Major Goal
The goal of the Department of Drama at the University of Cincinnati, College-Conservatory of Music is to provide professional conservatory-style training for dramatic actors within the framework of a major public university.

Ongoing Missions
Students will establish and demonstrate professional work habits for a productive and successful life in theatre and media.

Students will demonstrate how developing an integrated artistic process leads to the creation of a successful artistic product in various performance settings.

Students will demonstrate an understanding of truthful acting in various performance settings.

Students will demonstrate an awareness of and appreciation for world theatre in various performance settings.

Students will demonstrate an awareness of and appreciation for contemporary and classical theatre literature in various performance settings.

Students will demonstrate an awareness of and appreciation for artist generated new works in various performance settings.

Departmental Experiences
We expect you to take your education seriously. A Conservatory can often be a pressure-cooker of sorts. It takes seriousness of purpose, recognition of responsibility, a pervasive spirit of joy and love for hard work, and a good sense of humor to survive and thrive. All four attributes will serve you well at CCM and professionally, and will enable you to survive the rigors of this demanding and rewarding business.

Attendance Policy
We expect you to attend classes. The nature of the coursework will be primarily hands-on, and your participation in class is crucial to success. The attendance policy for all Department of Drama courses is as follows: Each student is allowed two absences. For each additional absence thereafter, final grades will be lowered one letter grade per absence. (Courses that meet only once a week should not be missed. One absence is allowed.) Excessive tardiness is unacceptable, including tardiness to classes, rehearsals, fittings, assignments, and production deadlines. All CCM DRAMA MASTERCLASSES are MANDATORY unless so noted when posted on the callboard. If you miss one you will be forbidden from attending ANY master classes for the remainder of the year.

BFA In Dramatic Performance
The degree requirements for the Bachelor of Fine Arts Degree are divided in four categories: Performance Aspects, Production Aspects, Critical Aspects, and Required Academics. The bulk of credit hours to be earned can be found in Performance Aspects, and include the core areas of Acting, Movement, and Voice which are taken every semester. This is a professional actor-training program. Your training will be very specific.

Assessment Activities During degree programs
Knowledge and skills are developed in students in a variety of ways. Degree requirements include classroom instruction in skills and information integral to basic success as an actor. The core of the training centers on a four-year track of courses that includes Acting, Voice for the Actor, and Movement for the Actor. As well as classroom instruction, students have the opportunity to perform in Departmental Mainstage and Studio productions. Lab productions, with the barest essentials provided by the department, are also encouraged.

It is the responsibility of each student to monitor his/her own academic progress, and to be sure that all grades are
officially correct on your official transcript. Be sure to get all Incompletes (I) and no grades (NG) changed within one year, or they will be automatically converted to a failing grade (F). Your advisor, and the entire drama faculty, is eager to offer advice and to answer questions as they arise. Seek us out.

Registration for classes
Once each semester you will be asked to register for the following semester. When priority registration begins, you should check on-line to view the quarterly class bulletin. Seek advice from your advisor and monitor your progress with regular self-audits. If you have any questions regarding coursework, requirements, or transfer credits see Richard in Room 3704C Corbett Center (CC). Failing to priority register inevitably causes problems later. You may be closed out of a class by registering late due to specific course enrollment limits.

CCM Drama Advisors 2012-2013
Freshman  Brant Russell
Sophomore  Diane Kvapil
Junior   k. Jenny Jones
Senior   Richard Hess/Rocco Dal Vera

Retention Policies and Performance Boards
A student in CCM Drama should be making progress in his/her growth as an actor, and twice a year in the first two years of study each student will participate in performance boards. These boards allow each student to demonstrate effort and talent in a performance setting. Members of the CCM Drama faculty evaluate the board performances, and those exhibiting growth in performance, technique, effort and talent will receive satisfactory evaluations. An evaluation of unsatisfactory will put the student on probation and serve as notice that marked progress must be made by the next board. Clear goals will be given to students receiving unsatisfactory evaluations on board presentations; continued unsatisfactory evaluations will be a factor in the retention of students.

A student may be dismissed from the program for receiving a grade below a C (C- through F is considered below a C) in any required core course. Students not receiving grades of C or higher in all required departmental courses in Acting, Movement, Voice Production, Artists in Society, Script Analysis, Senior Showcase, New Works Production and all Rehearsal and Performance courses may be dismissed from the program. If the faculty determines that the individual may remain in the program, then those core courses must be repeated and a grade of C or better achieved.

There is to be no alcohol consumed or drugs taken around productions and rehearsals or between shows at CCM. Violation of this element of the UC code of conduct may result in dismissal from the University. If you are concerned about a class-mate please bring those concerns directly to a member of the faculty.

Freshman Year
Performance Board One
December
The student will present two contrasting monologues, one classic, and one contemporary, not to exceed 5 minutes in total combined length. The student will demonstrate a simple, honest emotional truth through clear emotional connections to both pieces. These pieces will be chosen by the student and will be new pieces never worked on in ANY class at any time in any way; for this, and all boards, the pieces will be chosen and developed by the student without any faculty assistance. This will be true of each of the ensuing boards.

Immediately following the boards, the faculty will meet to assess the students’ progress as either SATISFACTORY or UNSATISFACTORY. After the faculty meets, the students will participate in a round-robin style feedback session. The Department Chair will share the consensus of the faculty evaluation and students will receive comments from each faculty member, with no mention of their individual ‘vote’ in the overall assessment.
Performance Board Two
April
The student will present one monologue and one scene with a partner. Scenes are not to exceed five minutes in total length, and monologues should be three minutes or less. One of the choices must be from the classic repertoire, and the other should be a contemporary work. The faculty will be watching for the student to demonstrate: the release of tension through relaxed work, a simple, honest truth which is theatrically worthy, clear emotional connection, and the ability to work off of an acting partner in the scene.

Immediately following the boards, the faculty will meet to assess the students’ progress. This assessment will then be used in the retention evaluation process. Many factors will be used to determine whether a student will be retained in the program. Significant among those will be classwork and grades, all board evaluations, the ability of the student to thrive in this particular program, and the faculty’s confidence in the student’s potential to successfully enter the profession.

After the faculty meets, the students will receive a letter sharing the cumulative results of the faculty evaluation. The board performance will be assessed as either SATISFACTORY or UNSATISFACTORY and the student will be either RETAINED or NOT RETAINED. The next day, the students who have been retained will participate in a round-robin style feedback session with the faculty. Students not retained will be invited and encouraged to make individual meetings with faculty members as needed.

Those students not passed on to the sophomore year will be dismissed from the program. After dismissal, students may continue to take courses at UC in another major.

Sophomore Year
Performance Board Three
December
The student will present one monologue and one scene with a partner. Scenes are not to exceed five minutes in total length, and monologues should be three minutes or less. One of the choices must be from the classic repertoire, and the other should be a contemporary work. The actor will demonstrate: an honest connection to both the givens of the scene and the presence of the partner, clear and clean moment-to-moment work, and the ability to go to character.

Immediately following the boards, the faculty will meet to assess the students’ progress as either SATISFACTORY or UNSATISFACTORY. After the faculty meets, the students will participate in a round-robin style feedback session. The Department Chair will share the consensus of the faculty evaluation and students will receive comments from each faculty member, with no mention of their individual ‘vote’ in the overall assessment.

Performance Board Four
April
The student will present one monologue and one scene with a partner. Scenes are not to exceed five minutes in total length, and monologues should be three minutes or less. One of the choices must be from the classic repertoire, and the other should be a contemporary work. The scene work must demonstrate a simple, honest connection to both the givens of the scene and the presence of the partner in clear and clean moment to moment work. The release of tension through relaxed work is also of importance. In choosing pieces for this board, the student should focus on strong characterizations, risk taking, and control of craft and technique. Students must demonstrate that they can go to character in both scene and monologue work.

Immediately following the boards, the faculty will meet to assess the students’ progress. This assessment will then be used in the retention evaluation process. Many factors will be used to determine whether a student will be retained in the program. Significant among those will be classwork and grades, all board evaluations, the ability of the student to thrive in this particular program, and the faculty’s confidence in the student’s potential to successfully enter the profession.
After the faculty meets, the students will receive a letter sharing the cumulative results of the faculty evaluation. The board performance will be assessed as either SATISFACTORY or UNSATISFACTORY and the student will be either RETAINED or NOT RETAINED. The next day, the students who have been retained will participate in a round-robin style feedback session with the faculty. Students not retained will be invited and encouraged to make individual meetings with faculty members as needed.

Those students not passed on to the sophomore year will be dismissed from the program.

**Junior Year**

All members of the junior class will be expected to prepare smart performance work for industry guests who are invited to Cincinnati for Master Classes. Students should know their type and have the ability to show, in monologue and scene choices, a clear snapshot of who they are and what they can do in a professional context. (Guests include New York and Los Angeles agents and casting directors.) Having a professional headshot and resume ready at a moment’s notice is a constant requirement.

**Senior Year**

**Senior Showcase**

March/April

The CCM Drama Senior Showcase is designed to be the departmental UC capstone experience for all graduating seniors. However, participation is not mandatory. Those students who have discovered an alternative passion at this point in their CCM careers may be better served by creating a personal capstone experience instead of showcasing in New York and Los Angeles. This is not only allowed, but encouraged, for two reasons. Firstly, if you have no serious intention or readiness or ability to move to either New York or Los Angeles following graduation, it is pointless to showcase your talents in those cities. It is disingenuous and harms both you and the reputation of the school. Secondly, if your life is heading in a new direction thanks to your training, your time will be much better spent focusing on that new direction.

Two recent examples of alternative capstone experiences include a student who wanted to become a voice and speech teacher who spent a semester abroad studying in Ireland rather than showcasing, and a second student who wanted to pursue stand-up comedy who spent the year writing and performing material and creating an act before leaving school. The senior showcase will perform in Cincinnati, New York, and Los Angeles. For those students who choose to participate in this capstone experience the following requirements must be met:

- Students must be on track to complete all required graduation requirements by the end of Winter Quarter in March of their final year. If a student is found deficient in hours or in required courses, and there is no way all missing requirements will fit into the final winter quarter and be completed by the March graduation deadline, a student will NOT be allowed to participate in Senior Showcase. A fall quarter web audit will determine graduation standing.
- Students must have a color headshot/resume by January 1.
- Students must launch a website with headshot/resume/production photos/ and bio by January 1.
- Students must have participated in at least two professional theatre, television, film, training, or international experiences outside of CCM Drama during their CCM career.
- Students must have a voice over demo, preferably linked to his/her web‐site, ready for duplication by February 1.
- Students should have a short 2 minute reel, preferably linked to his/her website.
- Students should have a union affiliation started: AEA/AFTRA/SAG

**Retention through Grades**

If a student demonstrates a lack of seriousness of purpose in any required core course they may be dismissed from the program for receiving a grade below a C (C- through F is considered below a C). Students not receiving grades of C or higher in all required departmental courses in Acting, Movement, Voice Production, Artists in Society, Script Analysis, , Senior Showcase, New Works Production and all Rehearsal and Performance courses may be dismissed from the
program. Students may be asked to repeat a core course and to raise the grade above a C when the grade earned is below a C.

By the end of the sophomore year all Drama majors should have completed English 1001 and 2089.

**Board Forms**
Board forms can be picked up in the departmental office one week prior to boards, and must be turned in promptly. After filling out the top information on your board forms, please include a concise, clear sentence or two where it says: TO WORK ON: These are your personal goals and objectives for the board. Let us know what you’re working on. Share some insight as to why you made the choice you did and what you hope to learn through the material at the board. Freshmen goals will be different from Sophomore goals. Be clear and concise. The clarity of your objectives and the readiness of your way of working should be obvious. You may ask teachers about your objectives, but do not think the purpose of this is for you to gather objectives from all your teachers. It’s really the opposite. We want to see how you’re thinking about your work. We look forward to an exciting, dangerous, grounded, well-prepared, and risky board. Have FUN! Seriously.

**Audition Policies for Mainstage and Studio Productions**
All Drama Department students must audition for all Mainstage and Studio productions. Any student enrolled in Acting I, whether a true freshman or transfer freshman, cannot audition for Mainstage or Workshop productions until the end of the first year of study. All students will be asked to bring a headshot/resume to all auditions.

Audition requirements change with each project. Information will be posted on the callboard prior to auditions. Monologues are frequently used; cold-readings are the norm for callbacks. You must dress appropriately and professionally at auditions.

**Outside Auditions**
We encourage any student, except freshmen, to audition for productions outside of CCM, including professional productions at The Ensemble Theatre of Cincinnati, The Human Race Theatre Co. in Dayton, The KNOW Theatre, the Cincinnati Shakespeare Company, or the Cincinnati Playhouse in the Park. All we ask BEFORE you audition is that you notify the department chair about the outside opportunity and discuss the impact it would have on classes and prior casting obligations. If you hear of an outside opportunity of interest, you must start by speaking with Richard. We are happy to encourage you in endeavors that will enrich your experiences, provided that you have no obligations to CCM productions pending. Learning to create clear communication lines about your goals and intentions will put you in perfect stead when you arrive in New York or Los Angeles. Completing outside work while successfully attending classes and meeting school obligations takes a special amount of effort, care and maturity. Not all students are always ready, and certainly each student is not magically ready at the same time. Requests are treated on a case by case basis.

**Health and Safety**
The transition from high school to college can often be difficult. Because acting requires you to examine, understand, and refine many aspects of your life, it is always easier when that self is healthy, both in mind and body. If you have any medical conditions that require you to take medications, you must advise your core teachers (Acting, Voice, Movement) and the Department Chair, so that your history and conditions are known in case of emergency or markedly radical behavior changes. If you find that you need help at any time during the school year, the Walk-In Clinic (556-0648) will see anyone. Also, good physical health will allow you to progress faster and keep absenteeism to a minimum; see a doctor early when you don’t feel well and take care of yourself with healthy eating habits and by getting as much sleep as you can. Please remember that your strong and healthy body must serve you for years to come in a grueling
profession. Think hard about any permanent tattoos or piercings that, while in fashion now, may be a negative factor in future castability. We discourage the use of tobacco, alcohol, and drugs, and urge those that are sexually active to practice safe sex. We encourage counseling for those students with disorders who need help in coping with areas that prohibit good work in the acting classroom. Evidence of substance use (alcohol or drugs) in or around any school rehearsal or performance or between performances may result in dismissal.

Drama Callboard, E-mails and Website

Check the CCM Callboard regularly, located on the wall in the hallway on the way to Rocco, Jenny, and Brant’s Offices. Bulletins, announcements, auditions, rehearsal calls, job postings, departmental notices, newsletters, and alumni updates are posted and changed regularly. Most departmental communication is by e-mail. Please respond when asked. You are responsible for timely communication. Make it a regular responsibility to update your website bio (and headshot when applicable) by sending regular updates to Richard.

A Theatre Tradition

A large part of the training here at CCM centers around production work. We require 18 credit hours in performance work (R&P and New Works) in order to graduate. You will be a busy actor as a student in CCM Drama. We produce two mainstage productions per year, which are fully produced and heavily sold in our 375 seat modified-thrust theatre. We focus on classic and large cast shows. Our Studio Series consists of two smaller sized titles of both new and classic titles, presented in our 130 seat Studio Theatre. We also produce an annual Festival entitled TRANSMIGRATION: A Festival of Student Created New Works. Challenge yourself to be involved. Challenge yourself to use your four years to practice auditioning, to grab a role and to chew on it hard in rehearsal and performance. Don’t waste your opportunities. Learn to get in the way of opportunity.

Attendance at all rehearsals is crucial to the success of an actor and the production in which he/she is participating. No missed rehearsals, costume fittings, or make-up calls will be tolerated. In addition, punctuality is essential. Call times for rehearsals and fittings are posted on the Drama Callboard. Each actor must be in the rehearsal room, theatre, costume shop, or make-up room, ready to work by the posted call time, or they will be marked late. For each tardy your letter grade for the project will be lowered by one letter grade. Being ready to go on time is a basic component of good work. Good habits formed while in school will help you keep jobs as professional artists.

Part of the great tradition of the theatre is a code of ethics that belong to every actor on the legitimate stage. It is a respectful attitude for craftsmanship, a respect for associates, a giving over of trust and ego, and a dedication toward the audience. Through classes and productions, through studying history and making history, we hope to continue that proud tradition.

Welcome to the journey.