Spotlight Education Director Handbook

2019-2020
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Welcome to the 2019-2020 Spotlight Education season!

Dear Spotlight directors,

We are thrilled your theater program is participating in the 2019-2020 Spotlight season. This past year, we worked with 102 high schools across the state of Minnesota. We reach rural, urban and suburban counties to increase equitable access to quality musical theater education. This helps us fulfill our mission of supporting and honoring high school musical theater programs. We are honored to walk alongside your programs, and create space and opportunities for your theater community.

This director handbook contains the most up to date information, ranging from masterclass opportunities to program changes, that you and your creative team can utilize. This is your go-to resource for everything Spotlight Education!

Our main goal is to focus on clear and consistent communication to you and your students. We appreciate your feedback and commitment to bettering our program. In order to provide you with the tools you need to take full advantage of all the opportunities Spotlight Education has to offer, we ask that you take a few minutes to read through this document.

Theater is more than memorizing lines and singing songs. Students are working together to build skills that will last a lifetime, all while building self-confidence, self-awareness and empathy. You play an integral part in this magic, so we also want to thank you for your continued commitment to the growth of your students.

The Spotlight Education team exists to provide educational support to both you and your students. Do you have questions, need a sounding board or just need some support? We are here for you. Please reach out and use us as a resource. We are grateful to be your partner in providing quality arts opportunities and formally recognizing the amazing work being done across the state of Minnesota. To those new and those returning, welcome to the Spotlight family.

-Ari Koehnen Sweeney, Director of Education, Hennepin Theatre Trust
Part I: Who we are

Who we are: Hennepin Theatre Trust

Hennepin Theatre Trust drives cultural and economic vitality in Minnesota through leadership of the dynamic Hennepin Theatre District in downtown Minneapolis and educational programming that reaches every area of the state. Its historic theatres — Orpheum, State and Pantages — light up Hennepin Avenue with top-tier entertainment, including the best of Broadway. The beautifully renovated event center at 900 Hennepin expands the Trust’s capacity for diverse performances and events, and the organization’s transformation of the places and spaces outside the theatres create a vibrant, welcoming place for all. Annually, the Trust serves thousands of high school students statewide and brings hundreds of thousands of people to the Theatre District to experience art on the street and stage. Hennepin Theatre Trust is a nonprofit 501(c)(3) organization.

Who we are: Spotlight Education

Hennepin Theatre Trust’s Spotlight Education program is an essential part of arts education in many Minnesota schools. Annually, we help nearly 8,000 students in more than 100 high schools build confidence, critical thinking, empathy, sense of community and knowledge of musical theater. The program supplements and enhances arts curricula through production assessments, masterclasses and theater review writing, increasing equitable access to quality musical theater education. Spotlight Showcase, our annual awards and recognition event, is Minnesota’s largest celebration of high school musical theater and provides 1,600 students the opportunity to perform at the historic State Theatre. Each year, we select top performers and escort them to participate in the Jimmy Awards in New York City. Below is also a breakdown of the educational opportunities that Spotlight Education offers. See page 15 for more details on each.

- **Production Assessment** — Spotlight sends trained theater professionals and educators to watch and assess participating schools’ musical theater productions.

- **Masterclasses** — Spotlight schools have the opportunity to supplement and enhance their own musical theater curriculum through masterclasses and workshops. Students gain insights and inspiration from local and touring theater professionals.

- **Spotlight Showcase** — A professionally produced, two-night event highlighting the hard work and talent of the students, teachers, families and community members that are part of the vibrant high school musical theater community in Minnesota.

- **Critical Review** — Students have the opportunity to attend and review touring Broadway productions. Through workshops and events, it teaches written communication skills, as well as critical and creative thinking.
Sabes Jewish Community Center Inclusion Partnership — Each year, Hennepin Theatre Trust partners with Sabes Jewish Community Center’s Inclusion Program to run a series of musical theater workshops and performances.

Broadway Experiences — Each year, Spotlight Education escorts students to New York City to participate in the the Triple Threat Broadway Experience fueled by Sun Country Airlines. Spotlight also sends two students to represent Minnesota at the National High School Musical Theatre Awards (The Jimmy® Awards). This is made possible by United Properties.

Disney Musicals in Schools — We are expanding to create stronger theater programming in your elementary schools. Students and teachers work in teams, developing a wide spectrum of skills needed to produce musical theater. This program helps to foster positive relationships between students, faculty, staff, parents and the community.

Who Spotlight serves

Since its inception in 2005, Spotlight Education has served more than 50,000 students in more than 100 high schools throughout the state. Here are some quick facts:

- Last year, we worked with more than 95 teaching artists and evaluators to bring quality, educational musical theater experiences to each of the schools we serve.
- Spotlight Education currently serves 40 schools in greater Minnesota (schools 50 miles or more from the Twin Cities).
- Spotlight serves high schools in more than 73 Minnesota State House districts and 51 Minnesota State Senate districts.
- Spotlight serves 24 private or charter schools across Minnesota.

How Spotlight is made possible

Spotlight Education is also funded by our generous donors and sponsors of Hennepin Theatre Trust. The Triple Threat Broadway Experience is fueled by Sun Country Airlines, and our Jimmy Award Nominees are sponsored by United Properties.
Who can participate

Any Minnesota public, private or parochial high school with a musical theater program is eligible to participate in Spotlight Education. Schools must register annually, and can apply by completing and submitting the “Spotlight Education School Registration Form” by the stated deadline.

2019–2020 Registration Deadline for Production Assessment: Friday, September 27, 2019

Any late registration applicants will be considered on a case-by-case basis. Please contact Spotlight Education at SpotlightEducation@HennepinTheatreTrust.org for more details regarding late registration policies. Schools can register for the non-assessment track throughout the year.

Application process and participation fees

Application

Applications for participation in the Production Assessment must be submitted by Friday, September 27, 2019. Applications for participation in the Non-Assessment track are accepted on a rolling basis.

All schools are required to use the online application (‘Spotlight Education School Registration Form’) found on our website at HennepinTheatreTrust.org/Spotlight-Education. The registration form requests information about your school, primary contact information and information about your musical theater program. If you are participating in the Production Assessment process, you will also be asked about the musical(s) you will be producing this year. We strongly recommend that schools apply as early as possible, even if your show’s title and dates are not yet confirmed (TBA may be listed).

Please note: All productions that wish to participate in the Production Assessment process must close their show before May 10, 2020.

Participation fees

Following confirmation of your application, we send you an invoice. Payment must be received by November 13, 2019. Payment is dependent on the number of musical productions submitted. See the breakdown below.

- One musical production evaluated - $125
- Two musical productions evaluated - $300
- No musical production evaluated (non-assessment track) - $50
The application fee may be waived pending review of circumstance. Please contact Spotlight Education for information. If you did not pay by credit card when filling out the registration form, please make a check payable to Hennepin Theatre Trust. Also, be sure to include your invoice number and your school’s name on the check. Please mail to the address below.

Hennepin Theatre Trust, Attention: Spotlight Education
900 Hennepin Ave, Minneapolis, MN 55403

Contacts: Primary, secondary and student liaison
We ask that every participating school provide a primary contact for Spotlight Education. This is the person who receives all communication from Spotlight Education throughout the year, and has traditionally been the director of the musical production or school staff member associated with the theater program.

The primary contact communicates information about the opportunities made available to your schools and is responsible for providing Spotlight Education with all the necessary information to participate in the program.

As a backup to the primary contact, a secondary contact should also be identified to help disseminate information to and from Spotlight Education.

If your primary, secondary, or student liaison contact changes at any point throughout the year, please email SpotlightEducation@HennepinTheatreTrust.org as soon as possible.

Contact responsibilities
• Act as the primary liaison between Spotlight Education and your school’s community (i.e., faculty, students and parents).
• Designate a student liaison between Spotlight Education and their peers to provide details on student-focused activities.
• Supply up to five (5) digital production photos following the close of your production to be used for Spotlight Showcase.
• Distribute updates and information about Spotlight Education events to your school’s community.
• Ensure you acknowledge your school’s participation in Spotlight Education in your production’s playbill/program (an approved playbill/program snipe can be found on our website).

Student Liaison
The student will help to connect peers to opportunities offered by the program throughout the year. They will be asked to be leaders in the social media efforts and student communication for masterclasses, ticket offerings, and other exciting events throughout the year.
The student liaison’s name and contact information will only be used in this capacity. Time commitment will be minimal.

**Director Orientation Meeting**

At the beginning of every *Spotlight Education* season, we host orientations for all participating schools to discuss the upcoming year and updates to the program. A representative from both new and returning schools **MUST** attend one orientation prior to participating in *Spotlight Education*. Representatives outside of the metro area may video call into the orientation. Upon registering, a school can choose what date they will attend the orientation meeting. Please contact *Spotlight Education* after registering if you will be video calling into the meeting you chose.

**Spotlight Education: Two tracks**

To ensure that *Spotlight Education* can continue to serve high school musical theater programs and students across Minnesota, *Spotlight* will be offering a tiered system of participation. As of fall 2019, *Spotlight* schools will have the opportunity to choose their level of involvement in the program at the time of registration. There are two different tracks to choose from: the production assessment track and the non-assessment track.

The traditional experience that schools associate with *Spotlight Education* is now called the Production Assessment track. Schools submit their annual musical production(s) for evaluation, *Spotlight* schedules and sends trained evaluators to the production, and the school receives feedback and honors on the merit of their show. These schools and students are invited to participate in *Spotlight Showcase* and are open to all other programming throughout the year (masterclasses, *Critical Review*, auditioning for Triple Threat and the Jimmy Awards, etc.).
The new track beginning fall 2019 is called the non-assessment track. This track was created to give schools the opportunity to be a part of *Spotlight Education* without having their musical production evaluated. Schools will still have the opportunity to participate in other program offerings, including all masterclasses, *Critical Review*, etc., as well as elect to have a pre-evaluation or special workshop with a teaching artist for their students. Because the non-assessment track does not evaluate a production, schools will not be given educational feedback or honors for their production, and therefore can also not participate in *Showcase*-related activities. One exception is Triple Threat eligibility; any student involved in *Spotlight* can audition, regardless of whether the production they participated in was assessed or not.

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<td><em>Spotlight</em> Masterclasses (Tech, Orchestra, Local Artists)</td>
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<td>NEWS Masterclass Series</td>
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<td>Beyond Broadway Series (Touring musicians, comedians, ext)</td>
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<td><em>Critical Review</em></td>
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Part III: Production Assessment track

Production details
At the beginning of the semester in which your show takes place, your primary contact receives a Production Registration Form prior to the run. This form requests more detail about your musical production, including cast, crew, production details and budgetary information. Also, you have an opportunity to share additional details about your production and musical theater program.

The musical productions you register must fall into one of the following categories and must be communicated in the show’s playbill/program as follows:

- A published musical, operetta or revue (either currently held by a licensing house or in the public domain) that is presented with the approval or permission of the original creators or their representatives.
- An original piece, which features an original script, music and/or lyrics, and is covered under a valid copyright that is presented with the approval or permission of the original creators or their representatives.
- An original theatrical compilation of musical/text material from other sources that is presented with the approval or permission of the original creators or their representatives. This excludes show choir, choral or vocal jazz arrangements.

Please note: Junior productions will be considered upon revue of the length and difficulty of the material. Please contact Spotlight Education if you have any questions regarding show submission.

Each Spotlight evaluator attending your production will receive a packet with all the information you provide in the Production Details Registration Form.

Evaluators
Spotlight Education hires and trains professional artists and educators to serve as evaluators for Production Assessments. All technical and pre-evaluators complete a national background check before working with your students. Evaluators are professional artists and educators with a strong theater background who have worked extensively in musical theater performance, technical theater and/or educational theater.

At the beginning of the semester, your primary contact will receive a confirmation email with evaluation dates and information for evaluator tickets. Each school must provide up to six (6) tickets throughout the run of the show for the attending evaluators, Spotlight staff and their guests. Seats should be reserved in pairs, with each pair spread throughout different locations in the theater. If your theater is general admission, please reserve the appropriate number of seats.
Tickets should be left at the box office for evaluators to pick up at the time of the performance. The *Spotlight* staff will provide names for the box office in the confirmation email. It is to your school’s benefit that evaluators be placed in the most ideal seating section possible.

For technical and pre-evaluations, you will receive a second email connecting you and your evaluator(s) to facilitate additional communication prior to their visit during a final tech or dress rehearsal. Please take advantage of this opportunity to communicate any details with your evaluator(s) prior to their visit.

**Pre-Evaluation**

We offer a pre-evaluation assessment in which a member of *Spotlight Education* attends a rehearsal either before or during the tech week of your production. Scheduling will be pre-arranged between *Spotlight Education* and your primary contact. The purpose of the pre-evaluation is to provide feedback prior to the opening of the production and give an informal congratulations to the students on their hard work. The pre-evaluation notes may be used or shared with your students and creative team at your discretion. If your school wishes to take advantage of this service, please check the box on the registration form.

The pre-evaluation does NOT count as an honor-determining evaluation.

**Performance Evaluation**

The performance evaluation process is designed to give your students and production team educationally focused feedback on production execution. The evaluation is also a determining factor for honors granted to your school and students.

Three *Spotlight* trained performance evaluators will attend your production as audience members. Each show is evaluated in several categories, including ensemble and individual performance for movement and dance, vocal performance, and execution of the technical aspects of the production. Please see the section titled Honors on page 13 for more details.

**Technical Evaluation**

The technical assessment includes a visit by an evaluator to a tech or dress rehearsal. Scheduling will be pre-arranged between *Spotlight Education* and your primary contact. The purpose of this visit is for the evaluator to observe the work of student technicians, designers and managers as they are immersed in tech week. Evaluators are there to provide helpful and encouraging observations that energize and empower the students as they move toward the run of the show.

Recognizing that our evaluators are inserting themselves into the artistic process at a busy time for the students, we encourage our evaluators to meet briefly with them at the beginning of the scheduled tech or dress rehearsal. The goal is to introduce themselves and clarify that their presence is in the spirit of educational support, not criticism.
Our evaluators are visiting to be another pair of eyes, to reinforce the work of the educators and to help nurture the development of the technical student artists. The evaluators are not interested in the immediate achievement of the students in the rehearsal, but rather the work ethic and effort they display, helping them to grow through the process. This is the philosophy for all awarded honors.

**Philosophy**

Remember, the Production Assessment process is **non-competitive**.

When evaluating, evaluators ask the key question, “What are students doing with what they’ve been given?”

Oftentimes, students and programs cannot control the budget of a production, the resources available to them, or the support received from their administrations and communities. *Spotlight Education* understands these limitations, and it is our mission to support and celebrate each program to ensure an equitable experience for all. It is an evaluator’s responsibility to keep this in mind when giving feedback and honors — time and energy will not be spent assessing and writing on circumstances beyond a program’s control.

**Feedback**

Production Assessment feedback and honors will be delivered to the primary contact via email within two (2) weeks of a school’s production closing. *Spotlight Education* provides this feedback to help and support your high school musical theater students and program as a whole. We encourage you to use this for its intended purpose as an educational tool for your program. As the director, you may disseminate this feedback in any way you choose. Feedback will be delivered as a PDF document.
Honors
Production Assessment honors will be delivered with feedback to the primary contact via email within two (2) weeks of a school’s production closing. Within 24 hours of receipt, please spell check all names and reply to the email with any corrections. We encourage you to use this for its intended purpose as an educational tool for your program. Hennepin Theatre Trust will send out a full press release with all honors at the conclusion of each Spotlight Education semester. If your school would like to put out a press release, there is a template on our website you can use. See the areas of recognition below.

Performance Honors:*  
- Overall Performance  
- Ensemble Performance  
- Performance by a Student Orchestra  
- Movement/Dance Performance by an Ensemble  
- Vocal Performance by an Ensemble  
- Acting Performance by an Ensemble  
- Individual Performance honors for: Lead, Supporting and Featured Roles

Technical Production Honors:*  
- Overall Technical Production  
- Technical Team  
- Run Crew  
- Sound and Lighting Crew  
- Costume Crew  
- Individual honors for leadership, design and/or management

Achievement in Musical Theatre*

*All honors will be designated with an “Outstanding” or “Honorable Mention” honor.

If a school receives an Outstanding Overall Production honor and/or an Outstanding Overall Performance honor, the school will be invited to perform at Spotlight Showcase.

Shout-outs will be given to students whose work caught the attention of at least one evaluator. These are not an honor with a designation but another opportunity to encourage and support students.

Please note: Because Spotlight Education is a non-competitive program and wishes to honor the schools for their work to the highest degree, there is the possibility that a school could receive an honor not listed. For example, should a Spotlight evaluator (or group of evaluators) find that a particular element of the production was outstanding or worthy of honorable mention, an award may be created specifically for that school. Some examples could include: Fly Crew, Front of House Crew, Featured Ensemble (The Wickersham Brothers, “Step-In-Time” tappers), etc.
Part IV: Non-Assessment track

The new track beginning fall 2019 is called the non-assessment track. This track was created to give schools the opportunity to be a part of Spotlight Education without having their musical production evaluated. The cost to participate in this track is $50. An invoice will be sent following school registration.

While schools will not have their musicals formally evaluated in this track, schools will have the opportunity to request a pre-evaluation or a special workshop for their students in place of the evaluation (though this is not required). If a school wishes to host a pre-evaluator or a workshop, the director will work directly with Spotlight staff to plan the visit according to the school’s and students’ needs.

Please note: Because the non-assessment track does not evaluate a production, schools will not be given educational feedback or honors for their production, and therefore can also not participate in Showcase-related activities. One exception is Triple Threat eligibility; any student involved in Spotlight can audition, regardless of whether the production they participated in was assessed or not.
Part V: Other engagement opportunities

Masterclasses

Masterclasses give Spotlight schools the opportunity to supplement and enhance their own musical theater curriculum by gaining insights and inspiration from local and touring theater professionals. Our masterclasses include:

- Broadway masterclasses
- Spotlight masterclasses (tech and orchestra day, headshot and resume day, audition prep, etc.)
- Theater partnership masterclasses (Theater Latté Da, Theatre L’Homme Dieu, etc.)
- NEWS masterclasses (masterclasses that travel to schools across the state)
- And more!

Topics include audition technique, singing technique, movement, orchestra, technical theater, dance and more. Masterclass opportunities will be communicated via email, website and social media.

Critical Review

The Critical Review program gives high school students the opportunity to attend and review touring Broadway productions. A writing program, Critical Review enhances critical thinking and creative response skills. Students receive press kits for each show, and attend workshops led by experts in the field on topics ranging from lighting design to choreography. Students are accepted through an application process.

This program is free of cost to participants thanks to the generous underwriting of Fred and Ann Moore.

Program goals:

- To develop and enhance critical thinking, self-expression and analytical writing skills
- To provide a unique and engaging forum for students learning outside of the classroom
- To provide high school students the opportunity to develop an appreciation for live theater

Applications for the 2019–2020 season are open through Monday, September 27, 2019. Please see our website for more details.
Sabes Jewish Community Center Inclusion Partnership

Each year, Spotlight Education partners with Sabes Jewish Community Center’s Inclusion Program to run a series of musical theater workshops and performances. Led by three local top-tier teaching artists, JCC participants, all adults with a variety disabilities, work side by side with the Trust’s Spotlight Education high school students. Together, they create a truly inclusive musical theater experience.

The workshops span approximately four to six weeks, followed by several performances. Check out our website for sign up information in late fall 2019.

Disney Musicals in Schools

Disney Musicals in Schools is a program that develops sustainable musical theater programs in public elementary schools.

Using the unique world of musical theater, Disney Musicals in Schools helps to foster positive relationships between students, faculty, staff, parents and the community. Students and teachers work in teams, developing the wide spectrum of skills needed when producing a piece of musical theater, including critical thinking, problem solving, ensemble building, communication, self-confidence and interpersonal skills.

Four to five schools will be selected each year to participate in the program free of charge. Any Title I elementary school is eligible to apply for this program, with special attention paid to ones that feed into our Spotlight Education schools.

This program presents a special opportunity to introduce the collaborative art of musical theater to your school, strengthen your arts programming, and develop partnerships among students, faculty, staff, and the greater community. During the 17-week program, teaching artists will work with students and teachers, both crafting the school’s musical, and training teachers to become directors, music directors, choreographers and stage managers, building a tradition of musical theater in their school.

Selected schools will receive:

1. A free performance license to a 30-minute Disney KIDS musical (available shows include: 101 Dalmatians, Aladdin, The Aristocats, Cinderella, The Jungle Book, The Lion King and Winnie the Pooh).
2. Free ShowKit Materials, including a director’s guide, student scripts, cross-curricular activities, accompaniment and rehearsals CDs, and a choreography DVD.
3. Free in-school support from Hennepin Theatre Trust teaching artists.

Applications for the 2019/2020 season will be available September 2019.
Educational Theater Tours

Engage your students with Minnesota history. Take a walking tour of Hennepin Theatre Trust’s Orpheum, State or Pantages Theatre. Experienced guides highlight architecture, historical facts, and stories about these venues that once anchored the region’s “Theatre Row.” Go to HennepinTheatreTrust.org/Theatre-Tours for more information and pricing.

Theater Director & Educator Conference

Co-presented by Hennepin Theatre Trust and Perpich Center for Arts Education, each summer we offer the Theater Director & Educator Conference. Join us for a day of professional development workshops and discussions, designed specifically for middle and high school theater directors and educators. CEUs are available. Registration information is available in April/May each spring.

Ticket Opportunities

Throughout the year, Spotlight Education occasionally offers special ticket opportunities for students. Keep an eye on our website and social media channels to take advantage of these last-minute offers.
Part VI: Spotlight Showcase

Spotlight Showcase is a professionally produced, two-night event highlighting the hard work and talent of the students, teachers, families and community members that are part of the vibrant high school musical theater community in Minnesota. Both nights of Showcase feature a variety of performances, including technical students and orchestra. The individuals and schools honored through the Production Assessment evaluation process will be invited to participate at Spotlight Showcase on either June 8 or 9, 2020.

School medleys

Every year, Spotlight schools that participate in the production assessment and receive an Achievement in Musical Theatre honor are invited to perform a medley from their musical production at Spotlight Showcase. Medley requirements and scheduling information will be communicated with a school’s primary contacted if they become eligible, following their receipt of their educational feedback and honors.

Showcase music preparation

1. **Phone meeting** – For your honored show, a phone meeting will be scheduled to help with planning, provide Spotlight Showcase insight, and generally assist in all aspects of your medley performance. (If your production is dependent on staged instrumentalists, please discuss in the phone meeting.)

2. **Medley submission** – Post consultation, **two (2) weeks** will be given to submit a medley that showcases the highest quality within the appropriate time limit. Submissions not adhering to the requirements will be amended.

3. **ASL text** – Extract the text (lyrics) of your medley into a PDF document for ASL interpretation.

4. **Orchestra** – Enroll orchestra students for the Spotlight Showcase orchestra and find music for each instrument on the Hennepin Theatre Trust website. All students will be required to attend ONE of the rehearsals (May 4, 11, or 18), and ALL of the following: Spotlight week rehearsal (TBA), tech rehearsal (TBA), and BOTH performances on Monday, June 8 and Tuesday, June 9, 2020.

All materials should be sent to Andrew.Bourgoin@HennepinTheatreTrust.org

Note: In order to be eligible to participate in a school medley at Spotlight Showcase, a school must participate in the production assessment.
Inter-School Numbers

One opportunity for students to be involved in Spotlight Showcase is to participate in inter-school numbers. The following numbers are included in Spotlight Showcase:

- **Outstanding**: Students who receive an Outstanding honor are eligible to participate in this number.
- **Honorable Mention**: Students who receive an Honorable Mention honor are eligible to participate in this number.
- **Seniors**: Any senior who participated in the production assessment process is eligible to participate in this number.
- **Featured Dancer**: One to two students who are nominated by the director and can attend all necessary rehearsals are eligible to participate in this number. See below for more details.
- **Special Number/Finale/Opening**: Triple Threat finalists and semi-finalists are eligible to participate in a special number during Spotlight Showcase. (Note: There are some circumstances where other students may participate. If this is the case in any given year, the Spotlight Showcase staff will communicate that to those students as applicable.)
- **Triple Threat Medley**: Students who are chosen to be Triple Threat finalists after completing the Triple Threat audition process are eligible to participate.

More information and sign-ups will be available April 1, 2020.

Technical Students

Any technical student who participated in the Production Assessment process has the opportunity to assist with various technical aspects throughout Showcase rehearsal week and the show itself. Some areas of engagement are:

- **Load-In**: Technical students can assist the State Theatre union crew with the load-in of Spotlight Showcase. Students help hang lights, run cables, set up screens, program boards, etc.
- **Stage Management**: Students will have the opportunity to shadow our stage managers during Showcase rehearsal week to learn more about company management and stage management.

More information and sign-ups will be available April 1, 2020.

Featured Dancers

Every Spotlight school can nominate two (2) dancers to participate in the featured dancer number performed at Spotlight Showcase. Students nominated will attend an all-day masterclass led by our choreographer, where they will develop their dance vocabulary and technique as well as learn the all the choreography for the featured dancer number. Schools must submit their dancer names and emails no later than April 1, 2020.
Student Musicians
Student musicians that participated in the Production Assessment process can participate in the orchestra number during Spotlight Showcase. Students must attend a rehearsal prior to Showcase rehearsal week in order to receive and learn the music. These rehearsals will be held at Spotlight schools around the Twin Cities metro, and will be communicated to schools and students. Students must be able to play in both Showcases in order to be a student musician.

Student Writers
Spotlight students will have the opportunity to participate in the creation of the Spotlight Showcase script every spring prior to Showcase rehearsal week. Students will work with our lead script writer to create the overall messaging and content for the Showcase script. If you are a Spotlight student interested in being a student writer for Showcase 2020, please email SpotlightEducation@HennepinTheatreTrust.org by April 1, 2020.

Community Engagement Award
The Community Engagement Award is given to a school(s) that goes above and beyond the performance to make a difference within the community. This award challenges schools to use the production to make connections creatively and innovatively, fill a need, resolve conflict, provide extended services, and/or engage the community.

Some things to consider:

- What are some of the complex themes within your production and how can those affect the community?
- Was the musical chosen to coincide with a social, political economic and/or community initiative?
- Is there contextual information that you are providing in innovative ways — such as post-show discussions or programs in conjunction with neighborhood organizations?
- What positive change or learning has come as a direct result of working with the community?
- How will the impact of this production be seen/felt after the show has closed?

There may be multiple recipients for this award. Special consideration is given to projects and initiatives that are student driven, and inspired by or directly related to the themes and/or content of your musical production.

If your school is interested in applying for this award, please contact SpotlightEducation@HennepinTheatreTrust.org for the link to your customized application. All applications and supporting materials must be received by Friday, May 15, 2020.
Theater Educator Award

Every year, Spotlight Education recognizes an outstanding educator for their work with theater students and the advancement of arts education. This award will honor high school teachers, directors, or educators who embody the highest standards in performing arts education and demonstrate a positive impact on the lives of students.

Current or past students, school administrators, parents, community members or fellow arts educators may nominate an educator for this award. Please fill out the form at the link below to nominate a theater educator for this award by May 15, 2020.

Theater Educator Award 2020 Nomination Form: Spotlight.Submittable.com/Submit

Part VII: Broadway experiences

Triple Threat Award

Spotlight Education recognizes individual performances through the Triple Threat Award, which honors students (juniors and seniors) who excel in three areas — dancing, singing and acting — in addition to leadership in the community.

For award consideration, students must audition by submitting a portfolio of their work. Spotlight Education staff chooses a group to attend a live audition and a live callback, where a panel of local artists select finalists.

During Showcase rehearsal week, Triple Threat finalists learn and rehearse a number to be performed at Spotlight Showcase. They also participate in vocal coaching and rehearse other featured moments during the show.

At Spotlight Showcase, the finalists perform live and four winners are recognized. The honorees receive an all-expenses paid trip to New York, where they attend Broadway shows, meet with industry professionals and participate in workshops to hone their triple threat skills. This Spotlight Education Triple Threat Broadway Experience is fueled by Sun Country Airlines.

The National High School Musical Theater Awards™ (The Jimmy® Awards)

Spotlight Education is proud to once again participate in the National High School Musical Theater Awards (NHSMTA) program. Spotlight students who received an Outstanding Performance in a Leading Role are eligible to audition to be one of two participants, one actor and one actress, sent to New York City for nationals. Find qualifying roles at JimmyAwards.com. The all-expenses paid, week-long experience includes rehearsals, master classes, private coaching and interviews with theater professionals leading up to the live awards show, where the Jimmy Award for Best Performance by an Actor and Best Performance by an Actress are presented.
The National High School Musical Theatre Awards (The Jimmy Awards) are a national celebration of outstanding student achievement, recognizing individual artistry in vocal, dance and acting performance, and elevating the importance of theater arts education in schools. The Jimmy Awards are presented by The Broadway League Foundation. Minnesota Jimmy Nominees are sponsored by United Properties.

Auditions: To be considered for the Jimmy Awards, students must participate in the Triple Threat audition process.

Contact information

SpotlightEducation@HennepinTheatreTrust.org

- Ari Koehnen Sweeney, Director of Education, Ari.Koehnen@HennepinTheatreTrust.org
- Vanessa Brooke Agnes, Spotlight Education Manager, Vanessa.Agnes@HennepinTheatreTrust.org
- Julia Rose Larson, Spotlight Education Coordinator, Julia.Larson@HennepinTheatreTrust.org
- Pete Tedrow, Spotlight Education Curriculum Manager, Pete.Tedrow@HennepinTheatreTrust.org
- Andrew Bourgoin, Resident Music Director, Andrew.Bourgoin@HennepinTheatreTrust.org

Appendix

Appendix A: Performance and technical evaluation rubrics (Pages 23-28)
These are the rubrics that evaluators use when evaluating your production. Rubrics include ensemble performance, individual performance, technical team and individual technical.

Appendix B: Important director dates and deadlines (Page 29)
This is a condensed list of important dates to keep on your radar as a director throughout the year. A complete calendar of events can be found on our website. Other important dates pertaining to Showcase will be shared with you individually upon receipt of your feedback and honors.
## Ensemble Performance Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>1</th>
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<tbody>
<tr>
<td><strong>Vocal Performance Ensemble</strong></td>
<td>Performers knew their material and accurately executed the rhythmic requirements of the music.</td>
<td>Performers included elements of phrasing &amp; interpretation, had a pleasant sound, accurate harmonies and were mostly on pitch.</td>
<td>Performers maintained their characters while singing, effectively enunciated, had proper vocal technique and were on pitch.</td>
<td>Performers understood and correctly executed the musical style of the show, expressed consistent character through song, had excellent vocal technique, tone and interpretation.</td>
</tr>
<tr>
<td><strong>Acting Performance Ensemble</strong></td>
<td>Performers spoke clearly - audience could hear and understand the lines, performers knew their material and staging, character is maintained throughout the performance, performers are confident and well-rehearsed.</td>
<td>Believable character relationships are sustained throughout, performers had a strong understanding of character development, lines are delivered with energy and appropriate pacing, choices are consistent and do not distract from the storyline.</td>
<td>Performer is emotionally invested and able to react in character, and demonstrated an understanding of their role within the larger production.</td>
<td>Performers showed a complete and consistent absorption of the character and were able to fully communicate that to the audience, maintained authenticity and executed complex staging. They took risks, made strong choices and possessed strong stage presence.</td>
</tr>
<tr>
<td><strong>Execution of Choreography and Movement Ensemble</strong></td>
<td>Performers were able to execute the movement/choreography.</td>
<td>Performers moved with ease, had better than average execution of movement, and good technique.</td>
<td>Performers moved with precision and animation and reflected character.</td>
<td>Performer’s movements enhanced their characters, was strong and consistent, executed complex movement, and advancement of the story was clear.</td>
</tr>
<tr>
<td><strong>Overall Ensemble Performance</strong></td>
<td>Little evidence of nerves or distraction. Everyone participated.</td>
<td>Ensemble seemed relaxed, focused, in the moment, and performed with energy.</td>
<td>Ensemble had strong characterization which added to the scenes, they stayed engaged and in character throughout.</td>
<td>Ensemble worked together as a strong ensemble, enhanced and added value to the production, consistently supporting the action verbally and physically.</td>
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# Individual Performance Rubric

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<tr>
<td><strong>Execution of Choreography/Movement</strong></td>
<td>Performers knew their material and accurately executed the rhythmic requirements of the music.</td>
<td>Performs choreography/movement with confidence and no mistakes, moves with energy, seems comfortable and focused.</td>
<td>Precisely executes choreography, naturally integrates movement into scene and number, displays excellent rhythm, attention given to proper technique.</td>
<td>Excellent stage presence, movement is motivated and natural, displays musicality, proper technique and character development.</td>
</tr>
<tr>
<td><strong>Acting Performance</strong></td>
<td>Some issues with articulation and diction, inconsistent character, performance lacks focus.</td>
<td>Facial expressions and gestures are motivated, choices do not distract from the storyline, performer is prepared and maintains character throughout the performance.</td>
<td>Diction is excellent and consistent, performer is confident and well-rehearsed, emotional investment in character is consistently displayed, strong physical and vocal choices are character-driven.</td>
<td>Exceptionally articulate and expressive in line delivery, pacing drives the action forward, gestures and facial expressions are consistent and motivated, emotionally invested and believable through the performance. A deep understanding of character goal and objectives is clear.</td>
</tr>
<tr>
<td><strong>Vocal Performance</strong></td>
<td>Some errors in pitch, lyrics are not always clear, lack of breath support or projection.</td>
<td>Technique is clearly considered, posture and projection are developed, and character choices are present.</td>
<td>Very few pitch errors, proper breath support is evident, excellent diction, accurate rhythm and character is clear through song.</td>
<td>Consistent, superior tone quality, sound is focused and projected, phrasing and dynamics are well supported, and character is fully realized.</td>
</tr>
<tr>
<td><strong>Overall Ensemble Performance</strong></td>
<td>Room for Improvement</td>
<td>Average</td>
<td>Above Average</td>
<td>Excellent</td>
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## Technical Team Rubric

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<tr>
<td>Run Crew</td>
<td>Everyone participated and was aware of the tasks assigned to them.</td>
<td>In addition, crew seemed relaxed, focused, in the moment, and executed duties with energy. The crew was well organized.</td>
<td>In addition, the crew was creative with their resources. They addressed unique challenges and/or problems with focus and clarity.</td>
<td>In addition, the crew worked together as a strong, collaborative team and enhanced and added value to the production. They supported the actors and fellow crew-members through clear communication and professionalism. The product they produced was of the highest possible quality given their resources and circumstances.</td>
</tr>
<tr>
<td>Sound &amp; Lighting Crew</td>
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<tr>
<td>Costume Crew</td>
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<tr>
<td>Overall Technical Team Achievement</td>
<td>No evidence of distraction or lack of awareness of the tasks at hand. Crew clearly followed safety protocols. Everyone participated.</td>
<td>In addition, crew seemed relaxed, focused, in the moment, and executed duties with energy. Each department appeared well-organized and each operator and crew-member seemed proficient in their task.</td>
<td>In addition, the crew was creative with their resources as evidenced by unique and challenging tasks that were well-executed. When problems arose, they addressed the problems with focus and clarity.</td>
<td>In addition, the entire crew worked together as a strong, collaborative team and enhanced and added value to the production. They displayed exceptional student leadership from management and designers, consistently supported the actors and fellow crew-members through clear communication and professionalism, and the product they produced was of the highest possible quality given their resources.</td>
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## Individual Technical Rubric

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<tbody>
<tr>
<td><strong>Stage Manager</strong></td>
<td>Scene changes came together very well. The stage crew displayed an adequate level of organization and addressed technical problems that arose. Adequate communication throughout.</td>
<td>In addition, scene changes did not detract from the performance. For the most part, the stage crew was organized and rehearsed. Any technical problems that arose were quickly addressed.</td>
<td>In addition, cueing and scene changes were technically error-free. Stage crew was well organized and any technical problems that arose were troubleshooted quickly and efficiently and almost unnoticeable. Manager was a very clear and concise communicator and worked well with others.</td>
<td>In addition, stage manager, crew, and actors created a seamless world on stage, conveyed complete control of the environment, displayed strong and clear communication throughout, and were very professional.</td>
</tr>
<tr>
<td><strong>Assistant/Student Director</strong></td>
<td>The student director conducted an organized rehearsal environment and was an effective communicator.</td>
<td>In addition, the production itself appeared organized. Scenes and transitions ran smoothly. Actors were clear about their intentions and their blocking.</td>
<td>In addition, the director captured the mood and flavor of the show, and there were obvious signs of detail that accurately reflected the period, culture or theme. Performance and design elements appeared to have synergy.</td>
<td>In addition, the direction fully captured the flavor of the musical, included acute attention to detail that accurately reflected the period, culture or theme, was creative and innovative in both its design and performance elements, and was executed at the highest quality given their resources.</td>
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<tr>
<td><strong>Choreographer</strong></td>
<td>The rehearsal was organized and the choreographer was a clear communicator.</td>
<td>In addition, the choreographer was thorough in addressing changes and corrections with dancers in a timely fashion.</td>
<td>In addition, the dancers seemed polished and relatively error-free. Any problems that arose were troubleshooted quickly and efficiently. The choreographer was efficient with the limited time in which they had to work, and had an excellent rapport with the artists and with fellow production staff.</td>
<td>In addition, the choreographer conveyed complete control of their environment when it was their turn to work, and they displayed the utmost level of proficiency and professionalism.</td>
</tr>
<tr>
<td><strong>Dance Captain</strong></td>
<td>The rehearsal was organized and the captain was a clear communicator.</td>
<td>In addition, the dance captain was thorough in addressing changes and corrections with dancers in a timely fashion.</td>
<td>In addition, the dancers seemed polished and relatively error-free. Any problems that arose were troubleshooted quickly and efficiently. The captain was a very clear and concise communicator and worked well with others.</td>
<td>In addition, the captain conveyed complete control of their environment when it was their turn to work, and they displayed strong and clear communication throughout, and were very professional.</td>
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<tr>
<td>Lighting Designer</td>
<td>In addition, the design was practical/functional and was efficient in its design and execution.</td>
<td>In addition, the design captured the mood and flavor of the show, appropriately lit each playing area, and used color palettes effectively where applicable.</td>
<td>In addition, the design fully captured the flavor of the musical, included acute attention to detail that accurately reflected the period, culture or theme, was creative and innovative in its design and was executed at the highest quality given their resources.</td>
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<tr>
<td>Sound Designer</td>
<td>In addition, the design was practical/functional and was efficient in its design and execution.</td>
<td>In addition, the design captured the mood and flavor of the show, and there were obvious signs of detail that accurately reflected the period, culture or theme. The design was of good quality. Actors on mic and additional sound elements could be heard consistently throughout the production.</td>
<td>In addition, the design fully captured the flavor of the musical, included acute attention to detail that accurately reflected the period, culture or theme, was creative and innovative in its design and was executed at the highest quality given their resources.</td>
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<tr>
<td>Set Designer</td>
<td>The set is in a reasonably functional state at this point in the process. The actors are working in a safe environment and design served the production well.</td>
<td>In addition, the construction crew has completed all major work, and the set is prepared for final touch-up.</td>
<td>In addition, the design was strong, not only did it enhance the story, it added value to the production as a whole. Their design was of the highest possible quality and functionality given their resources. They clearly achieved the design concept.</td>
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<tr>
<td>Prop Designer</td>
<td>The props were in a functional state at this point in the process and were in use.</td>
<td>In addition, the construction crew has completed majority of pieces created, and only required few final touch-ups.</td>
<td>In addition, the design was strong, not only did it enhance the story, it added value to the production as a whole. Their design was of the highest possible quality and functionality given their resources. They clearly achieved the design concept.</td>
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Appendix A
The following areas are also options for individual technical roles:

- Student Conductor
- Costume Designer
- Costumer
- Makeup/Hair Designer

The areas above are areas that are less frequent roles filled by students. If a student is filling one of these roles in a production you are evaluating, please note there is no numerical rubric, but commentary areas remain the same.
Important director dates and deadlines

**August 18** – *Spotlight* school registration begins

**September 27** – Deadline to register for production assessment

**December 15** – Fall schools submit student roster/emails, production photos, and featured dancers

**February 24** – Triple Threat audition submission window opens

**April 1** – Triple Threat Audition submission window closes
  - Featured dancers and orchestra students due
  - Student *Showcase* confirmation window opens

**April 13** – Triple Threat live audition attendees announced

**April 27** – Triple Threat live audition

**May 1** – Spring schools submit student roster/emails, and production photos

**May 2** – Featured dancer masterclass and choreography

**May 3** – Triple Threat callbacks

**May 6** – Triple Threat finalists announced

**May 10** – All *Spotlight* school productions are closed

**May 15** – Theater Educator Award application deadline
  - Community Engagement Award application deadline
  - Deadline for all schools to submit all remaining materials. NO materials (including *Showcase* medleys) will be accepted after this point.

**May 30–June 5** – *Showcase* rehearsal week

**June 6–7** – *Showcase* technical rehearsals

**June 8–9** – *Showcase* technical rehearsals and *Showcase* performances

**July 15** – Theater Director & Educator Conference