – connects them all. The course looks at how traditional roles and identities, in established social orders, are affected by monsters and outcasts. This course also looks at how identity,*

through numerous factors, can be eroded and force those affected to adapt. As we delve into these topics, many others will emerge and aid us in forming an advanced language and approach to literature.

### **English Preceptorial**

This course provides first year and incoming transfer students with comprehensive knowledge of the precepts necessary for success in future Academy courses, (with an emphasis on written output and analysis of literature). Skills covered include review of central linguistic rules, vocabulary expansion, an enriched understanding of the art and craft of written expression, and the introduction to MLA-style documentation. We will also study/analyze various styles of writing, culminating into a study of *The Catcher in the Rye* by J.D. Salinger. English Preceptorial is a core requirement for all Academy graduates and functions under a portfolio assessment process.

### **Genres of Literature**

This course expands and refines the rhetorical and linguistic skills introduced in Preceptorial and initiates the investigation of literary terms, structure, and analysis. This course provides a comprehensive investigation of both literature and response to literature. Genres of literature covered include (but are not limited to): drama, fiction, non-fiction, and poetry.

### **Heroes and Myths**

This course introduces students to myths and heroes from a critical standpoint through the writings of Joseph Campbell and Edith Hamilton. Though slightly different, both aids in understanding humanity's underlying psychological need – both communally and

personally – to construct mythic tales. After this introduction and some readings in classic Greek mythology, the course will engage modern works that borrow from and attempt to create new kinds of myths and heroes. Ultimately, this course asks and attempts to answer questions about the importance of myths across people, areas, and time.

### **Latin American Literature**

Students will advance their critical thinking skills through analyzing and deconstructing texts from a selection of works written by Latin Americans. Emphasizing analysis and author's intent, students will be exploring works thematically. Additionally, students are introduced to literary criticism using plays and novels, which reflect a more cyclical and non-narrative approach to perception and storytelling. Students will be instructed in the understanding of non-Euro-centric modes of literary art. In this course, students will critically read and discuss major works of Latin American authors in order to appreciate their literary and cultural values.

### **Literature and the Comedic Form**

What is *laughter*? What is *funny*? How are these two very different – one physical, the other mental – related? Although the comedic is something we experience on any given day, we rarely stop to rationalize why our bodies are convulsing uncontrollably. *Literature and the Comedic Form* is designed to investigate these questions while introducing students to numerous facets of comedy in literature. Specifically, the mechanics of jokes, the experience of laughter, Greek comedic structure, hyperbole, satire, parody, black humor, and irony will be studied to understand how each works, both emotionally and

intellectually, on an individual level and in works of literature. Ultimately, this class will use the structural elements embedded in jokes and humor to approach larger, complex works of literature.

### **Literature through Film**

*Literature through Film* prepares students to read and write at a college level and improve their understanding of the image in combination with the word; consider the visual aspects of composition, tone, and voice, and recognize narrative structure. By viewing films of the last 30 years, students will learn that effective films, like effective literature, have elements in common. Students will be expected to understand motifs, symbols, metaphors, and allusions as they relate to both film and literature. Students will gain understanding into how the following elements of film interact: scripting, directing, producing, cinematography, editing, music, lighting, sound, special effects, sets/costumes, mise-en-scene, and distribution. In addition, students will learn to recognize the film genres, major cinematic movements and note the basic 3-act structure.

### **Native American Literature**

This course introduces students to a survey of contemporary Native-American people, cultures, and issues. The focus is upon modern experiences through readings from Native-American autobiographies, contemporary narratives and literature. Issues of language, cultural identity, historical witness, and current social and political experiences are reflected in these genres.

### **Pulitzer Prize Winning Plays**

Students will read works of drama deemed as the best of their year. As a class, we will analyze pieces of

American theatre with the objective of discerning why this piece of work has been awarded. To facilitate discussion, we will compare the works of playwrights who have won more than once (Thornton Wilder, Eugene O'Neil, Tennessee Williams, and August Wilson), we will view what critics and professionals have designated as the best plays of the 20<sup>th</sup> Century (*Angels In America: Millennium Approaches*), a musical (*RENT*), the only play to win without being seen prior to judging (*Anna in the Tropics*), a write-in winner (*Rabbit Hole*), and the first African-American female to win the Pulitzer Prize for Drama (*Topdog/Underdog*).

### **Shakespeare as Literature and Drama**

This course explores the plays of William Shakespeare on several different levels. Students learn how to read and analyze Shakespeare's plays and understand the significance of the body of work on artistic, historical, and cultural terms. Students learn how to carefully examine texts, noting the collaborative symbiotic relationship between literary analysis and performance. Finally, students are asked to master a methodology for analyzing rhythm, allusions, and imagery—all of those devices that can unlock meaning for the modern reader/audience/actor. The class will produce students who can decipher the language, worldview, and technical forms of this canon of plays.

### **World War I Literature**

This course introduces students to literature that responds and reflects upon the Great War. Through novels and poetry, the course will examine the historic, socio-political, and cultural forces shaped by this event. Following World War I, Europe confronted itself and its previously

unquestioned conventions. After the war, Europeans began to rethink their culture, resulting in seismic shifts, including modernist art forms, psychology, and existentialism.

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## LEARNING RESOURCE

*CAA recognizes that all students learn differently. In order to foster success among our students with recognized learning difficulties, the Learning Resource instructor works with students and faculty to ensure access to academic assistance and guidance.*

### Study Skills

This course is available to students who have formally identified learning issues, as well as those who have been identified by CAA faculty as needing assistance. This course focuses on developing and improving the organizational and study skills that are necessary for academic success. These skills include: physical organization, time management, listening skills, active reading, note taking, summarizing, drafting, editing and using specific study techniques (flashcards, guided notes, visualization, etc). Students will also focus on evaluating their own competencies in order to capitalize on their strengths and develop self-advocacy skills.

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## SOCIAL STUDIES

### Advanced Placement European History

This course covers European history from the fall of the Roman Empire to the fall of the Soviet Union in 1991. Divided into four quarters, each quarter consist of at least four thematic units. As a way of

grounding their research, students typically form a thesis about a principal historical event that seems preeminent throughout the quarter, for example, The Reformation for the first quarter; The French Revolution for the second quarter; the effects of industrialism or imperialism on European social and political relations for the third quarter; and the impact of World War I for the final quarter. Because the course attempts to cover such a wide expanse of space (Europe and the rest of the world) and time (from the Renaissance to our contemporary world) the pace is exceedingly quick, and its focus is comprehensive. Classroom time is lecture-intensive, and students will require a solid set of note-taking and listening skills. This is a college level course with students expected to do research and reading outside of the classroom. Students will develop study and cognitive skills that are required in any college or university.

### Modern American History through Film

This course investigates Twentieth Century United States history using the Hollywood movie as a primary source. It investigates six decades of American history starting with the end of World War I and finishing with the Watergate hearings of the early to mid-seventies. While the course acknowledges important aesthetic questions about the films, the focus is how film can serve as a historical document, reflecting the anxieties, criticisms, and aspirations of the period in which a film is made and marketed. The course looks at film genres – the gangster film, the western, the horror film, etc. – and analyzes why certain genres dominate both the movie industry and public tastes during certain decades in U.S. history. It

looks at public images – the different portrayals of women, racial and religious minorities, and sexual identity – to determine how these images responded to the public perceptions of the times. It will look at public crises – the Great Depression, the Cold War, and the social divisions over the Civil Rights Movement and the War in Vietnam – to analyze the different ways film either exploits or assuages public fears. The course asks whether all films are fundamentally political or merely responding to the transient trends of particular times. If a film is deemed political, students should be able to identify its politics and analyze how effectively that political message is conveyed. Students will be able to place each film within the larger context of the historical periods studied.

### **Historical Foundations for the Arts**

*Historical Foundations for the Arts* is a required social studies class, which analyzes the interplay between a piece of art and the historical and cultural moment which produced it. It asks the key question “What is art?” then explores the way this question has been answered by different cultures throughout history. The course begins with readings in Aesthetics, and gives students a framework within which to discuss their own work. Key units include art produced for reinforcement of civic ideals, art as religious expression, and art as political or social critique. Major works of art from varying disciplines are explored and studied in depth.

### **Philosophy: Introduction to the Western Tradition**

Rather than providing a full survey of philosophy in all its forms, this course is designed to introduce philosophical thinking in general. A thematic – rather than historic – approach will be taken to explore some of

philosophy's fundamental questions. Is knowledge possible? What is this world? Does free will exist? Is there a God? If so, why is there evil? Can we make sound moral decisions? The course will move through each branch of philosophy by looking at primary sources throughout Western history and search for connections between time and cultures.

### **United States History**

This course introduces students to the philosophical, political, economic, and cultural controversies that define American history. This course looks at how the United States evolved from a European colonial possession of Spain, France, the Netherlands, and England to the world power it is today. Throughout the year, this course charts the growth of the United States as it matures through nine distinct identities:

- 1) Colonial Nation (1609 to 1763),
- 2) Revolutionary Nation (1763 – 1783),
- 3) New Nation (1783 – 1815),
- 4) Independent Nation (1815 to 1865),
- 5) Industrial Nation (1865 to 1898),
- 6) Imperial Nation (1898 to 1919),
- 7) World Power (1919 to 1945),
- 8) Co-Super Power (1945 to 1989),
- and 9) Sole Super Power (1989 to the Present).

By contrasting the histories of these themes with their present-day practices, students will gain new insights into the differing ways American history affects our daily lives. This course also provides students with a chance to improve thinking, studying, reading, writing, analytical, and test-taking skills. They learn to read and evaluate primary and secondary materials, to plan and write effective essays, and to formulate sound oral and written arguments. Students are challenged to develop independent opinions and support those views with strong evidence and persuasive analysis.

## **World History**

This course will examine the evolution and interaction of world civilizations. Students will analyze major philosophical and religious traditions; the political and economic ideas of capitalism, socialism, communism, nationalism, republicanism, fascism and imperialism; the two world wars, including their origins, effects and global significance and the world of today. Throughout the course, emphasis will be placed on increasing student awareness of current events and how historical developments have influenced and shaped the world in which we live.

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## **SCIENCE**

### **Anatomy and Physiology**

Anatomy and Physiology is an advanced laboratory course in the life sciences. It challenges students to relate the human body to their training in the arts. The course is connected through two themes. The first theme is how the human body is a system in balance. Changes in the environment that upset this balance cause the body to return to a new state of balance. The second theme is how body structures compliment the functions they help serve. Dancers and visual arts students are required to take *Anatomy and Physiology*. Students' study of the muscular and skeletal systems, for instance, compliments their understanding of movement and figure drawing. Students are encouraged to take Biology before they enroll in this course.

### **Biology**

Biology challenges students to explore concepts that explain living systems. Topics include living systems in balance, the return of disturbed

systems to new states of balance, ecology, cell biology, comparative anatomy of invertebrates, and genetics and evolution, or how living systems adapt to changes in the environment. Biology is a process skills-oriented course. Students learn proper procedures to generate data with which to support concepts. Issues investigated include the challenges of genetic engineering, and the threats of habitat loss and invasive exotic species to biodiversity and health of local communities.

### **Chemistry**

*Chemistry* is the study of matter's composition and its changes. Exploring the structure of the atom and chemical reactions is the focus of this course. Topics include atomic theory, the periodic table, radioactivity, bonding, chemical formulas and equations, and understanding the nature of chemical reactions. This course is intended to inspire interests in all sciences and their impact on the artists and provide students with knowledge for daily living. Great emphasis is placed on mathematical problem solving and deductive reasoning. A good mathematical background and the ability to work cooperatively and independently are desirable. Access to a scientific calculator is strongly recommended.

### **Physics**

*Physics* explains and quantify, at a most basic level, how and why things happen in nature and throughout the universe. Heavy emphasis is placed on mathematical problem solving, with the use of algebra and geometry of prime importance. Topics include motion, forces, momentum, energy, gravity, waves, relativity, light, sound, optics and thermodynamics. Experimentation and application of knowledge are

also stressed with students working on loosely organized lab assignments and individual investigations. Access to a scientific calculator is strongly recommended.

### **Science Investigations**

Science Investigations introduces students to high school laboratory science. The course teaches and reinforces fundamental science process skills necessary for additional science courses. Fully articulated with the Illinois Science Standards, it integrates the physical, biological, and earth/space sciences. The course uses the idea of systems as an organizing principle, how the physical universe is an integrated set of systems that cycle matter as energy flows through it.

Science Investigations encourages students to explore the science behind important every-day technologies and social issues. This includes fossil fuel combustion, which can help cause and solve many of today's problems, such as rapidly changing climates world-wide.

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## **MATHEMATICS**

### **Advanced Placement Calculus**

*AP Calculus* is a full year course that covers differential and integral calculus. Topics include a review of functions, an introduction to limits and continuity, derivatives and integrals and their applications, anti-derivatives and the Fundamental Theorem of Calculus, and an introduction to differential equations using slope fields. Emphasis is placed on conceptual understanding and working with functions represented graphically, numerically, analytically, and verbally. Graphing calculators are used extensively.

### **Algebra I**

Students of *Algebra I* calculate numbers and apply these calculations in solving problems of everyday life. They also explore the rules and principles from which these uses and applications stem. As they continue to learn the intricate language of mathematics, students look more closely at the operations and their properties. They learn the significance of mathematical relationships and how to represent them symbolically. *Algebra I* offers students a succinct and practical way to begin to think critically about numbers, how they are used, and how to communicate that knowledge to others. Emphasis is placed on terminology and gaining fluency in applying algebraic functions.

### **Algebra I – Honors**

*Algebra I Honors* differs from *Algebra I* not in content, but in depth and in pace. This course is appropriate for those students who have demonstrated a strong command of arithmetic and demonstrated that they can handle complex mathematical concepts and terminology.

### **Algebra II**

*Algebra II* continues the study of functions introduced in *Algebra I*. The course develops a precise mathematical language and understanding of mathematical structure. Algebra II includes such topics as Polynomial, Rational, Inverse, Logarithmic and Exponential functions. Exploring functions, investigating their behaviors, and making and verifying reasonable predictions about those behaviors will develop students' deductive reasoning and thinking skills. The real number system is expanded to include imaginary and complex

numbers, and graphing is expanded to include conics. Emphasis is placed on the conceptual understanding of a problem, and how an answer derived. Access to a scientific calculator is strongly recommended.

### **Algebra and Trigonometry**

This course emphasizes the study of functions using mathematical and numerical approaches as well as graphing approaches. Students are expected to analyze functions both from their equations and their graphs. The following topics are studied: linear equations, functions, systems of linear equations/inequalities, quadratic, polynomial and exponential functions, conic sections, sequences and series, and trigonometric functions.

### **Geometry**

*Geometry* teaches the crucial skills of formal reasoning through exploring the various relationships among shapes in space. Properties and relationships of geometric objects includes the study of points, lines, angles, planes, polygons, with a focus on triangles and quadrilaterals, and polyhedral and other solids. The class will develop understanding of properties and geometric proofs. Students learn to define geometric terms, to recognize faulty assumptions, and to construct logically sound arguments. Familiarity with geometry sharpens analytical skills,

### **Geometry – Honors**

This course will deepen the students understanding of two and three-dimensional objects and their properties. Properties and relationships of geometric objects will include the study of a) points, lines, angles and planes, b) polygons, with a focus on triangles and quadrilaterals, and c) polyhedral

and other solids. This class will place emphasis on using properties and relationships to develop geometric proofs.

### **Introduction to Calculus**

*Introduction to Calculus* provides a strong foundation for students who will pursue math at the college level. The following topics are studied: relations, functions, graphs, systems of linear equations and inequalities, polynomial functions, exponential and logarithmic functions, trigonometry, polar coordinates, conics, sequences and series. The use of the graphing calculator is an integral part of the course.

### **Pre-Algebra**

The study of algebra, the abstract form of arithmetic, assumes that students have firmly mastered fundamental concepts such as adding, subtracting, multiplying, and dividing numbers and variables; working with fractions, decimals, and percentages; and solving equations and inequalities... *Pre-Algebra* reviews and expands competency with these ideas, in preparation for *Algebra I*.

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## **WORLD LANGUAGE DEPARTMENT**

### **FRENCH**

#### **Advanced Placement French**

(See French IV and IV/Advanced Placement)

#### **French I**

*French I* is an introductory course for those with little or no prior exposure to French. In the first semester, students are familiarized with the French pronunciation, basic vocabulary

themes, and simple expressions. The emphasis falls on repetition, reading, choral practice, imitation, and aural identifications with the goal of getting students comfortable with the new sounds, syntax, and spelling. Second semester progresses students from strict *imitations* and simple *labeling* to being able to communicate with simple but authentic sentences. Students will also learn about various aspects of the French and Francophone culture through documentaries, various readings, modern French and Francophone cinéma, and class discussions.

### **French II**

**Prerequisite:** Successful completion of *French I*.

The course is designed to help students to build on the basic foundation of the French language and culture already acquired, expand their vocabulary, and equip them with several important grammar tools essential for communication in all time planes; past, present, and future, as they continue to practice French in speaking, writing, listening, and reading. At the completion of French II, students should be able to produce simple narration in speech and writing, as well as comprehend and react to longer aural and written cues. Students will continue learning about various aspects of French and Francophone culture through documentaries, modern French and Francophone cinéma, various readings and class discussions.

### **French III**

**Prerequisite:** Successful completion of *French II*.

*French III* follows the two introductory and mandatory courses, which constitute one of the graduation requirements at CAA and is therefore designated and designed for those students who wish to continue their studies of French in preparation for

university level instructions. The target of our second language instruction in French III is to produce the necessary bridge between the communication skills based more heavily on imitation and limited variation of learned response (French I & II) and more sophisticated and spontaneous use of the target language essential for further, higher level development. Students will continue to build their vocabulary in French as they are exposed to complex structures, such as the use of conditional and subjunctive moods, variety of tenses, and their coexistence in a sentence. Students will continue to learn about various aspects of the French and Francophone culture through documentaries, Internet activities, various readings, modern French and Francophone cinéma, and class discussions.

### **French IV and IV/Advanced Placement\***

**Prerequisite:** Successful completion of *French III*.

*French IV* is designed as an advanced level course where students continue to cultivate their speaking and writing skills, as well as to expand their proficiency in listening and reading comprehension. The emphasis in French IV classroom is on encouraging and enabling each student to function independently in French. During the course of studies in French IV, students will be exposed to a variety of French texts in original, French press in print and on line, French and Francophone cinéma, video segments in original, daily class discussions and debates. Compositions in French become part of the grading scale. The annual curriculum includes a review of all main grammar points. The choice of college level textbook supports the transition toward college level instructions.

\* Students who opt to follow the AP track in French IV are required to complete additional preparatory assignments throughout the year.

## SPANISH

### Advanced Placement Spanish

This course is designed specifically to prepare students to successfully take the Advanced Placement Spanish Language exam. Students should already have studied most of the necessary grammar in previous courses; therefore, the emphasis in the AP course is upon review and consolidation of all of the grammar previously studied, in addition to a study of the remaining topics. As part of this process, students are required to apply this knowledge to more challenging levels of communication. There is also a critical emphasis on further vocabulary expansion to reflect the requirements of AP level knowledge and mastery. This is facilitated by an intensive focus on reading assignments and literary analysis. Drills are also a necessary element of the course and are intended to prepare students of the oral and grammar completion sections of the AP exam. However, a significant level of essay writing and oral presentations ensures that the overall emphasis of the course is on the demonstration by the student of both their knowledge and skills as assessed through the four skills of reading, writing, listening and speaking. A wide variety of print, audio and visual resources are used, as well as AP exam preparation texts designed to provide consistent practice in the format and at the expected levels of mastery for each section of the exam.

### Spanish I

*Spanish I* is an introduction to the Spanish language and the Hispanic cultures. The focus is on providing students with the fundamental grammatical concepts and constructions and the more commonly used vocabulary. These are presented thematically within the context of exploring some of the regions and cultural aspects. The scope and sequence of the two-semester course follows that adopted in the principal text program for the course, *En español I*. This includes the use of audio and video resources intended to provide additional practice and to facilitate integration of material learned, while simultaneously developing the primary skills associated with second language acquisition; reading, writing, listening and speaking. A variety of the instructional strategies included, reflect the unique needs of second language acquisition, as well as the learning styles of students.

### Spanish II

Pre-requisite: Successful completion of *Spanish I*

The principal objective of *Spanish II* is to build upon the foundations laid in *Spanish I* with regard to grammar, vocabulary and culture. Students will further develop the four skills of reading, writing, listening and speaking. They will combine and re-combine previously learned knowledge and skills with the new to create novel communications both spoken and written. The principal course text and accompanying audio/visual resources used to facilitate this is the *En español II* program. However, additional print resources such as magazines, newspaper articles and appropriate examples of

Latino cinema supplement the program. Instructional strategies and assignments include interactive group activities, presentations and an introduction to composition. Incorporated into this is further study of Hispanic cultures in alignment with the Illinois State Learning Standards.

### **Spanish III**

Pre-requisite: Successful completion of *Spanish I & II*.

*Spanish III* follows the two introductory and mandatory courses, which constitute one of the graduation requirements at CAA and is therefore designated and designed for those students who wish to continue their studies of Spanish in preparation for university level instructions. With grammar and vocabulary foundations already in place from *Spanish I & II* the purpose of this course is to build upon this base through the study of more advanced grammar topics and significant vocabulary expansion. The emphasis is upon moving outside the controlled thematic and grammatical contexts to use the language in more open-ended, novel and realistic contexts that are more fully integrative. There is more reliance upon original source materials for reading and listening, such as lectures, articles, essays, short stories, films and

interviews. Writing and speaking skills are further developed with more open-ended writing assignments and oral conversations. The course text program, *En español III*, continues to provide a cohesive scope and sequence and a variety of ancillary resources, including audio visual and cultural.

### **Spanish IV**

*Spanish IV* represents a consolidation of all the knowledge acquired and skills developed during the previous three years of study. Students further refine the four skills of reading, writing, listening and speaking with a course conducted largely in Spanish. They are introduced to more advanced grammar concepts, significantly increase their vocabulary and improve upon their skills through a wide variety of readings and audio resources as well as films, interviews, documentaries etc. More advanced performance assignments reflect this higher level of mastery of the various aspects of the language and include compositions, literary analysis and sustainable open-ended conversations, requiring the use of complex grammatical structures and syntax.

# ARTS DEPARTMENT COURSE DESCRIPTIONS

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## DANCE

### **Ballet I**

While addressing basic concepts, this course presupposes a beginning knowledge of the technique. It fosters strength, balance and dexterity. At the barre, the ten traditional exercises condition and prepare the musculature to anticipate the execution of virtually all movements of the classical vocabulary. The nature of the exercises allows students to widen their personal range of motion. The concepts learned at the barre are tested in the center through the adagio (lyrical quality, balance), and allegro (jumps, small and big), components of the lesson.

### **Ballet II, III & IV**

The knowledge and dexterity acquired in Ballet I are applied to more challenging usage of the exercises and center combinations. The concepts of the role of gravity, weight transference and epaulement (spiraling action of the torso) are applied to all motions. These are concepts that lead the dancer toward a transcendence of the technique and transform expertise into an artistic expression.

### **Dance Composition**

This course enables students to explore their individual creativity. Through compositional studies, students learn to articulate and communicate ideas, as well as analyze and critically evaluate movement. Students will gain the ability to compose short movement phrases as well as more lengthy compositions that will be performed at the Student Choreographed Concert.

### **Jazz Dance I**

Relying on and reinforcing principles from Ballet I, this class explores several variations based on the concepts of alignment. All exercises stress central strength and control of both large and small motor muscles. With an emphasis on expressiveness through the torso, the isolations of head, shoulders, ribcage and hips are practiced to develop coordination and to tune the student's eye to stylistic postures and movements. The relationship of the body to the floor is explored both in terms of texture; yielding or resisting, and orientation; horizontal, diagonal and vertical. Rhythmic patterns, dynamic variations and qualities of movement (strong or subtle) based on a variety of popular and jazz musical idioms are explored.

### **Jazz Dance II, III**

The concepts of Jazz I continue to be explored and practiced, while the combinations and sequences of movements become more complex and of greater length. Alignment, expressiveness, perception of style, spatial awareness and musicality are incorporated in combinations with more challenging technical elements. Concepts of isolation, rhythmic variety, coordination and precision are tested in combinations that are more complex.

### **Men's Class I, II, III, IV**

Specific techniques applicable to a masculine understanding of ballet vocabulary are emphasized. Turns and jumps specific to the male vocabulary are the content of this course.

### **Modern Dance I**

This course introduces the concepts of motion used in Martha Graham Technique. Strength and flexibility of the lower spine are emphasized. Strength is fostered through floor work exercises designed to teach the initiation of movement from the back and lower spine. Flexibility is increased through a variety of stretching components within the exercises. The forms and patterns learned in floor work are applied to center work and to combinations across the floor.

### **Modern Dance II, III, IV**

The movements and principles learned in Modern Dance I are further explored. Accuracy and dexterity are emphasized. The complexity of the exercise increases as students become familiar with the vocabulary and assimilate the concepts.

### **Partnering I, II, III, IV**

This class introduces and develops partnering techniques. Students will learn how to support and manage their weight and that of their partner. Male and female dancers share all aspects of the technique in lifting and supporting.

### **Pas de Deux I, II, III, IV**

This course is for female students who have attained and developed a high level of ballet technique with a clear understanding of balance and transfer of weight over the tips of their toes. Students should be able to clearly demonstrate strength in the feet through barre and center floor work.

## **MEDIA ARTS: Film & Writing**

### **Directing the Actor**

The course is a collaborative effort between the Media Arts & Theatre Departments. Students from both departments are given the opportunity to work together to create a 5-minute short film. Groups of Media Art students write, direct, and edit a collaborative short film, while the Theatre students are able to hone their skills in front of a camera as an alternative to the stage.

### **Fiction I**

*Fiction I* introduces students to the basic elements of fiction writing – plot, character, dialogue, setting, and point of view – and their relationship in successful storytelling. After a series of readings and exercises that focus on the aforementioned elements, students will be expected to implement their study of the arc and dramatic structure in Form and Structure to craft a full fiction story. Critiques and workshop will then be the course focus, as will the introduction of such elements as symbol, theme, and epiphany. Students will be expected to complete both writing and reading for each class period, and need to be prepared to participate in class critiques and writing exercises.

### **Fiction II**

*Fiction II* builds on *Fiction I* to sharpen student's ability to craft stories with dramatic action and thematic significance. The relationship between story and plot will also be a focus to challenge students to better harness the basic elements of fiction to create desired effects. Students are expected to complete both writing and reading for each class

period and need to be prepared to participate in class critiques and writing exercises.

### **Film Aesthetics**

Through viewing films grouped by chronology, director, and movement, students will increase their awareness of various terms and forms. This course will allow for increased understanding of the medium and cinematic language, including narrative/non-narrative forms and systems, mise-en-scene, technical & social factors, sound, editing, and shot selection. Through this, students will increase their critical analysis and ability to discuss the art of film.

### **Idea Development I, II, III, IV**

*Idea Development* provides students with the necessary tools for the creative process. Emphasis is placed on exposing young artists to a variety of generative routines. From character building to art movement ideologies; students can discover and experiment with a variety of practices, which lead them to open their perceptions and deepen their individual voices.

### **Media Print & Media Motion**

In this class, students will learn the history of printed material in order to develop an understanding of how to read and interpret modern print and publication design. Students will participate in research and design work outside of class along with skill acquisition of publishing and authoring software. Students will prepare to produce their own publications and publications for the school in both print and new media forms, such as on the web and on DVDs.

### **Poetry I**

*Poetry I* is designed to give students a well-rounded understanding of the nature and methods of poetry to inform their own creative work. Close attention will be paid to the basic vocabulary, techniques, and traditions of poetry, as well as how to approach the work of other poets. Class time will be devoted primarily to workshopping student work, performing in-class writing exercises and discussing assigned readings, with an occasional lecture to introduce new topics. Students will be expected to complete both writing and reading for each class period, and need to be prepared to participate in class critiques and writing exercises.

### **Poetry II**

*Poetry II* is designed to build on the poetic skills mastered in *Poetry I* through further reading of poets and theory that is more difficult. Purpose and clarity will be the focus of class critiques, as will a concerted move away from considering work exclusively through technical elements. Rather, students will be expected to craft and discuss work with the relationship of form and meaning in mind as well as the concepts introduced in course reading. Students will be expected to complete both writing and reading for each class period, and need to be prepared to participate in class critiques and writing exercises.

### **Screenwriting I/Playwriting:**

In this class, students will learn to write for both screen (semester 1) and stage (semester 2). By studying the history of these forms of writing, seeing works based on them and reading existing works, students will develop the skills necessary to produce unique, creative works of fiction for the cinema and the theatre.

## **Screenwriting II**

Students will create a 30 to 40-page script for the department's collaborative film. The course is led by seniors and assisted by the underclassmen. Seniors will lead the group in collaborative decision making and confront the challenges of team writing. Through the process of revision and discussion, the script will move from pitch, to outline, and finally to a finished script. Input from the entire Media Arts department will arrive through various large group workshops.

## **Video Production I, II, III, IV**

The first year focuses on the narrative form through production. Students gain an introduction into the art of video production and focus on the fundamentals of a narrative. The second year is designed around the documentary. Students center their efforts on the process and style of documentary film making. The third year requires students to explore the form, style, and ideology of non-linear film form. Students will carefully examine theme, form, words, images, and concepts. The fourth year places the student in a position to investigate the role of director. Students will be asked to examine the structure of longer form narratives and non-narratives.

## **Workshop I, II, III, IV**

This class allows students in Media Arts to give and receive comments on their artistic works. Using a variety of models, students, through instruction and personal experience, learn the vital skills of analysis, audience, and cooperation. Students submit pieces for workshop on Wednesdays. They have two days to offer written comments to their peers' submissions. During Friday's class, students are asked to verbally comment upon

student work (fiction, screen plays, poetry, & video). Though we use a variety of models, most often the artist is not allowed to defend their work; instead, they must learn to listen to other's insights. Following the critique of the piece, the written comments are collected and returned to the student artist.

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## **MUSIC**

### **Advanced Topics in Ear Training**

Students who have successfully completed both Ear Training 1 and Ear Training 2 participate in 1-2 years of Advanced Topics in Ear Training. Students in this course participate in at least one major jazz transcription project per semester, which includes singing the entire solo, notating the solo using Sibelius notation software, and performing the transcription on their principal instruments. Before, during, and after transcription projects, smaller exercises and tests are assigned and executed on aural skills topics relevant to classical music performance, such as complex rhythms, dense harmonies, and atonal sight singing.

### **Advanced Topics in Music Theory**

Students who have successfully completed both Music Theory 1 and Music Theory 2 participate in 1-2 years of Advanced Topics in Music Theory. Students in this course build upon the skills mastered in both previous courses to execute style-modeling exercises. Styles covered range from Medieval to Romantic music, and exercises generally progress within a unit from small and abstract drills to larger exercises that approximate pieces or sections of pieces from the style covered in the unit.

## **Composition**

Composition is available to students who have completed or are currently enrolled in Music Theory II and who have permission from the Department Chair. Students may take this course multiple times. Students in Composition participate in two types of projects. The first, lasting several weeks or more, are large scale projects that involve increasingly refined and detailed applications of common compositional methods for a variety of instruments and ensembles. The second types are small-scale projects that students compose, learn, and perform in a single week. At the end of each quarter, approximately a week is provided for students to choose a project from earlier in the quarter for extra work or reworking, in the direction and method of their choosing.

It is reasonable for a student to expect, at the end of one year of composition, to have a portfolio of multiple finished pieces, including videos of their own performances. In addition, CAA creates opportunities for students to work with professional players: each year, many students in composition have one or more of their pieces performed by professional musicians.

## **Ear Training I**

*Ear Training I* is a rigorous companion course to Music Theory I, and is designed to lead the student towards the mastery of the various aural and reading skills necessary to fully support efficient and effective private training and ensemble participation. Students in this course participate in daily sight reading, dictation, and hearing exercises, leading to the mastery of identifying and singing intervals from minor

seconds through perfect fifths, sight singing and dictating diatonic melodies with leaps as large as a fifth, sight singing/clapping and dictating rhythm excerpts in simple and compound meters.

## **Ear Training II**

*Ear Training II* is a continuation of *Ear Training I*. Concepts learned and mastered in Ear Training I are built upon in order to give students high-level reading and hearing skills necessary to fully support efficient and effective private training and ensemble participation. Students in this course participate in daily sight reading, dictation, and hearing exercises, leading to the mastery of identifying and singing intervals from minor seconds through perfect octaves, sight singing and dictating melodies with non-diatonic pitches and larger leaps, sight singing/clapping difficult rhythm excerpts in simple and compound meters.

In addition, students in Ear Training II complete several large-scale projects each year, including jazz and classical transcriptions.

## **Introduction to Music Business Law**

This course serves to familiarize students with the inner business and legal workings of the music industry. This includes copyright and trademark laws, managerial contracts, record contracts, publishing contracts, record and songwriting royalties, public performance royalties, and major and independent label distribution. Students interested in careers in music will begin to build a strong basis for making informed business decisions; music fans will gain a deeper understanding of the forces driving popular music.

### **Instrumental Ensemble**

*Instrumental Ensemble* has two broad goals. One is the improvement of technique, practice habits, and musicality among the instrumentalists at the academy. The second is preparing solo and chamber music for the many performances the instrumentalists participate in. Time in instrumental ensemble is often split evenly between rehearsal and studio; however, it is not unusual for a lecture topic or participatory exercise to change the class's structure for a day. Topics for lecture or exercises can vary greatly, and include, for example, principles of melodic expression or training the body to capitalize on gravity.

### **Music Theory I**

*Music Theory I* is a highly rigorous course designed to lead the student towards the mastery of fundamental concepts necessary to fully support efficient and effective private training and ensemble participation. Students in this course participate in a series of lectures, discussions, and self-paced, progressive drills leading towards the mastery of rhythmic and melodic notation, major and minor scales, key signatures, intervals, triads and seventh chords.

### **Music Theory II**

*Music Theory II* is a continuation of *Music Theory I*. Concepts learned and mastered in Music Theory I are built upon in order to give students basic analytical skills, in order to fully support efficient and effective private training and ensemble participation. Students in this course participate in a series of lectures, discussions, and self-paced, progressive drills leading towards the mastery of basic diatonic harmony, Roman numeral analysis, both traditional and jazz style, analysis of basic standard classical and jazz repertoire, the blues form, and common variations.

### **Jazz Combo**

Music Department Jazz Combos are audition-only performance ensembles designed to use standard repertoire from the jazz tradition to practice concepts related to improvisation. Students build a repertoire of standard songs while working on group balance, jazz theory concepts, melodic and harmonic performance practices, and improvisation. Each course culminates with a recital performance.

### **Jazz Lab Band**

*Jazz Lab Band* is a non-performing workshop for instrumentalists with little or no experience playing jazz and/or improvising, or students who have not yet mastered the fundamental skills necessary to successfully audition for a performing combo. Students in this course participate in rehearsals and workshops with the following year-long goals: learn and memorize blues heads, chords, and scales in several keys, learn and memorize multiple jazz standards, develop a basic improvisational vocabulary, learn and memorize a transcribed solo, learn basic chord voicing and comping rhythms, learn basic group interaction techniques, master certain "jazz survival skills", including countoffs, endings, and rehearsal techniques.

### **Jazz Vocal Workshop**

*Jazz Vocal Workshop* is an intimate study of the art of being a jazz vocalist, focusing on learning jazz standards, improvising, transcribing, arranging, and performing in a unique style. Students will graduate from this course with a deep understanding of the history and study of jazz voice, and with the preparedness to audition for a jazz vocal program at the collegiate level and to pursue a career as a jazz vocalist.

Upon graduation from the class, students will have:

- A book of jazz standards in his/her key, as performance-ready Sibelius charts. The student must know the composers' names, along with the origin of the song, if possible.
- The ability to improvise over the chord changes of a swing tune, a bossa nova, and the blues.
- The ability to perform a selection of songs from his/her book with a rhythm section, acting as a bandleader.
- A notebook listing the selection of jazz vocalists, composers, and recordings studied in the class, including arrangement and performance ideas they acquired.

The first semester of the workshop generally entails a general study of the art of being a jazz vocalist, including listening to and analyzing recordings, group discussions, group improvisation, and performance practice. The second semester requires each vocalist to perform in the Jazz Vocal Showcase with a full combo (the culmination of all class studies, creation of charts, and practice time with the band throughout the year.) Each vocalist typically performs a set of jazz standards on his or her senior recital.

### **Piano Lab I**

*Piano Lab I* is an introductory course for students with little to no experience playing the piano. General topics are introduced in the first semester including correct form and posture, basic reading, scales, and how to read markings. A short performance is given in front of the class at the end of the semester. Semester 2 is more personalized, and each student moves through the pieces and topics at their own speed.

### **Piano Lab II**

*Piano Lab II* is a course for students who have completed Piano Lab I, and is a more advanced study of the piano. Topics covered in Semester 1 include common chord progressions, complicated finger exercises, and pieces that cover a wider range on the piano. In Semester 2, if a student has completed the book, they are given more advanced pieces and a performance is given in front of the class at the end of the year.

### **Private Lessons**

Private lessons are the central component of music study at CAA, and each student receives at least one weekly private lesson on his or her principal instrument. All private lessons focus on the process leading to the mastery of the repertoire and the technical and interpretive skills necessary to successfully participate in and/or complete weekly studio master classes, quarterly proficiencies and juries, department recitals, competitions, a senior recital, and successful college auditions.

*Studio* is a weekly performance workshop during which students perform works-in-progress in front of their peers and the Music Department Faculty.

*Proficiencies and Juries* are performance exams that simulate college and professional auditions.

*Department recitals* happen throughout the year, and generally feature jazz and/or classical solo and ensemble material. Each student must complete a full-length *senior recital* that reflects his or her course of private study throughout his or her Arts Academy career.

### **String Ensemble**

String Ensemble is a by-audition performance ensemble that meets 2-3 times weekly for rehearsal. Students in this ensemble learn and perform standard classical repertoire and develop high-level rehearsal and performance skills techniques. Additional collaborative chamber music projects may be assigned (involving students in Instrumental Ensemble) at the discretion of the instructor(s).

### **Vocal Ensemble**

The content of Vocal Ensemble consists of the study and performance of choral literature and music arranged in choral style, drawn from concert, church, theatrical (operatic and music theatre), recording, and folk repertoire, as adapted to our complement of singers. Additionally, this course focuses on choral ensemble-building technique disciplines, the reviewing and critiquing of recordings as assigned, attendance at and critiquing of selected area choral performances, as assigned, group discussion of related topics in class, and an occasional visiting specialist, in seminar. The structure of this class will reflect study, research, and performance practices of quality higher-education conservatory settings, as preparation for college or university matriculation.

are scheduled in classes for their appropriate skill levels in Ballet, Modern/Jazz Dance, Acting Studio and Musicianship. In addition, Juniors and seniors in the department take Musical Theatre Studio for 90 minutes each day.

### **Musical Theatre Studio**

Musical Theatre Studio gives the Musical Theatre students the opportunity to learn and integrate the elements of the art form through in-context, hands-on-study of a specific show/era. The Studio curriculum follows a two-year cycle. Year A studies the genre from its roots in Vaudeville, opera, and minstrelsy through the beginning of the integrated musical to the middle of Golden Age of the 1950's. Year B begins with the advent of the director/choreographer in the late 1950's, the impact of rock music in the 1960's, and the influence of Stephen Sondheim in ushering in the post-modern era. The curriculum teaches the basis of dramaturgy and emphasizes the connection between the current events of an era and its impact on the medium, the conventional elements of the genre (character types, song types), and script and song analysis. All of this is integrated into the study of scenes and songs from the shows themselves, which are staged, choreographed, and performed in four showcases throughout the year.

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## **MUSICAL THEATRE**

***The Musical Theatre curriculum is currently under revision to include additional classes in music, dance, and acting. Currently, students in the Musical Theatre (MT) Department take classes in the Theatre, Music and Dance Departments. Students, in consultation with MT faculty,***

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## **THEATRE**

### **Acting I**

This course introduces the fundamentals of acting and builds a strong sense of the basic acting skills necessary to progress to the next level. This course uses required reading from Robert Cohen's *Acting*

One, as well as various scripts used for acting exercises and critical analysis. This course is devoted to building an ensemble, creating an atmosphere for trust, as well as one where students enjoy physical work and play. Once the aforementioned are established, specific technical skills are introduced. This includes: character work with assigned scripts and roles, which the students craft according to tailored exercises. Through monologues, scene study, and improvisation, students will develop a deeper understanding of the craft and their own artistry.

### **Acting II**

This course implements the fundamentals of Acting I through a variety of scenes and monologues from a range of periods and styles. Students will learn the numerous acting philosophies of Uta Hagen, Bertolt Brecht, and Sanford Meisner. They will also focus on applying the skills introduced in Acting I to various scripts and styles of theatre. Students will move from acting exercises to honest behavior on stage. To this end, they will work on development skills, as well as, emotional, kinesthetic, and physical recall.

### **Acting III**

This course is designed to help students identify and explore classical works of theatre. Students will gain a working knowledge of scansion, iambic pentameter, as well as rhymed couplet, and straight prose. While the focus of the class is placed on acting, it also includes a broad survey of theatre history. The class will achieve its goals through implementing the ideologies of the Stanislavski System and borrowing techniques from *Practical Aesthetics* and Anne Bogart's *Viewpoints*.

### **Acting IV**

This course provides a deeper understanding of the actor's craft through the exploration of various dramatic texts. Building upon knowledge accumulated in Acting I, II and III, the primary objective of this course is to empower students with an advanced understanding of skills and concepts. Students will learn how to develop an individual rehearsal process for the creation of a character. The first semester of Acting IV focuses on audition technique, in preparation for college auditions.

### **Costume Design**

Costume Design provides students with a general understanding of the history of costumes from Ancient Era to present day. Students will attain basic sewing skills from threading a sewing machine to the completion of a wearable garment. Students also learn to create and execute a costume design for production from reading a script to realization.

### **Directing**

Through lecture, discussion and class projects, students explore basic skills of directing theatre and performance. Emphasis will be placed on creating imagery and solving staging problems through experiential course work.

### **Introduction to Theatre**

Introduction to Theatre is an elective course offered to students who are not Theatre majors. Students will gain knowledge in acting, directing, improvisation, and technical theatre. The class examines acting, script analysis, scenic design, lighting design, sound design, properties and costuming.

## **Movement**

Movement class is dedicated to furthering the understanding of physical expression in stage and character work. Students will achieve an understanding of the physical body as an instrument and discover its endless capacity for expression. During each class, students are led through a rigorous warm-up with exercises designed to build aerobic stamina, muscle strength, tone and flexibility. During the first semester, students will explore various theories and concepts for movement on the stage. These include, but not limited to, Viewpoints, Alexander Technique and Biomechanics. Students will also learn how to build an individualized physical warm-up. Second semester is divided into two sections: vocal production and the International Phonetic Alphabet (IPA). In the Linklater-based vocal production segment, students will learn exercises to improve breathing, articulation and resonance. In the IPA study, students will study the IPA and its employment in learning dialects.

## **Public Speaking**

Public Speaking is designed to teach students how to research, write and execute speeches. The course teaches students to work by themselves, in small interpersonal groups, and in large groups. Throughout this course, concentration is placed on executing the art of public speaking. Students are taught form, research techniques, and delivery through a variety of oral repertoire.

## **Senior Internship**

During their senior year, theatre students are placed in an internship at a professional theater company in Chicago. Students spend two days each week at industry related companies or actual theatres

working in a yearlong internship.

This opportunity reinforces concepts and techniques that students have acquired throughout their studies at CAA. Through this experience, students gain new insights, acquire professional contacts, and obtain a basic operational understanding of the daily workings of a theatre company.

## **Stage Makeup**

This course is designed to teach students basic makeup techniques for the stage. Examinations of various facial zones and how makeup works within each zone will be explored in depth. Throughout the course, students gain knowledge of products, application techniques, and specific genres and periods (i.e. age, fantasy, facial hair, wiggling).

## **Stagecraft I, II**

Stagecraft I & II are designed to give students the fundamental skills of working in a technical scenic studio. Class lectures explore script analysis, design style, and painting techniques. The course will progress from individual lighting effects to full light designs for theatre, musical theatre or dance. Class lectures focus on color, lighting equipment and cueing a show. Students will gain working knowledge of technical direction, scenic lighting properties, and costuming. Once trained, students are placed into a one-year practicum to develop their craftsmanship skills.

## **Studio**

Theatre Departmental Studio consists of discussions, lectures, practice and practicum on specific themes and genres of the theatre. In addition to exercises, students will also perform scenes from works that support the semester topics. Through these scenes, the class will generate

discussions regarding the impact scenes have on the performer as well as the audience.

### **Theatrical Design**

This course is designed to introduce students to the techniques and challenges in technical theatre. Students learn the fundamentals of plotting, lighting, properties design, costumes, multimedia projections, sound, and special effects. The goals of this course are to expand students theatrical knowledge of equipment and technical procedures, formulate multi-layered designs with unifying themes, and inspire creative solutions to known and last minute performance demands.

### **Theatre History**

This course focuses on the history of theatre beginning with the Greeks through the present day. Among concepts learned, students will identify theatrical styles of writing and production, as well as various acting styles, their origins and evolution. Students will acquire the root of theatre vocabulary and its relation to current usage.

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## **VISUAL ARTS**

### **Advanced Placement Art History**

This course is required for visual art majors and advanced placement college credit is granted through a national standardized test that is given at the end of the school year. The first semester covers the modern era, beginning with the American and French Revolutions in the 18<sup>th</sup> century and ending with the present day. The second semester begins with the Paleolithic era and ends with the French Rococo. While this course emphasizes the Western tradition in

art, it does include a view of world art. Students are required to write a research paper in the second semester.

### **Art History**

This Art History course was designed for non-visual arts majors. The first introduces students to art history and the understanding of pictures and visual images. Second semester is a brief chronological presentation of art history from the Paleolithic era to the present.

### **Art Studio**

Art Studio is an elective course offered to students who are not visual arts majors. This course is designed as a two-semester studio experience for students of all levels and ability. Beginning drawing and design exercises are complimented by an art history component. Students gain better observational and technical skills through drawing with traditional materials such as graphite and ink, and are introduced to painting and printmaking. Students practice the sequential steps in the process of making art. Through individual instruction and frequent group critiques, students take personal direction in their work. Students practice the discipline and work ethic necessary to the visual arts.

### **Design I**

Design I is a mandatory course for all new and incoming visual arts majors. This course introduces students to the principles and theories of visual design that provide a foundation for future investigations in the visual arts. The elements of design and the principles of composition are developed through ongoing technical exercises and projects of varying duration exploring different mediums. Students learn how commit to long-term projects and develop

the necessary discipline to maintain an extended focus. Students develop design vocabulary and learn how to visually order and manipulate the two dimensional plane and three-dimensional forms. Students investigate the design process and how to control composition. Critiques are held at regular intervals and students learn how to evaluate an artwork. Readings and field trips further provide a solid technical base, critical thinking opportunities and an inquisitive viewpoint upon which students build their future coursework.

### **Design II – Color Theory**

Design I is a prerequisite for Design II -Color Theory. Students are familiarized with various color theories and associated vocabulary of the color wheel, color harmony and color scales. Through technical and expressive exercises, students develop a critical and structural understanding of color's role in a composition. Through projects that involve use of collage and painting, students develop skills to analyze, interpret, and create works where color, its components and modifiers are integral to the composition. Students understand and recognize the complexity and inter-relatedness of color. Critiques are held at regular intervals.

### **Drawing I, II, III, IV**

Drawing is the core of the visual arts program. It is required of each student every semester. Grade and skill level are mixed for interactive learning, and class rosters and instructors change each semester. Each drawing class is customized by the individual curriculum of each instructor. First semester stresses drawing from observation, as a student's ability to see and draw relationships of objects in space further develops the skills of

perception needed in all visual arts forms. Second semester concentrates on abstract and conceptual problems and projects. Figure drawing workshops occur three times throughout the school year. Instruction occurs on both individual and group levels and critiques are held at regular intervals. Through drawing, students discover their own personal content, develop critical thinking skills, and build a strong portfolio for college entry.

### **Interdisciplinary Art**

Interdisciplinary Art is a process and concept-based class that combines a variety of media including printmaking, sculpture and drawing. This is an advanced and self-directed course where students develop a theme they research and create two and three-dimensional work. Presentations and discussions of contemporary artists who work with diverse media aid students in their knowledge of contemporary art and inspire ideas for creating and presenting their work. Frequent class critiques provide opportunity for students to practice articulating their ideas and to work collaboratively in a studio environment. Students develop a series of work for their portfolio.

### **Painting**

Students learn to create space and dimension using color and application paint. Grade levels are mixed and instruction is individualized. Projects explore working from observation and developing personal subject matter that is acquired through a series of works. Proficiency in use of materials, directness of medium and different painting techniques are stressed. Group critiques occur at regular intervals and focus on form, color and content. Students employ visual and verbal skills that enhance critical

thought and artistic determination. Students create a body of paintings for their portfolios.

### **Printmaking**

Students extend their drawing and painting skills through the immediate and technical processes of printmaking. Lithography, intaglio and relief printing are offered and students produce an edition of prints and print variations. Unique printmaking procedures such as monoprinting techniques and other variant forms of producing multiples are taught. Students practice safe procedures in operating the printing press, using tools and handling chemicals. Grade levels are mixed and critiques occur throughout the course. Students develop a body of printmaking work for their portfolios.

### **Sculpture**

In Sculpture, students learn sculpture vocabulary through a variety of additive, subtractive, assemblage, and installation projects. Students develop a working knowledge of different materials along with an understanding of how materials, form, and site work conceptually. A variety of media are employed including, wood, clay, plaster, found objects, mold making and casting, and time-based media. Students' abstract problem solving skills are continually challenged throughout the process of working out ideas in the third dimension. Grade levels are mixed, instruction is individualized, and students develop a three-dimensional component for their portfolio.

### **Seminar I, II and III**

Seminar is divided by grade and projects are geared to the specific goals of that level. Seminar is designed to further develop communication skills including

students presenting their ideas about art and formally discussing and presenting their own artistic creations. Same grade level camaraderie is fostered and the ability to critique in a constructive manner is further developed. Whole department activities such as critiques, fieldtrips, guest artist presentations, and visiting an artist's studio are scheduled during this class.

*Freshman and Sophomore Seminar I:* Exposure and widening the students experience with art. Regular museum and gallery visits introduce students to the many resources in Chicago and generate challenging studio projects.

*Junior Seminar II:* Portfolio development and preparation for Junior Review. Students learn to digitally document their portfolio, write an artist statement, and talk about their work and ideas. Each student participates in Junior Review, a formal presentation about his or her individual work to faculty.

*Senior Seminar III:* Fall semester concentrates on preparing for the annual Senior Exhibition along with working on portfolios for college applications. Senior Seminar continues with internships and individualized studio projects.

### **Urban Design**

In Urban Design, students explore the creative and on-going process of the city as an interdisciplinary art form in which we live and navigate daily. Daniel Burnham's 1909 [Plan of Chicago](#), the foundation and text of this class, illustrates the historical context of modern city planning. Non-European models of city design are explored along with master-planned, utopian and sustainable city models. Illustrated lectures and

readings generate class discussions and art projects, which culminate in an exhibition. Students research the current design methods and strategies of city planning and analyze how these practices may limit or cultivate spontaneity,

innovation, and functionality in urban design. Students work individually and collaboratively on projects and presentations that analyze the key issues and problems in urban design. Design professionals are brought in to work through questions with students.

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# Academic Faculty

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## **Chris Arnold, english**

Chris Arnold holds a B.S. in Acting from Illinois State University and an M.F.A. in Directing from the University of Memphis, TN. A researcher, teacher and well-known talent among the Chicago theatre industry, Mr. Arnold has taught and directed people of all ages and at all levels of experience.

## **Elizabeth Cunningham, learning resource**

Elizabeth Cunningham received a B.A. in Communication Design from Loyola University Chicago in 1986 and a M.Ed. in Special Education in 1993. Her teaching experience includes the Chicago Public Schools and several private therapeutic day schools where she worked as a classroom teacher, program developer and school administrator.

## **David DePrez, science**

David DePrez holds a B.S. in Education and a B.S. in Botany from Oregon State University. He also has M.A. work in Ecology from the University of Chicago and M.A. work in Evolution from Princeton University. A seasoned science teacher of 20 years, Mr. DePrez is a resourceful professional with expertise in developing and managing cutting edge educational programs.

## **Nadia Bechtold, math**

Nadia Bechtold holds a Bachelor of Education from Queen's University in Ontario, Canada, and a Bachelor of Science from the University of Waterloo, Ontario, Canada. Certifications include a State of Illinois Secondary Teaching Certificate with endorsements in Physics and Mathematics, and a State of Missouri Teaching Certificate in Mathematics. An experienced educator in both science and

math, Ms. Bechtold also volunteers as a math and science tutor in Oak Park and sits on the Board of the Oak Park Women's Guild.

## **Elizabeth McCormick, spanish**

Elizabeth McCormick holds an M.A. in Teaching and a BA in Spanish with Distinction from Dominican University. Ms. McCormick has been teaching Spanish with CAA for 4 years and travels extensively to Spanish speaking countries to continue to develop her skills and understanding of the Spanish language and culture.

## **Anna Mijalski, french**

Anna Mijalski received an M.A. and B.A. of Liberal Arts and Sciences from the University of Illinois at Chicago. Prior to teaching at CAA, Ms. Mijalski taught French at Notre Dame High School for Girls and was an English instructor at Jankowska School of English Language in Chicago.

## **Andy Robinson, history**

Andy Robinson joins the CAA faculty after teaching English and History at Catherine Cook School in Chicago, and after ten years at the Village Community School in New York City where he taught Humanities and served as Director of the Theatre Program. He holds a masters degree in Educational Theatre from New York University where the focus of his study was teaching and directing Shakespeare. He has performed regionally with Porchlight Music Theatre, Stage West Theatre, Red Tape Theatre, and Wagon Wheel Theatre, in productions that range from *Assassins* to *Oklahoma*, *Kiss Me, Kate*, to *Tick, Tick... Boom*, *The Pirates of Penzance*, to *Seussical*. As a director and designer, he has staged productions of

*How to Succeed in Business Without Really Trying, A Midsummer Night's Dream, Tongue of a Bird, Into the Woods, Raised in Captivity, The Matchmaker, Once Upon a Mattress, and Richard II*, among many others. He directs the Summer Youth Programs at Wagon Wheel Theatre, worked with the NYU Shakespeare Youth Ensemble, and was a founding member of Shakespeare-to-Go, which performed Shakespeare's plays in dozens of New York City schools.

### **Lewis Rosenbaum, history**

Lewis Rosenbaum holds a B.A. from the College of Arts and Sciences from the University of Southern California and has been on faculty at CAA for two years. Mr. Rosenbaum is a founding and continuing board member of the Guild Complex and serves as a judge for the Chicago Metro History Fair.

### **Nicholas Roux, english**

A faculty member for both the English department and the Media Arts department at CAA, Mr. Roux holds a Bachelor of Arts degree *cum laude* in English from Kenyon College.

### **Fred Schill, english**

Fred Schill holds a Bachelor of Science degree from the University of Evansville where he majored in Radio/TV/Film communications. Additionally, he holds a secondary teaching certificate from Cleveland State University, where he also studied literature and creative writing.

Among his professional experiences, he has held the position of News Director and Midday Broadcaster at WIBN-FM in Northern Indiana; Promotion Director for WMJI-FM in Cleveland; and co-founder and co-owner of Blue Ladder Gallery in Chicago. As an educator, Fred has taught literature and film for 15 years.

### **Daniel Tuell, math**

Daniel Tuell holds a B.S. in Mathematics from Grand Valley State University and came to CAA in 2008 from The Feltre School.

### **Timothy Tynan, history**

Timothy Tynan is the Chair of the Academic Department at CAA. He holds a Masters Degree in English Literature from Northeastern Illinois University and a BA in History from Loyola University. Mr. Tynan holds an Illinois Teaching Certificate in secondary education for English, history, and social studies.

### **C.W. Van Baale, science**

C.W. Van Baale holds a B.A. in Theatre from Central College and teaches both science and theatre courses at CAA. Mr. Van Baale has been teaching Chemistry, Physics and Technical Theatre at CAA for the past 5 years. Mr. Van Baale worked at Design Lab for numerous years as a lighting technician before joining the CAA faculty.

# Arts Faculty

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## Dance Faculty

### Randy Duncan, department chair

Randy Duncan has the unique privilege to be a three-time recipient of Chicago's prestigious Ruth Page Award for Outstanding Choreographer of the Year. Other awards include the 1999 Artistic Achievement Award from the Chicago National Association of Dance Masters and the 1999/2000 Black Theatre Alliance Award for Best Choreography. Mr. Duncan, is a native of Chicago and began his dance studies with Geraldine Johnson, followed by classes at the Sammy Dyer School of Theater, Alvin Ailey American Dance Center and Illinois State University (vocal music major), but credits Harriet Ross and Joseph Holmes with much of his inspiration. His career began at age fifteen with the Joseph Holmes Dance Theatre, rising from dancer to resident choreographer and upon the death of Mr. Holmes, Artistic Director. Using elements of ballet, jazz, African and modern dance, he has created works for the Joffrey Ballet, River North Chicago Dance Company, Giordano Jazz Dance Chicago, Spectrum Dance Company (Seattle, Washington), Bat Dor Dance Company of Israel and the Tennessee Children's Dance Ensemble.

Mr. Duncan's first major motion picture (by Paramount Pictures), *Save the Last Dance*, starring Julia Stiles, earned him a nomination for the American Choreography Award for dance on film. His made for television ballet, *Urban Transfer*, was produced and distributed nationwide by Public Television Station WTTW. With the production efforts of HMS Media, he has since been seen on several PBS series on dance in Chicago.

### Robert Baudry, ballet

Robert Baudry is a native of France and

trained at Schola Cantorum and at the Academie Internationale de la Danse at Paris with faculty from the Paris Opera Ballet Company under the direction of the renowned ballerina Yvette Chauvire. Mr. Baudry was a member of the Ballet de Bretagne Company, and has taught throughout Paris.

### Deborah Goodman, modern

Deborah Goodman began her dance training at Northern Illinois University and continued in New York at the Martha Graham School, Peridance and with Yuriko as Yuriko's assistant and demonstrator. She has performed with Richard Mover, Sandra Kaufmann Dance, Goldhuber & Latsky, Pearl Lang, Colleeb Heffernan and Lacy James' Merriminn dancers, among others. Ms. Goodman has served on the faculty of the Martha Graham Center of Contemporary Dance and Usdan Center for the Creative and Performing Arts and teaches yearly modern dance workshops at St. Paul's School in New Hampshire. In New York, she also conducted science/dance workshops to foster excellence in learning. Currently, Deborah dances for MOMENTA, and teaches at Loyola University Chicago and at The Academy of Movement and Music.

### Guillermo Leyva, ballet

Born in Cuba, Guillermo Leyva completed his ballet training in his native country and was a principal dancer of the Ballet de Camaguey for 11 years. After leaving Cuba, he joined the Ballet de Monterrey Mexico where he worked under the direction of Ann Marie D'Angelo, Fernando Alonso and Fernando Bujones for the next 3 years. He then moved to Chicago with the Joffrey Ballet, where he was a principal dancer. He has guested with the ballet of Santiago de Chile, and Ballet de Vallonie

in Belgium. The legendary Ivan Nagy coached Mr. Leyva in his role of Albrecht in *Giselle* with Ballet Theater of Chicago, and brought him to Santiago for *Peer Gynt*. Mr. Leyva has been a faculty member at the CAA for 7 years. He also works as a teacher for Barrington Youth Dance Ensemble, Irina Makkai Classical School, Evanston Dance Center, Chicago Festival Ballet, and Bakershire Summer Dance Company. Mr. Leyva is also a founding member and Artistic Co-Director of Alma Dance Company.

### **Natalie Rast, ballet**

Dancing since the age of 10, Natalie Rast began her professional career with the Joel Hall Dancers of Chicago. She toured the United States and Europe, performing on premier stages in New York as well as London, Glasgow, Belfast, Rotterdam and Bergen. She also performed with the Chicago Dance Medium and the David Pusch Dance Company. Ms. Rast has worked with such renowned names as Larry Long, Orrin Kayan, Birute Barodicaite, Anna Czajun, Pam Tanis and Homer Bryant. Ms. Rast has also served as Ballet Mistress and faculty member for several Chicago dance companies and universities. She sits on the faculty at Columbia College and teaches classes through Rast Ballet and Dance Studio.

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## **Media Arts Faculty**

### **Fred Schill, department chair**

Fred Schill holds a Bachelor of Science degree from the University of Evansville where he majored in Radio/TV/Film communications. Additionally, he holds a secondary teaching certificate from Cleveland State University, where he also studied literature and creative writing. Among his professional experiences, he has held the position of News Director

and Midday Broadcaster at WIBN-FM in Northern Indiana; Promotion Director for WMJI-FM in Cleveland; and co-founder and co-owner of Blue Ladder Gallery in Chicago. As an educator, Fred has taught literature and film for 15 years.

### **Tasha Fouts, writing**

Tasha Fouts holds a B.A. in English: Creative Writing and Literature from California State University, an M.F.A. in Creative Writing (Poetry) from Bowling Green State University and a Ph.D. in English from the University of Illinois at Chicago.

### **Steven Summers, film**

Steven Summers holds a B.F.A. in Painting from Kutztown University and an M.F.A. in Film, Video and New Media from The School of the Art Institute of Chicago.

### **Nicholas Roux, writing**

A faculty member for both the English department and the Media Arts department at CAA, Mr. Roux holds a Bachelor of Arts degree *cum laude* in English from Kenyon College.

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## **Music Faculty**

### **Jason Patera, department chair: music business/law, ear training, piano, jazz studies, drums**

Jason Patera has been teaching at the Arts Academy since 1998 and became Department Chair in 2002. He is the author of *Rhythm Boot Camp*, *Basic Changes*, and *Piano One: Exercises in Harmonic Technique* as well numerous letters and essays published in newspapers and magazines, including *JazzTimes* and the *Newsweek College Writing Guide*. He is also the co-founder and owner of Caltera School, a small jazz school in the near west

suburbs. Mr. Patera is a summa cum laude graduate of Boston's Berklee College of Music, where he studied contemporary writing and arranging and founded Berklee's student newspaper, *The Groove*. As a performer, Mr. Patera has worked as a freelance drummer, bassist, and keyboard player. He has played with the Chicago-based funk/soul band BadCat, the Jeremy Callner jazz quartet, and currently leads his own quintet. He has also composed music for numerous independent films, theatrical productions, and multimedia projects.

### **Kara Bancks, clarinet**

Kara Bancks is an active clarinetist from Chicago, is principal of the Elmhurst Symphony and the Millennium Chamber Players. Recent highlights include an appearance on the Chicago Symphony's MusicNOW series, a concerto performance with MCP, and live broadcasts on 98.7 WFMT-Chicago Classical Radio. A recent graduate of Eastman School of Music (MMus), she has performed with the Fire Wire Ensemble, Chicagoland Pops Orchestra, the South Bend Symphony, the Eastman Virtuosi, the Eastman Philharmonia, the Eastman Wind Ensemble, OSSIA New Music, Musica Nova, and many other ensembles throughout the Midwest and Upstate New York. Her teachers have included Jon Manasse, Kenneth Grant, Robert DiLutis, Susan Warner, and Charlene Zimmerman.

A passionate teacher in her own right, she has taught at the University of Rochester, Eastman, the Hochstein School of Music and Dance, and currently serves on the faculties of Concordia University-River Forest, and Wheaton College. Especially committed to the music of today, she frequently commissions new works from emerging composers, and has participated in workshops, master-classes, and recording sessions with composers as varied as

Augusta Read Thomas, Shulamit Ran, Libby Larsen, and Louis Andreissen.

### **Alyssa Bennett, voice**

Alyssa Bennett received her BA in Music at Luther College and her MM in Voice and Opera at Northwestern University. Currently she enjoys a varied performing career in Chicago, and also around the world as featured soprano soloist with Trio Chicago & Friends performing concerts of American music in destinations as far-reaching as Turkey, Ethiopia, Mali, Zambia, Uganda, Russia, Vietnam, Cambodia, Laos, Thailand, and Jordan -- with upcoming tours in Egypt, Syria and Mongolia.

Highlights on the concert stage include Benjamin Britten's *Ballad of Heroes* with Chicago's Grant Park Music Festival Orchestra, Barber's Knoxville: Summer of 1915 with the Northshore Chamber Orchestra, Bach's Mass in B minor with the Northwestern University Symphony Orchestra, Mozart's Laudate Dominum (Vesperae solennes de confessore) with the University of Iowa Chamber Orchestra, and Handel's Messiah with the Luther College Symphony Orchestra. As a soloist in contemporary and new music, Ms. Bennett has performed Schoenberg's Pierrot Lunaire, and also the Chicago premiere of Ronald Perera's Visions with the Northwestern University Contemporary Music Ensemble, as well as the premier performance of The Heart Poems by John Howell Morrison for the Cleveland Composers Guild. Former posts include the voice faculty of Judson College, Elgin, Illinois, and graduate assistantship studio voice instruction at Northwestern University.

### **Naomi Bensdorf-Frisch, oboe**

A native of Evanston, Illinois, Ms. Bensdorf Frisch received her Bachelor

of Music Magna cum Laude from Northwestern University, as a student of Ray Still, and her Masters of Music with Distinction from DePaul University. As a 1999–2000 Fulbright Scholar, Naomi traveled to Germany to study with internationally renowned Oboist Ingo Goritzki and perform with the Southwest German Baroque Soloists.

Along with holding principal Oboe positions in the Wisconsin Chamber Orchestra, the Illinois Philharmonic Orchestra, and the Elmhurst Symphony, Ms. Bendorf Frisch performs regularly with the Chicago Chamber Orchestra during their season at the Chicago Cultural Center and as principal Oboe for their residency at the Southern Illinois Music Festival. As a soloist, Naomi has performed with the Southwest Michigan Symphony, the Chicago Chamber Orchestra, the Illinois Philharmonic Orchestra, and the Wisconsin Chamber Orchestra. In demand as a freelance musician, Ms. Bendorf Frisch has recently performed with the Tulsa Opera and Symphony Orchestras, the Elgin Symphony, the South Bend Symphony, Light Opera Works, and others. She can be heard on recordings with the Wisconsin Chamber Orchestra and the Elgin Symphony and in a collection of the chamber music of renowned Chicago composer M. William Karlins. She is the coordinator of woodwind chamber music for the award-winning Midwest Young Artists program and runs their summer woodwind chamber music camp, and is a private Oboe teacher for Chicagoland's young Oboists, teaching private Oboe lessons at the Music Institute of Chicago and the North Shore School for the Arts, among others.

#### **Dan Bruce, guitar, jazz combo**

Daniel Bruce received his Masters Degree in Jazz Studies (Guitar) from The University of North Texas in December

2006. He was awarded a Teaching Fellowship upon entrance and taught applied jazz guitar lessons, directed two of the UNT guitar ensembles and a student big band while pursuing his own studies at the University. Before relocating to Texas, Mr. Bruce lived in Cleveland, Ohio where he performed extensively, and held faculty positions at a number of local colleges.

Mr. Bruce has performed and recorded with a number of the top musicians in the Midwest and Texas including Lynn Seaton, Dan Wall, the Cleveland Jazz Orchestra, the UNT Two O'Clock Lab Band, and the UNT Guitar Ensemble. He has been a featured artist in *Fingerstyle Guitar Magazine*, and remains a regular contributor. Mr. Bruce released *A Single Thread*, his first album as a leader in 2007.

#### **Rose Colella, jazz voice, piano**

Rose is a Chicago-based jazz vocalist and owner of Lola Bard Productions, a booking agency specializing in jazz entertainment for Chicago and the North Shore. Ms. Colella is a graduate of the Chicago College of Performing Arts at Roosevelt University with a BM in Jazz Voice, and regularly performs at such venues as Pops for Champagne, The Drake Hotel, The Pump Room and Katerina's, along with many other clubs and restaurants. In addition to performing live, Ms. Colella freelances as a composer, arranger, lyricist, recording artist and Music Director, and will be releasing her first album, *Small Hours*, in early 2009.

#### **Susan Crandall, flute**

Susan Crandall received her undergraduate degree in flute performance from Drake University and continued on to gain her Masters Degree in Flute Pedagogy from the Johannes Gutenberg University of Mainz, Germany. In Chicago she has played with the City Symphony, The Kenosha Symphony, the Lincolnwood

Chamber Orchestra and the Lake Shore Symphony. An active chamber musician committed to the performance of new music, she often appears in concert with guitarist Jesse Langen and together they have toured Germany and participated in the Gaudeamus Competition in the Netherlands. In addition to teaching at the Arts Academy, she teaches flute and theory at the Merit School of Music and flute at the Chicago Center for the Performing Arts.

### **James Davis, trumpet**

James Davis is an active professional trumpet player, composer and educator in the Chicago area. He received his Masters Degree in Trumpet Performance from the University of North Texas and Undergraduate Music Degree from the University of Texas at Arlington. James is on faculty at Triton College in River Grove, IL and is an active private instructor in the Chicago area. Mr. Davis has toured and recorded with his own Quintet and the co-lead group Zing! on the Chicago-based ears&eyes Record label. He regularly performs with many different musical ensembles including the Tomorrow Music Orchestra, the Stone-Bratt Big Band, the Ian Torres Big Band, the Jason Steele Ensemble, and Balkano. Mr. Davis has toured with the Glenn Miller Orchestra and the Grammy nominated One O'Clock Lab Band, where he was frequently featured as a soloist. Mr. Davis was a finalist in the 2007 Carmine Caruso International Jazz Trumpet Competition held in Tucson, Arizona and a finalist in the 2004 International Trumpet Guild Jazz Improvisation Competition held in Denver, Colorado. In 2008 Mr. Davis participated in the Betty Carter Jazz Ahead residency held at the Kennedy Center in Washington, DC and the Steans Institute Program for Jazz at the Ravinia Festival.

### **Rick Ferguson, piano**

A native of Gadsden, Alabama, Roderick Ferguson holds a Bachelor of Music Degree from Birmingham-Southern College (magna cum laude). Rick later earned a Master of Music Degree from the University of Houston where he studied with world-renowned concert artist Abbey Simon. His studies have also taken him to the Longy School of Music in Cambridge, MA and Northwestern University, where he undertook post-graduate study. A two-time winner of the Alys R. Stephens Piano Competition (Alabama), winner of an Obelisk Award for excellence in the performing arts (Alabama) and the inaugural winner of the Brazos Valley Young Artists Competition (Texas), Mr. Ferguson has a wide range of musical interests, from the standard repertoire to new music. Other teachers include Roy McAllister, Daniel Ericourt, Delores Hodgens-Howard and Deborah Sobol. Mr. Ferguson has taught on the faculties of the Houston Conservatory of Music and the Musikschule Kassel in Kassel, Germany. In 2000, he co-founded and is now the artistic and executive director of The Musical Offering, a non-profit community music school in Evanston, IL. In addition to his piano and chamber music teaching and frequent performances at The Musical Offering, Mr. Ferguson directs a highly successful outreach program in the Evanston, IL public schools.

### **Michael Hall, violin, viola, string ensemble**

Michael Hall has appeared as both performer and teacher across Europe and the United States. He recently gave the world premiere performance of "Elegia: in memoriam John Paul II" (2005) by renowned composer Marta Ptaszynska, at the 33rd International Viola Congress in Reykjavik, Iceland. Hall has been invited to present the New York City premiere

of “Elegia” on the New Music Now series at New York University. In July 2005, Hall performed and taught in Italy at the Positano International Chamber Music Festival and appeared on the ‘Concerti di Cucomella’ Recital Series in Sorrento, Italy.

Mr. Hall is currently President of the Chicago Viola Society and Professor of Viola at Illinois Wesleyan University and VanderCook College of Music. He has given the Chicago premieres of Alfred Schnittke’s Monologue and Stephen Paulus’ Exotic Etudes as soloist with the University of Chicago New Music Ensemble. His most recent solo performances include Telemann’s Concerto, Britten’s Lachrymae, and Eric Whitacre’s Five Hebrew Love Songs for viola and chorus, and appearing as a recitalist at the 32nd International Viola Congress in Minneapolis. Also dedicated to the education of young violists, Hall is initiating a composition contest sponsored by the Chicago Viola Society in order to encourage the creation of high-quality, student-level viola literature. Mr. Hall received his B.M. from Ball State University and his M.M. from the University of Cincinnati College-Conservatory of Music and a D.M.A from the University of North Carolina at Greensboro.

### **Patrick Holland, vocal ensemble**

Patrick Holland has a varied career: as music director, pianist and/or conductor on Broadway (*Hello, Dolly!*, *A Chorus Line*, *Sugar Babies*, *Raisin*, *La Cage aux folles*, *The King and I*, *Guys and Dolls*, *Man of LaMancha*, *Jacques Brel is Alive and Well...*, and with the New York Shakespeare Festival’s *Pirates of Penzance*); for television (including the New York Philharmonic’s “Young People’s Concerts,” the soap opera *One Life to Live*; and *Kukla, Fran and Ollie*); and on campus as educator at New York University, Loyola University of Chicago, Northwestern University,

Roosevelt University, and National-Louis University. He serves on the boards of the Grace Welsh International Prize for Piano and the World Old-Time Piano-Playing Competition.

### **Jesse Langen, Classical guitar, theory, ear training, composition, instrumental workshop**

Jesse Langen has played master classes for Oscar Ghiglia, Elliot Fisk, Robert Guthrie, Sergio and Odair Assad, David Russell, Roberto Aussell, Nigel North, Paul O’Dette, the Amsterdam Guitar Trio, and the L.A. Guitar Quartet. Jesse has also performed as a soloist at the Landmark Center in St. Paul, at the University of North Dakota in Grand Forks, in Minneapolis for the Minnesota Guitar Society, at St. Cloud State University in Minnesota, at St. Mary’s College in South Bend, Indiana, at Columbia University in New York City, and at numerous venues in the Chicagoland area.

An avid performer of new music, Mr. Langen has premiered many pieces by American composers, most of which were dedicated to him. In 2002 he was a featured soloist with the Chicago Symphony Orchestra in the Ravinia Festival *Romeo and Juliette* concert and in 1998, he was Vanessa Redgrave’s accompanist in her show *Planet Without a Visa*. Mr. Langen is currently pursuing a Doctor of Music degree at Northwestern University.

### **Patrick Mulcahy, bass**

Born in Melbourne, Australia, Mr. Mulcahy has been playing and performing professionally in Chicago for 6 years. Known for stylistic versatility and creativity, Patrick climbed to the top of the jazz scene in Chicago at an early age and performs regularly with many groups in different styles. He is stylistically fluent in Jazz, Rock, Progressive Metal, Funk,

Afro-Cuban, Brazilian, traditional Columbian, Orchestral, Gospel, World, and House music. He has performed in all of Chicago's top jazz clubs including the famed Green Mill and the storied Jazz Showcase. He has also performed in The Auditorium Theater, Jay Pritzker Pavilion, The Field Museum, and the Chicago Cultural Center. His bass playing has also taken him out of Chicago with performances at The American Jazz Museum's "Blue Room", Pacchia in Dayton, Ohio, and Detroit's annual "Concert of Colors". He has performed numerous times at Chicago's "Jazz Composer's Collective".

### **Karen Schulz-Harmon, cello**

Karen Schulz-Harmon, cellist, received her Bachelor of Music with Honors from Southern Illinois University-Edwardsville, where she studied cello, piano and voice. In 2004 she graduated from Northern Illinois University with a Masters of Music degree in Cello Performance, where she studied with Marc Johnson and other members of the Vermeer Quartet.

A native of St. Louis, Missouri, she played with Opera Theatre St. Louis' Youth Opera, the St. Louis Philharmonic and also performed in Europe with the Bayerisch Opera Theater in Germany in productions of *The Barber of Seville*, *Rigoletto* and *Tosca*. Ms. Schulz-Harmon is an avid chamber musician and member of the Chicago Trio, who perform regularly throughout the year. In March of 2008 she was one of twenty cellists to perform in a tribute concert to Janos Starker sponsored by the Chicago Cello Society. Later that spring she joined Chicago Opera Theater's cello section for their 2008 season. Upcoming performances this fall include several concerts with the Chicago Miniaturist Ensemble, the Millennium Chamber Players and the Chicago Trio as well as performances of *Ursularia* with

Opera Cabal. Karen is also on faculty at the Musical Offering where she teaches cello and piano and is a chamber music coach for the Chicago Youth Symphony.

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## **Musical Theatre Faculty**

### **Patricia Rusk, department chair**

Patricia Rusk is well known in Chicago as a performer, musical director and pianist for theatre and cabaret. A veteran of over forty shows, she has appeared in and musically directed at the Briar Street Theatre, Marriott Lincolnshire Theatre, Chicago Center Theatre, New Conservatory Theatre in San Francisco, as well as many national tours. Ms. Rusk has also worked with numerous Broadway Actors including Sutton Foster of *Thoroughly Modern Millie*. A graduate of the Eastman School of Music Ms. Rusk holds a masters degree from Northwestern University. Ms. Rusk is a founding member of Chicago Cabaret Professionals and Chicago Musical Theatre Works, and is an admissions and scholarship adjudicator for the American Musical and Dramatic Academy in New York.

### **Kelli Harrington**

Kelli Harrington has been a member of the CAA faculty for over five years. She studied with the Chautauqua Institution for five years, holds an MM and BM from Northwestern University School of Music and studied with the Manhattan School of Music for two years. As a graduate student at Northwestern University, she taught beginning through advanced-level voice to non-music majors and private voice lessons to students in Chautauqua, New York. Some of Ms. Harrington's performance experience includes *The Face on the Barroom Floor* with the Chicago Opera Theatre, *The Gondoliers* with Light Opera Works and *The Barber of Seville* with Florentine Opera Co. Ed. Prod.

### **Andy Robinson, history and musical theatre**

Andy Robinson joins the CAA faculty after teaching English and History at Catherine Cook School in Chicago, and after ten years at the Village Community School in New York City where he taught Humanities and served as Director of the Theatre Program. He holds a masters degree in Educational Theatre from New York University where the focus of his study was teaching and directing Shakespeare. He has performed regionally with Porchlight Music Theatre, Stage West Theatre, Red Tape Theatre, and Wagon Wheel Theatre, in productions that range from *Assassins* to *Oklahoma*, *Kiss Me, Kate*, to *Tick, Tick... Boom*, *The Pirates of Penzance*, to *Seussical*. As a director and designer, he has staged productions of *How to Succeed in Business Without Really Trying*, *A Midsummer Night's Dream*, *Tongue of a Bird*, *Into the Woods*, *Raised in Captivity*, *The Matchmaker*, *Once Upon a Mattress*, and *Richard II*, among many others. He directs the Summer Youth Programs at Wagon Wheel Theatre, worked with the NYU Shakespeare Youth Ensemble, and was a founding member of Shakespeare-to-Go, which performed Shakespeare's plays in dozens of New York City schools.

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## **Theatre Faculty**

### **Matthew Kerns, department chair & dean of students**

Matthew Kerns is in his tenth year at Chicago Academy for the Arts where he has been the chair of the Theatre Department for eight years. He also assumed the title of Dean of Students for CAA in the fall of 2008. Mr. Kerns holds a Bachelor of Fine Arts in Performance Theatre from Eastern New Mexico University and is currently pursuing a

Master of Education in School Supervision and Leadership at Northeastern Illinois State University. His notable acting credits include: *The Last Judgment*, *WORKING*, *2-2-Tango*, *The Misanthrope*, & *Balls*; Five one-act plays by Alan Ball. Matthew is also an accomplished solo artist, and his writing has been produced by the Tony Award Winning Victory Gardens Theatre and Live Bait Theatre in accordance with Tellin' Tales Theatre Company. Those credits include: *Christian Growth with Father Curver*, *A Quest for the Altar*, *Chicken*, & *Life in the Fast Lane*. Notable directing credits include: *All Tied Up In Love* (World Premiere), *The Laramie Project*, *Noises Off*, *Kiss Me Kate*, & *Cabaret*.

Locally, Mr. Kerns has been affiliated with: About Face Theatre, The Boxer Rebellion Ensemble, BackStage Theatre Company, Will Act for Food, 13Carat Productions, Live Bait Theatre, Tellin'Tales Theatre, Hinsdale Center for the Arts, The School of Performing Arts in Naperville, Act One Studios, and Loyola University where he teaches for The School of Communication.

### **Chris Arnold**

Chris Arnold holds a B.S. in Acting from Illinois State University and an M.F.A. in Directing from the University of Memphis, TN. A researcher, teacher and well-known talent among the Chicago theatre industry, Mr. Arnold has taught and directed people of all ages and at all levels of experience.

### **Jon "Buck" Blue**

Mr. Blue has over 15 years of theatre experience and holds a B.A. in Performing Arts from Indiana State University. Before joining the CAA faculty, Mr. Blue worked with the Looking Glass Theatre Company, served as Technical Director at Quest Theatre Ensemble, Master Carpenter of Backstage Theatre Company and Technical Director at American Theatre Company.

## **John Byrnes**

John Byrnes joined the CAA faculty in 2006. John has also taught with Gallery 37's Downtown Program, the Duncan YMCA Chernin Center for the Arts, Actors' Gymnasium and the Boston University Theatre Institute among others. He is a member of The Hypocrites and A Crew of Patches. Mr. Byrnes has also performed at Steppenwolf, the Goodman, Timeline, the Neo-Futurists, Next Theatre, Collaboraction, New Repertory Theatre, Huntington Theatre Company, the Vineyard Playhouse and Boston Playwrights' Theatre. He has also appeared in numerous television, film and radio projects. Mr. Byrnes holds a B.F.A. in Acting from Boston University's School For the Arts and completed the British-American Drama Academy's Shakespeare Programme at Oxford.

## **Rachel Spyniewski**

Rachel Spyniewski teaches costume design at CAA. Some of her past design credits include: *A Passage to India* and *Mother Courage and Her Children* with Vitalist Theatre, *The Girl in the Goldfish Bowl*, *The Dining Room* and *The Permanent Way* with New Leaf Theatre, *The House of Yes*, *We Won't Pay! We Won't Pay!* and *Absent Friends* with Will Act For Food, *Ceres*, *Dirty Diamonds* and *Siskel and Ebert Save Chicago* with The Factory, *Lewis and Clark Reach the Euphrates*, *Keely and Du*, *Resort 76*, and *The Kentucky Cycle* with Infamous Commonwealth. Ms. Spyniewski is an affiliated artist with New Leaf Theatre, a company member with Infamous Commonwealth, and a returning artist with Vitalist Theatre. When not designing for theatre, you can find Ms. Spyniewski stage managing at the Royal George, and working as the assistant rental manager at Broadway Costumes, Inc.

## **Jamy Watson**

Originally from Springfield, MO, Ms. Watson came to Chicago after graduating with a B.A. in Theatre from St. Louis University. She interned on the stage management team at Steppenwolf Theatre with such shows as *One Flew over the Cuckoo's Nest*. She assistant directed *Drawer Boy* under the direction of Tony Award winner Anna Shapiro at Steppenwolf and *Wit* at Playhouse on the Square in Memphis. She has also directed *The Family of Mann* for Backstage Theatre Company, *Closer* at Playhouse on the Square, and *Serendipity* at Frankie J's on Broadway. Ms. Watson is above all proud of the shows that she has directed for the Chicago Academy for the Arts since 2001, where she now also teaches Acting Studio II while not at her day job as Public Relations Manager for a family-owned company.

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## **Visual Arts Faculty**

### **Margaret Stover, department chair**

Margaret Stover is the chair of the Visual Arts Department and has taught with CAA for five years. Ms. Stover holds a B.F.A. from Pratt Institute in Brooklyn, NY and an M.F.A. from State University of New York at Buffalo. Ms. Stover was the recipient of the prestigious Japan Fulbright Memorial Fund Teacher Program Award in 2007 and is a member of Chicago Artists Coalition and Illinois Arts Education Association. Ms. Stover is an Advisory Board Member of LIPA and a member of the Exhibition and Education Committee for Beacon Street Gallery. Additionally, Ms. Stover continues to work as an Education Assistant for the Frank Lloyd Wright Preservation Trust.

### **Brenda Moore**

Brenda Moore holds an B.F.A. from Moore College of Art and Design and an M.F.A. from American University in Washington D.C. Recipient of the Audrey Lavine Glassman Award from the American University and has held exhibitions of her work in Chicago, Washington D.C. and Philadelphia.

### **Glenn Rupert**

Glenn Rupert has been a faculty member with CAA for over 25 years. He holds a BA in General Arts and Sciences from Pennsylvania State University, a B.F.A. in Drawing and M.F.A. in Drawing and Printmaking from Kansas State University and an M.F.A. in Printmaking from the University of Wisconsin.

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The Chicago Academy for the Arts

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