

University of Cincinnati

CCM Dance Student Handbook

2018-2019

**UNIVERSITY OF CINCINNATI
COLLEGE-CONSERVATORY OF MUSIC/DANCE DEPARTMENT**

The following materials have been compiled to assist both new and returning dance majors.

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*“Practice means to perform,
over and over again
in the face of all obstacles,
some act of vision, of faith, of
desire.*

*Practice is a means of inviting
the perfection desired.”*

-Martha Graham

REGISTRATION PROCEDURES

The required curriculum checklist for the BFA in Dance can be found on the pages that follow in this handbook. It can also be found online at the CCM Dance website: www.ccm.uc.edu/dance under “Curriculum”.

Freshmen Dance Majors will follow a prescribed schedule of required courses and electives both semesters. After the first year, there is more flexibility in scheduling; however, it is **mandatory** to meet with your advisor (listed on the Dance Major Bulletin Board) to determine class schedules each semester.

If you are taking a minor or second major, it is advisable to arrange a meeting with that college and ask to have a second advisor.

Follow these steps to register:

1. Go to: www.onestop.uc.edu to access classes offered per semester, register, create your schedule, view grades, degree audit sheets, etc.
2. Meet with your advisor to discuss where you are in the process towards completion of your degree. Bring a printed version of your most recent audit sheet to your meeting. The audit sheet tells you which courses you’ve already taken, courses you are currently taking and courses that remain to be taken.
3. After course requirements, etc. are clear, go online to register (sign up for classes) at www.onestop.uc.edu.
4. If a course does not have a call number, please go to the CCM College Office where they keep a complete listing of call numbers (call numbers change each semester).
5. If you find it necessary to add/drop a course, you can do so within the **first seven days of the semester without a faculty signature**. From the eighth (8th) day of the term through the 16th day of the term, additions to a class schedule requires only the approval of the instructor. **Thus, only the class instructor’s signature is required on the Registration Change (Add/Drop) form through the 16th day of the term.** A college signature is not required.
6. **Beginning with the 17th day of the term, however, both the approval of the instructor and the college are required**, and so the “Registration Change (Add/Drop) Form” must be submitted in person to the One Stop Student Service Center, or regional campus registration office. Please see the following link for more information:
http://www.uc.edu/registrar/policies_and_procedures/add_drop_withdrawal.html

Happy Registering!

UNIVERSITY OF CINCINNATI, COLLEGE-CONSERVATORY OF MUSIC
SEMESTER CURRICULUM OUTLINE
Bachelor of Fine Arts - Major in Dance, Ballet Emphasis

		Dance and Related Areas	(89)	Total
Ballet Technique (FA):	(32)	16-DNCE-1000	4 _____	4 _____
		16-DNCE-2000	4 _____	4 _____
		16-DNCE-3000	4 _____	4 _____
		16-DNCE-4000	4 _____	4 _____
Modern Dance Technique (FA):	(8)	16-DNCE-1010	1 _____	1 _____
		16-DNCE-2010	1 _____	1 _____
		16-DNCE-3010	1 _____	1 _____
		16-DNCE-4010	1 _____	1 _____
Dance History (HP):	(3)	16-DNCE-2051	3 _____	
Somatic Studies (FYE):	(2)	16-DNCE-1031, 2	1 _____	1 _____
Partnering:	(2)	16-DNCE-2021, 2	1 _____	1 _____
Ballet History (HP):	(3)	16-DNCE-3051	3 _____	
Choreography (QR):	(4)	16-DNCE-3071, 2	1 _____	1 _____
		16-DNCE-4071, 2	1 _____	1 _____
Character	(1)	16-DNCE-2041	1 _____	
Jazz:	(1)	16-DNCE-4002	1 _____	
Technique of Ballet Instr.	(3)	16-DNCE-5030	3 _____	
Dance Ensemble (Capstone):	(8-12)	16-DNCE-4050	2 _____	2 _____
Dance Electives selected from:	(6)			
Dance Conditioning		16-DNCE-1030	1 _____	
Repertoire		16-DNCE-4040	1 _____	
Special Topics in Dance		16-DNCE-6030	3 _____	
Pas de Deux		16-DNCE-3021	1 _____	
Music:	(4)			
Rudiments of Music (QR)		16-DNCE-1005	2 _____	
Eurhythmics for Dancers (FA)		16-DNCE-1006	2 _____	
Technical Theater Production:	(9)			
Make-up/Costuming (FA)		16-THPR-1000 C	3 _____	
Lighting/Sound Design (FA)		16-THPR-1020 C	3 _____	
Acting (3)		16-DRPF-1001	3 _____	

Anatomy/Injury Prevention:	(3)	35-HLSC-2021	2	_____
		35-HLSC-2021L	1	_____

General Education Required Academics (9) Total

Freshmen English (EC):	(6)	15-ENGL-1001	3	_____
		15-ENGL-2089	3	_____

French (DC/HU):	(3)	15-FREN-1011	3	_____
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Contemporary Topics Electives (3) Total
(3 hours to be chosen from one of the following areas)

Social and Ethical Issues (SE)
 Technology and Innovation (TE)

General Academic Electives (9) Total

Art History (HP): **(3)**
 (Covering any period from Renaissance to 21th cent. Art)
 History Elective (HP): **(3)**
 (Medieval and Renaissance History or European Civilization)
 Nutrition course: **(3)**
 35-NUTR-1030

Electives (11) Total
(Any area other than Dance)

Total Credits: 120
 See advisor for suggestions or questions

Please note that all of the students' General Education requirements are built into this curriculum.

UNIVERSITY OF CINCINNATI
COLLEGE-CONSERVATORY OF MUSIC
DANCE DEPARTMENT

CCM GUIDELINES FOR DANCERS

1. The CCM Administration requires that the Dance majors dress in proper attire outside the dance wing. Jeans and/or other suitable clothing should be worn over dance attire.
2. The University is not responsible for personal property left in the studios and in the dressing room areas. Your valuables should be taken with you into the studio during class.
3. Students' names must appear on the class lists in order to participate in class.
4. To register for a locker, please go to the following website - www.signupgenious.com
 - Click Magnifying glass.
 - Select search for a sign up by creator's email: CCMopeations@ucmail.uc.edu
 - Enter

Students are responsible for providing their own combination lock.

DANCE DEPARTMENT GUIDELINES FOR DANCERS

1. All students are required to enter class on time.
 - a. If tardy, the student must ask permission to take class.
 - b. If students enter class after plies, (or 10 minutes for modern class), the student must observe class.
 - c. Permission to leave class early must be obtained from the teacher before class begins.
 - d. **Students who are late, injured, or not dressed appropriately will be expected to observe and record observations and corrections on the class. These will be turned into the teacher at the end of class.**
2. Students are permitted to take only those classes to which they are assigned.
3. All classes are closed to observers unless prior permission is received from the teacher of the class.
4. No food or gum chewing in class; water bottles with lids are permitted.
5. Students must wear clean, neat, practice clothes. The use of deodorants and colognes are encouraged. Please put your name in shoes, tights, leotards, etc. Students must dress uniformly for class as stated on the Dress Code page.
6. The Dance Department reserves the right to require the withdrawal of any student whose progress is unsatisfactory, whose fees have not been paid, and/or whose attitude and behavior conflict with the standards of the Department.

DRESS CODE

Women:

Ballet: Appropriate black leotards with footed pink or skin-toned tights are to be worn under the leotard and inside pink or skin tone ballet slippers or pointe shoes. *No leg warmers except by permission of the teacher. If leg warmers are worn, they must be removed after ronds de jambe. Sweat pants, plastic pants and boxer shorts are not permitted. Hair must be pinned securely off the face and neck. No excessive watches, bracelets, jewelry, or hanging earrings are to be worn in class. Ballet shoes and pointe shoes used in all classes must be pink or skin toned with elastic/ribbons sewn onto shoes. Dancers should bring their pointe shoes with them to every class. Appropriate dance skirts, standard length (approximately 12 in. or longer) may be worn for center, it is preferred skirts match or coordinate with the leotard.

Partnering/Pas de Deux: Practice tutus required for ladies; pointe shoes as specified above.

Modern: Appropriate leotards and tights without feet or yoga style pants. Kneepads are suggested for dance majors. No t-shirts unless specified by instructor. Hair should be up but not in a bun. Clean socks may be worn until instructor indicates.

Character: Appropriate leotard and tights, any color full-circle skirt at mid-calf length, black character shoes.

Men:

Ballet: Form fitting T-shirts (tank tops and tank leotards are also permitted), Heavy-duty (not sheer) tights and dance belts. White, black ballet, or skin-toned shoes are preferred with matching socks. No watches, bracelets, jewelry, or hanging earrings are to be worn in class. Hair must be neat and combed off the face. No leg warmers except by permission. If leg warmers are worn, they must be removed after ronds de jambe. No sweat pants permitted.

Modern: Same as for ballet with the exception of tights without feet or yoga style pants. Clean socks may be worn until instructor indicates.

Character: Ballet class attire; men's character shoes.

All Dance majors are required to have the following supplies and equipment in addition to classroom attire:

Knee pads, yoga mat, form roller, thera-band

Gail Grant Dictionary, women should have a short practice tutu

Required Performance/Boards/Examination & Master class attire for Ladies:

Leotard: Capezio MC100 (Black princess seams, pinched front, adjustable straps)

Tights: Body wrapper A 46 (Classic ballet pink, seamed, lycra mesh) or A 31 (tan, coffee, or a mocha)

Trunks: Capezio TB111 (one pair in each of the following colors: white, black, and ballet pink)

Flesh colored camisole: Eurotard 95706 in skin tone or Motionwear 2492 in mocha for darker skin tones

Short practice Tutus

Required Performance/Boards/Examination class attire for Men:

Tights: Mirella M607, two pair stage white, one pair black
Slippers: one pair white and one pair black

Performance quality = no holes, no runs, no stains, and tights and leotards are **not** to be faded.

Piercings tattoos:

Any visible piercings, tattoos, etc. should be able to be removed or covered for all performances and /or at the request of the faculty.

REMEMBER: Dance is a performing art based on visual aesthetics. Personal appearance, projection, and dynamics create the total impression on which you and the department will be judged.

CCM Dance Department Retention/Board Examination Policies

Acceptance into the Dance program is based on technical proficiency and potential to dance at the professional level. To assist and assure that suitable progress is being made; all dance majors will participate in technical and performance examinations. A panel or “board” of CCM Dance faculty will evaluate these examinations, and those exhibiting growth in technique skill, performance and artistry, will receive satisfactory evaluations. An unsatisfactory evaluation will put the student on notice that progress must be made by the following board. Faculty will also take into consideration: class attendance, attitude, physical fitness and commitment to the program.

Determination of Class Placement and Underclassmen PAA Review

At the beginning of each academic year, all majors will participate in placement classes to determine the section best suited to their skills and advancement. At the end of each term, faculty will meet to make any adjustments necessary in the placement of the students, to both insure the integrity of the sections and the needs of the individual students. There are three sections – I, II, III, and a primary instructor is designated for each level. Instructors will rotate sections throughout each term, so that the dance majors will benefit from each professor.

Any freshmen receiving an unsatisfactory result on the Spring Term Board will be required to undergo a **Professional Aptitude Analysis Examination (PAA)** during the Spring term of their sophomore year. The student will present a 10 minute sampling of their technical skills to include: grand plies, fondues, develops and grand battements at the barre; followed by centre practice to include: a short adagio to display extension and artistry, petite allegro to include simple beats, pirouettes and turns on diagonal and grand allegro. Students will be expected to choreograph their own presentation; and women will perform this section on pointe. Following this section, the student will present a variation of their choice. A retention meeting with the faculty will follow. At this meeting, previous grades, class and board exam evaluations, and overall progress will be reviewed. An honest assessment of the student’s aptitude for professional employment will be voiced. The faculty will set goals that will be necessary for the student to meet by the Spring Board in order for the student to continue in the program. These goals must be successfully met and the Spring Board passed with satisfactory results for the student to continue as a Dance major in the BFA program for Ballet Performance.

Schedule of Examination Classes and Performance Boards

Fall Semester each section (I, II, III) will present an examination class arranged by the primary instructor to be viewed by the faculty. Individual evaluations will be made by the faculty and discussed with the student in a private conference.

Early in spring term PAA Examinations will be held as needed for underclassmen.

At the end of Spring term, all dancers will present a solo variation for evaluation by the Faculty Board. These will be recorded and viewed and evaluated with the student in a private conference. Appropriate variations from the classical repertoire will be taught and coached by the primary instructors for each section.

If a dancer wishes to present an alternative variation from the classical repertoire, they must have that selection approved in writing by both the primary instructor and the Department Chair at least two weeks before the board. Graduating seniors will have an exit meeting with the faculty to review both final boards and their capstone experience.

Other Non-Retention Factors

Students are expected to maintain at least the minimum grade level required of the University of Cincinnati in non-major classes. Students are expected to achieve a C-, or higher in all required departmental courses and fulfill all Ensemble requirements in order to continue in the program. If a core class grade is below a C-, the student may request that they be allowed to repeat the class within a reasonable timeframe so that the grade can be raised.

Excessive absences, chronic physical problems and/or injuries, non-addressed health and wellness issues, and inappropriate or dangerous behavior may be grounds for dismissal at any time.

Board Attire:

Women: The departmental, regulation leotard, performance tights (no black, no holes or runs), performance quality hair, light street makeup, pointe shoes with ribbons sewn in; skirt or tutu should be worn appropriate to style of variation performed.

Men: Light colored shirt/leotard and performance white tights and shoes.

Disregarding these rules may result in a lower Board grade.

Board and Examination Class Schedule

Fall Semester 2018

UC Classes Begin	August 27	
<i>**Freshmen Please See Orientation Schedule for Your Timeline**</i>		
Reading Days **Rehearsal time may be required	October 11 & 12	*No classes
Adjudication for Showcase (Applications <u>due Oct. 1</u>)	November 2	2:00-4:00 pm
Examination Class – Section III	November 19	11:15 pm – 12:15 pm
Examination Class - Section II	November 19	12:30 pm – 1:30 pm
Examination Class – Section I Examination Class – Modern	November 20	11:15 am – 12:15 pm 12:30 pm-1:30 pm
Conferences to follow Exams	December 10-12	Time(s) TBA

Spring Semester 2019

Professional Aptitude Analysis Exam	TBA	11:15am-12:15pm
Spring Break	March 18-24, 2019	
Board Examination Men's & Women's Boards All Levels Timeline:	April 19, 2019 11:15-12:45 - warm-up class	1:00-5:00 Boards
Conferences Post-Concert	April 29, 30, May 1, 2019	Time(s) TBA

Performance Schedule

Fall Concert	December 6-Dec 9, 2018
Choreographers' Showcase	March 7-9, 2019
Spring Concert	April 26-28, 2019

Courses Offered

2018-2019

Dance History	(F)
Ballet Technique	(F, S)
Choreography I & III	(F)
Choreography II & IV	(S)
Dance Condition	(S)
Dance Ensemble	(F, S)
Eurhythmics for Dancers	(S)
Modern Dance Technique	(F, S)
Partnering	(S)
Pas de Deux	(F)
Pointe & Variations	(F, S)
Rudiments of Music for Dancers	(F)
Somatic Studies for Dance	(F, S)
Technical Theater Production: Intro to Costuming & Makeup	(F, S)
Lighting & Sound	(F, S)

** F = Fall, S = Spring

“If you miss one day of class
you know it.

If you miss two days of class
the Artistic Director knows it.

If you miss three days of class
the audience knows it”

-Rudolph Nureyev

GRADING POLICIES FOR BALLET & MODERN DANCE TECHNIQUE CLASSES

1. Students are graded on the basis of achievement relative to their own potential as seen by the Dance faculty. The student is in competition with her/himself to make maximum progress within the limits of his/her own physical potential.
2. The overall health of a dancer is important in the development of dance techniques.
3. The Dance program requires great strength and stamina, therefore the physical well-being of the student is to be considered in evaluating the technical progress of the dancer. Students are not penalized for weight gain or loss unless it impedes their safety, health, technical growth and/or progress.
4. Absenteeism will affect grades as follows:

Ballet Technique Classes - 4 credit hours

3 absences	No penalty
4-5 absences	Grade will be lowered one-half letter grade
6-8 absences	Grade will be lowered one letter grade
9-10 absences	Grade will be lowered one additional letter grade
11 absences	Student will receive an automatic "F"

Modern Dance Technique Classes - 1 credit hour

2 absences No penalty
Grade will be lowered one letter grade for each absence thereafter.

5. **Students are required to contact their dance professor for any emergency or illness which prevents them from taking class. Class attendance is a major factor in grading technique courses. Excused absences which will not affect your grade are as follows:**
 - a. Pre-approved absences necessitated by professional performing commitment and auditions.
(Please refer to the Student Request for Short-Term Leave of Absence Attachment.)
 - b. Extenuating circumstances such as a death in the family.

Dancers are graded for the specific classes to which they have been assigned through registration and advising. Makeup classes are not permitted unless prior approval is received from faculty. Approved make-up classes cannot exceed three classes per semester (i.e., students may not substitute one class for another). For example, a student may not substitute an evening class for an absence in a daytime class unless prior approval has been obtained by faculty.

6. Students are allowed to observe class if they are ill or injured. Three observations in this case will equal one absence. Students observing class are to observe in the Observation Deck and adhere to classroom etiquette. They are expected to record observations and corrections on the class. These will be turned in to the teacher at the end of class.

If a student accumulates enough absences to warrant a failing grade early in the semester due to an extended illness or injury*, he/she may drop the class up to the 27th calendar day of the semester.

After the 27th calendar day, the student must submit a note from his/her physician stating the injury*/illness and required period of recuperation in order to receive approval from the faculty to withdraw from the class. Otherwise, the student's grade will be computed as specified by the absence grading scale, and the student may receive a failing grade. (Reasons for the first three absences will seriously be considered by the faculty in approving a withdrawal.)

7. When students miss a technique and pointe/variations/men's class on the same day, this is considered as one absence.

a. When students attend technique class and miss pointe/variations/men's class held on the same day, this also is considered one absence.

b. When students miss technique class they will not be allowed to attend pointe/variations/men's class. This is considered one absence as well.

c. Rehearsal participation will be at the discretion of the choreographer.

8. Students who are rehearsing, performing or auditioning during scheduled technique classes will not be excused from those classes unless **prior** approval has been received from the class instructor, and a written statement signed by the recognized rehearsal or performance director, verifying the activity and specific times and is submitted to the Dance Department Program Manager **prior** to the absence. If everything is in order as stated above, these absences will not be calculated in the absence grading scale.

Remember: Students must go to the Associate Dean for Academic Affairs to request permission for all professional leaves involving academic courses other than dance and dance-related courses.

9. Grade on Board appearances will also be calculated into the Ballet Technique grade during appropriate semesters.

The following percentages will be used to calculate grades for Ballet Technique:

Semester without Boards or Examination Class:			Semester with Boards or Examination Class:		
	Women	Men		Women	Men
Technique	80%	80%	Technique	60%	60%
Pointe	10%		Pointe	10%	
Variations	10%	10%	Variations	10%	10%
Men's Class		<u>10%</u>	Men's Class		10%
	<u>100%</u>	<u>100%</u>	Boards/Exam. Class	<u>20%</u>	<u>20%</u>
				100%	100%

DANCE DEPARTMENT **General Guidelines for Injury**

Prolonged Injury

Prolonged = absent for one to seven consecutive weeks.

For both prolonged injuries and illnesses a doctor's diagnosis/prognosis is required. This diagnosis must be submitted to the Dance Department secretary as soon as the diagnosis is determined.

In case of prolonged illness or injury of a grave nature which prevents a student from taking class, the following policies apply:

1. The student will receive a grade if during the semester he/she has taken all classes for 8 weeks and has written an 8-10 page (double-spaced, typed) paper on a research topic to be determined by the faculty.
2. Submit a daily log (keep a record) of rehabilitation (Pilates etc.) and progress due on the last day of class.

Partially-Injured Dancers

Partially-injured dancers must have a doctor's diagnosis/prognosis. This diagnosis must be submitted to the Dance Department Program Coordinator as soon as the diagnosis is determined. The following policies apply:

1. Partially-injured dancers will be expected to take class according to the specific and detailed instructions of the doctor.
2. If a doctor prescribes Pilates-training or other therapy (in the event student is unable to take class or entire class), this therapy can take place during class time; otherwise, students will be expected to observe the remainder of class.
3. Submit a 3 page (double-spaced, typed) research paper to be determined by the Department Head due on the last day of class. If partially injured for more than 2 weeks, student is responsible to see the Department Head for determination of assignment.
4. Submit a daily log of rehabilitation procedures and progress due on the last day of class.

If any injury or illness causes a student to miss classes for more than 7 weeks, the student must withdraw for the semester.

Policies and Procedures for use of the Therapy Room and Equipment

The Dance Therapy Room is open daily, Monday – Friday from 9:00 to 5:00 pm. Therapy modalities include: an ice machine, whirlpool tub (hot or cold), stationary Pilates reformer, wall Pilates, therapy tables, stationary bike, BOSU balance trainer, BAPS board (bi-mechanical ankle platform system), Pogo stick (stationary), Empi stim unit, Step unit, bands, kettle balls, free weights, foam rollers, microwave and hot packs.

Pilates Reformer: Students who have a prescribed routine of exercises that have been approved by the Dance Department Physical Therapist, may use the Reformer unattended. Should it prove necessary, these dancers shall schedule time for use of The Reformer by signing up on a first come-first served basis at the beginning of each week. The sign-up sheet shall be posted on the bulletin board outside the Dance Therapy room door. Students may schedule a maximum of twenty minutes per session up to three times per week. Any student who is injured may not use the Reformer unless supervised by the Physical Therapist or licensed Pilate's trainer, or has permission to do so.

CCM Dance Department Health & Injury Prevention

Dancer Wellness and Sensory Feedback

Faculty will provide “hands on work,” as a learning tool; they will make physical adjustments and corrections to aid student understanding of personal alignment, placement, and motor pathways. Students will also work with classmates, giving and receiving physical feedback through touch. Both are important aspects of a dancer’s life. If a student is uncomfortable with either aspect, they must inform the faculty and have a meeting to resolve any issues. Any accommodation required will not affect evaluation negatively.

The Dance program has three NASD-size-approved studios with sprung floors, marley, and full-length mirrors. Each studio has a sound system with auxiliary inputs and flat screen monitors suitable for PowerPoint and other visual displays.

The Dance program has a physical therapy room with an ice machine, Pilate’s reformer, balance and stability equipment, therapy tables, light weights and an anatomical skeleton.

The physical therapist works with the Somatics faculty in educating freshman regarding healthy and safe studio practices

Illness

If a student is sick or feeling unwell s/he may observe class. If symptoms are ongoing, students should seek care at Student Health or from their physician of choice. If illness will affect daily attendance and participation, a doctor’s note with treatment protocol is required. If the student has a fever or other contagious disease s/he should stay home and seek medical care through Student Health or a physician of choice. If illness will affect daily attendance and participation, a doctor’s note with treatment protocol is required.

Injury

Injuries should be reported to the faculty immediately. In conjunction with the faculty, the student will either rest and observe class or seek treatment with the department physical therapist. The physical therapist will determine the nature of the injury and the best course of treatment. In cases where the injury cannot be treated by the physical therapist or requires medical testing, the student will be referred to a physician or specialist. Students may use the physician of their choice, but are required to report all findings to the departmental physical therapist and faculty.

Physical Therapist

It is recommended that students with injuries, chronic or acute, avail themselves of the department physical therapist. The physical therapist works directly with the faculty and keeps them informed as to the student’s condition and recovery. **The physical therapist is not bound by any confidentiality in regards to student injury, and is required to keep the faculty informed.**

Physical Therapist hours at CCM: Monday & Wednesday 12:45-1:45
Lindner Center in Varsity Village: Friday 1:00–4:30

CCM DANCE ENSEMBLE: POLICIES, GUIDELINES AND PROCEDURES

The CCM Dance Ensemble is the performing ensemble of the Dance Department, which presents choreography by faculty and guest artists. Acceptance for each production is by audition only. The Dance Department currently requires (4) credits of Ensemble, which may be received for participation in Dance Ensemble during the two annual productions. **Freshmen are cast to perform in Ensemble, however, since freshmen do not receive course credit for Performance Ensemble, their rehearsal attendance, attitude, and performance will be reflected in their Ballet Technique class grade.** Any upperclassmen that have not signed up for Ensemble, the same will apply. Students may begin to receive Ensemble credits during their sophomore year.

At CCM, the Dance Department's program is performance oriented. It is a programmatic goal to cast all dance majors in each production. All students are therefore expected to audition for all Dance Department productions. It is also understood that performing is a privilege, not a right. Attendance, general attitude, and classroom effort may be taken into account in determining whether an individual student is cast (i.e.: rehearsal attendance, attitude and performance).

To Audition:

Auditions usually take place at the beginning of the prescribed semester for performance during the scheduled Ensemble rehearsal time.

Cast lists will be posted by the Department as soon as possible after the audition. Tech week schedules for rehearsals on stage will be posted prior to tech week.

Rehearsal Schedule and Guidelines

Rehearsal Time:

M, W	2:00-5:15
T, R	3:40-5:15
F	1:00-5:15

Students may not schedule any classes during the regularly scheduled Ensemble Rehearsal Time. As a reminder, all dancers should keep the 2 weeks prior to performance free from other commitments to allow for special rehearsals, run-throughs, etc. This includes availability for evening rehearsals during tech week.

Grades

Students' grades are based upon the following:

Attendance

1. Students are not excused from ensemble rehearsals and performances.
2. Serious illness and family emergencies will be considered on a person-to-person basis between the student and choreographer. In these events, the choreographer must be contacted **before** a rehearsal is missed.
3. It is the responsibility of each dancer to be on time (and warmed up) for rehearsals.

4. Effect of absence on grade:

No. of Absences	Grade
0	A
1	A-B
2	B-C

C-D (Unsatisfactory for 0 credit)
F (Dismissal from Ensemble)

Absence from a dress rehearsal, photo call, costume fitting, warm-up or concert will also result in a failing grade, or a lowered grade if not signed up for Ensemble.

Attitude, Preparation and Performance

CCM strives to maintain a professional-level of performance for their students. Dancers are expected to reflect that attitude in their demeanor and preparation during rehearsals and performances. **Members of the Dance Ensemble (all casts) are expected to attend all technique and warm-up classes.** Prior notification via email to all Dance Faculty regarding exceptions to attending warm-up during Tech week, must be received one week prior to Tech week.

Credit May Be Earned As Follows:

A maximum of (2) under-graduate credit hour will be granted to students appearing in Dance Ensemble performance. **No more than one (2) credit can be earned in one semester, unless approved by the Dance Department Chair.**

Dance majors can elect to receive 0 credit if they are carrying 18 or more credit hours, so they do not have to pay extra tuition for credits over 18 hours. However, they are reminded that actual credit must be received to fulfill the 4-credit requirement.

Procedure for receiving Dance Ensemble credit:

1. AUDITION for production.
2. Register for Dance Ensemble (16-DNCE-4050) with an Add/Drop form. The choreographer of will sign the form, which you will then take to the College Office.

Outside Commitments

CCM policy states, that as a full-time student in a degree program, a dancer's primary responsibility is to the Dance Department. As a student at CCM, the first responsibility is to the program and productions. As a Department, faculty will choreograph and choose work that will further develop the training and education of its students. To mount these productions, the faculty needs a full complement of dancers from which to cast. To present quality productions to our dance audience, we rely on willing participation in every production, regardless of the role (this includes understudies). A dancer's first responsibility is to get cast in productions that will offer him/her the best training experience. That may mean a role with the Cincinnati Ballet Company (CBC) or regional dance companies such as Dayton Ballet. These two goals often find themselves conflicting, for example, when a student has a role in a CCM production and CBC calls and wants them to perform. While we encourage you to pursue outside professional engagements and to take part in auditions that will enhance your development and career goals, the right to perform off campus is a privilege. This privilege is not granted in the majority of conservatory programs in the country. Please note the following stipulations:

Seasonal Dancing provides the opportunity for dance majors (freshmen thru senior year) to perform with an outside company for one to several productions throughout the year. Dancers who audition and are invited to dance with these outside companies need to notify the Dance Department Chair and dance faculty immediately to ensure scheduling will not become a problem. Seasonal dancers in most cases attend the majority of university classes and perform in the CCM dance productions, as well as with the outside company. In general, dancers involved in outside commitments will not be excused from Dance Department rehearsals that meet Monday through Friday until 3:00 pm. In addition, a student may be involved in an outside performing activity if:

1. Leave of absence form is filled out/approved at the beginning of the semester when the absences are anticipated.
2. These outside performances are limited to one per semester. Any potential exceptions must be first approved by faculty before a dancer accepts a contract.
3. The number of Dance Department rehearsals missed shall be extremely limited and must be approved by the Choreographer and Department Chair (by way of discussing the leave of absence form).
4. Day off Policy: When a contract is offered for an outside engagement, the faculty will decide if this engagement warrants one day off each week, for the duration of the contract. A "day off" constitutes missing technique classes not academic classes or dance related courses.

Internships provide the opportunity for junior and senior Dance majors to perform full-time with an outside company, while pursuing their BFA in Ballet Performance at CCM. Internships are excellent and unique opportunities to perform alongside professionals in a challenging, yet resourceful vehicle to advance your career in dance. It should be noted that a successful internship requires effective and timely communication on the part of the dance major. Do not expect dance faculty to make contact regarding assignments, etc. It is the responsibility of the intern to maintain effective communication and to turn assignments in on time. Should a dancer choose to take an offer from a professional company, the company and the Dance Department will establish an agreement concerning scheduling, grading criteria and program credit. Grading for Ballet classes Modern Dance Technique credits will be given by the professional company in the form of a letter on their letterhead written by the ballet master/mistress or company director. It is the responsibility of the intern to ensure that this letter be written and submitted in a timely manner at the end of each term prior to finals' week. **When scheduling allows, dance interns must take dance classes at the university.**

Summer Study

In order to receive credit for summer dance intensives it is necessary for the program to match the equivalent hours of study in a course specific technique, and be no less than 6 weeks in length. Those 6 weeks can be in separate programs but still must be in the same course specific technique. Students will receive **no more than 5 credits in total for all summer studies combined**. Credits can only be received from pre-approved professionally recognized programs. Approval must come from the faculty instructor and Department Chair. In order for credit to be received, a signed letter, on company letter-head, from the artistic director or equivalent, must be submitted. The letter must include the courses of study, class schedule indicating hours, and written assessment of the students' participation; including attendance and work ethic. **Students are only eligible for Summer Study credit after the successful completion of their first year with CCM Dance.**

Short Term Leave of Absence

Requests for excused absences for the purpose of auditions, and other special professional opportunities are to be made with the Dance Department Chair, Jiang Qi. Freshmen and sophomores may only attend 3 auditions per year that conflict with dance classes/rehearsals. Students should discuss any short term leave requests with their choreographers before making formal application with the Department Chair.

****Dance majors should not schedule auditions or other absences within 2 weeks of a major performance.***

CHOREOGRAPHERS' SHOWCASE

Any Choreographer currently a Dance major may apply to participate in the Choreographers' Showcase. To apply, complete the form "Choreographic Project Proposal" (see following page) and submit to Showcase Director by the prescribed deadline. A copy of the music to be used is also due to the Showcase Director at this time.

Casting - Select your dancers among Dance majors. Once they consent to appear in your piece, they are committed to attend all rehearsals and performances. Should you need performers outside of the Dance Department, please discuss this with the Showcase Director.

The Choreographer should not appear in his or her own work to facilitate continuity in performance. No dancer may appear in more than two works. The Choreographers' may only appear in one work. Length of each work is limited to a maximum of ten minutes.

Selection Process:

The semester prior to the Choreographers' Showcase Concert, Choreographers must present the majority of their work for Adjudication. As the selection of works will be decided by a jury of CCM faculty members, the faculty jury will evaluate and select works to be included in the Choreographers' Showcase and offer suggestions where deemed appropriate. There will be no more than eight student choreographers chosen for the showcase.

Rehearsals:

You may begin rehearsing at any time during the semester prior to the Showcase production provided there is space available (check with the Dance Department Program Manager for available studio time). The Showcase Director, in conjunction with the Choreographers, will devise the rehearsal schedule. Periodic meetings will be held with the Showcase Director and all Choreographers which will accommodate all Choreographers and assure the quality of performance.

All Choreographers are responsible for their own sound equipment for rehearsals, and must provide a performance-quality recording of their music for the concerts. To discuss any problems, meet with the Showcase Director as often as necessary.

The faculty reserves the right to reschedule the performance of any piece if the piece does not meet artistic standards and criteria.

Costume Support:

Choreographers will be allotted a small stipend towards costumes to support their work. Costumes may also be signed out from Dance Department stock. Choreographers must meet with the Showcase Director or Costumer to facilitate this procedure. All costumes utilized from Dance Department stock must be washed or dry-cleaned per the Showcase Director or the Dance Department Costumer's specifications. Failure to return costumes to the costume area in the same condition as found, (or better!) will result in the revoking of this privilege. **Student Choreographers should not ask dancers to pay for their own costumes.**

Technical Support:

The Director of the Lighting Program will assign a student lighting designer to each choreographer. It is recommended to meet regularly with the lighting designer in order to insure a successful collaboration.

CHOREOGRAPHIC PROJECT INFORMATION

Choreographer _____ Telephone _____

Email (please print clearly): _____

Project Description: (Include a brief narrative of your piece)

Title of Choreography: _____

Style: _____

Music Title _____ Composer _____

Taped ___ or Live Accompaniment ___ Rights Secured ___ or Public Domain ___

Will you need sound editing? Yes ___ or No ___ Describe:

Number of Dancers: Total _____ (Men _____ Women _____)

Briefly describe stage set-up and any special technical considerations (be sure to include follow spot or fog/haze requests and why you need them). Keep in mind that **requests are subject to approval based on safety, time and budget considerations:**

COSTUMES

Please provide a brief costume summary:

**ALL PROJECTS WILL BE SCREENED FOR QUALITY, OVERALL PROGRAMMING, AND PERFORMANCE LEVEL OF DANCERS PRIOR TO SCHEDULING IN PERFORMANCE/ INFORMAL SHOWINGS.
ALL PROPS AND SCENERY MUST HAVE BUDGET APPROVAL BY THE DIRECTOR**

CCM Dance Ensemble Theater and Dressing Room Rules

General

Sign in at the call board

Warm up classes are mandatory for all cast members and understudies

Except for clear water in covered container, NO food, gum, smoking, drinks etc. in dressing room or while in costume

Cover shoes while in dressing rooms & hallways

No computers, iPods or radios in dressing rooms or backstage

Do not leave valuables in dressing room

Keep make-up and dressing areas clean

Check costumes, props, shoes, tights, etc., upon arriving at theater

Dancers are not allowed in house in makeup or costumes

During tech and dress rehearsals do not leave until dismissed by stage manager, choreographer and artistic director

Costumes

Costumes stay in assigned dressing rooms – do not remove

Re-hang all costumes as soon as possible

Put articles needing washed in basket at the end of evening

If any repairs are needed please detail on sheet on sign-in board

Do not remove costumes, props, headpieces etc. from dressing rooms

Wash hands after applying makeup/Do Not put hands on hips while in tutus. Do not play with skirts, etc. No sitting, eating, smoking, etc., in costume

Shoes

Dancers are responsible for providing and preparing shoes

Cover shoes while in dressing rooms & hallways

Sew pointe shoes ribbons for all performances

Pancake or dull pointe shoes and shiny ribbons with calamine lotion (if required by choreographer)

Ballet shoe elastics should not be tied – If colored make sure elastics are on correct side to blend with tights

Securing hairpieces and accessories are the dancers' responsibility

Behavior

No roughhousing or unbecoming behavior

Listen for the stage manager's call and react promptly

Please speak quietly in dressing rooms and backstage so that you and others may concentrate and prepare for performance

No talking in wings

Do not hold on to or stand in front of lighting trees

No applauding or vocal encouragement from wings

After bows stay on stage until dismissed by stage manager - no loud noise

Injury or Illness

In case of injury or illness during rehearsal or performance report to the PT on call and or stage manager.

If ill prior to theater call, contact the department chair or choreographer as soon as possible.

Visitors

Only designated cast, crew and staff are allowed backstage and in the dressing rooms - no guests in dressing rooms!

If you wish to meet the public after the performance, please remove costume and make up before going to the Lobby.

Strike

All dancers are expected to assist with strike of costumes and props and cleaning of dressing areas. Please check with Artistic Director or Stage Manager before leaving premises.

Warm-up classes are not optional. Dancers, understudies and alternates not attending warm-up classes, will receive a recorded absence from either ensemble or technique class and grades will be lowered

HAVE A GREAT SHOW!

COSTUME FITTINGS

Students should be dressed in dancewear for all fittings.

Students must be prompt for fittings.

Please check the Ensemble bulletin board on a daily basis.

The costume coordinator, Jonnie Lynn Jacobs, will meet with all students who have fittings in the Dance Department Dance Costume Room 3760.

It is each student's responsibility to sign-up for and attend his/her costume fitting. Any student who cannot attend a fitting appointment must contact the costume coordinator in advance to reschedule. Student who do not keep fitting appointments and who neglect to call to reschedule will be fined \$5.00. If a dancer missed an individual fitting scheduled exclusively for her/him, the fine will be raised to \$25.00. The appropriate choreographer will also be notified of the student's failure to keep the scheduled appointment.

Some fittings may take longer than others. The costumer will accurately judge the length of the fitting and will note this on the fitting list. If your fitting call is longer than the time slots on the signup sheet, please sign up when you are available and then cross out enough time for your appointment, so no one else signs during this time.

Example: Sally Smith – 30 minute fitting

Time	Dancer's Name
11:00	Sally Smith
11:10	
11:20	
11:30	\\

SO YOU PLAN TO AUDITION FOR A BALLET COMPANY

1. FIND OUT ALL YOU CAN ABOUT THE AUDITIONING COMPANY, IT'S REPERTOIRE, CURRENT PERFORMANCE SCHEDULE AND ABOVE ALL, IT'S CURRENT FINANCIAL STABILITY. The latter is especially important before signing a contract.
2. PREPARE A CONCISE AND ACCURATE RESUME. There are many formats which may be followed, but DO INCLUDE:

Date of Birth
Height
Weight

3. INCLUDE TWO PHOTOGRAPHS: a headshot, to help the auditioned recall who you are in case there is a delay in offering a contract, and a full body photo in practice attire. 8x10 glossies are standard.
4. LIST REFERENCES including telephone numbers if possible.
5. First impressions are lasting impressions, a cliché but true. . . .

DRESS TO MAKE A STRONG FIRST IMPRESSION:

The problem never seems to be what to wear, but rather what not to wear: foot warmers, leg warmers and sweat pants, opaque skirts. You do not want to impress the auditioned with the great intelligence and ingenuity with which you camouflage and cover up whatever it is you are trying to hide. Nor do you want to cover up a strong point just because you are only comfortable in certain attire.

For ballet auditions: black pointe shoes at the end of pink legs shorten your line; turtleneck leotards hide long necks; 3/4 length sleeves shorten the arms; long legs, long arms and long necks are important aspects of classical form and line - they must be seen.

6. MAKING THE BEST IMPRESSION IN THE AUDITION:
 - A. Placement, proportions, stretched and shaped feet, musicality, and the extent to which the face is expressive, without affectation, are usually among first considerations.
 - B. As the audition class moves to center-work, technical accuracy, musical precision, over-all coordination and stylistic flexibility are considered.
 - C. Finally, areas of endurance, high energy, stamina, strength, elevation, speed and general physical control usually leads to the selection of finalists during the second hour. An experienced dancer may be asked to perform a variation, especially if being considered for a soloist or principal position.

7. THE INTERVIEW

Finalists are always interviewed and may find themselves discussing a contract at the conclusion of the audition. THE INTERVIEW IS NOT TO BE UNDERESTIMATED. The interview is very much a part of the audition.

Your body language, poise, confidence and being receptive to constructive criticism (without becoming defensive), are just a few among many facets of your personality trait being noted during the interview. It is fatal to complain about previous employers and/or teachers. Dredging up your previous trials and tribulations will certainly give the Artistic Director or Manager a reason to pause and have second thoughts about offering you a contract.

Instead, perhaps mention your references and even urge the interviewer to call those you have listed. You will have then given the impression of past success, and that you are self-confident about the work or study record you are leaving behind.

All of the above is self-evident. Yes? But an amazing number of dancers do themselves real injustice by not taking personal responsibility for putting their best foot (head, arms, body) forward in auditions.

FOR LADIES ONLY

- Don't asphyxiate the audition with a heavy exotic perfume which leaves a green cloud behind as you dance.
- Do wear a *small* flower or something with a touch of color to help identify you; but be *subtle*.
- Wearing light, subtle, youthful street make-up can give you a healthy look and partially hide the pangs of utter distress you may be feeling.
- Wearing your hair off the face will enable you to project your personality in a stronger manner.

FINALLY, BE CAREFUL OF THE INNER CONVERSATION YOU MAY BE HAVING WITH YOURSELF DURING THE AUDITION. TRY TO BE SO CONSCIOUSLY CONCENTRATED ON THE HERE AND NOW THAT YOU ARE NEITHER PRAISING NOR CONDEMNING YOURSELF FROM ONE COMBINATION TO ANOTHER. (See W. Timothy Galley's "The Inner Game of Tennis": Chapter 7 - Concentration and Chapter 9 - The Meaning of Competition.)

Dance Studio Use

Any dance major that wishes to utilize the dance studios for dance purposes may do so.

Here's how it works:

1. You will be required to sign a release form located in Colleen Condit's office (CC 3730).
2. Obtain the signature of Department Chair, Jiang Qi.
3. You will then take the signed release form to the CCM Performance Management Office (in hallway on way to the box office) – Office #3820.
4. There you will give your request form to Miriam Gaines who will in turn provide you with a key. If you lose your key, you will be charged \$20.00. Be sure to have your student ID (with M number) with you when you take your request to Miriam.
5. To reserve studio space, you have to go to the Performance Management office and reserve the time and space with them.
5. Please be aware that only dance majors are permitted to use the studios. If you **lend your key to a special interest group or club, you will lose your studio key privilege.**
6. Please be aware that the Dance Preparatory Department uses all three studios Monday-Friday from 5:15-8:00 pm (and on Tuesday's & Thursday's studio A is booked until 8:40 pm). On Saturday's the Preparatory Department uses all three studios from 9:00-5:00 PM.

“We are what we
repeatedly do.

Excellence, then,
is not an act,

But a habit.”

~Aristotle