

# CCBC Dance Program: Student Handbook



*CCBC is an accredited member of the National Association of Schools of Dance*

## **CCBC Dance Program**

Athletics and Wellness Center 200A  
7201 Rossville BLVD  
Baltimore, MD

Photo credit: Amy Jones Photography

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## Introduction

This 2025-2026 handbook is designed as a resource for new and returning students working toward the A.A. or A.F.A in Dance or interested in taking any of our dance courses. It includes information about program policies, classes, productions, studio access, and other areas. Read it during the first weeks of the semester, and please contact Melinda Blomquist, Dance Program Coordinator and CCBC Dance Company Artistic Director (mblomquist@ccbcmd.edu) if you have any questions.

In addition to our technique and theory courses, we offer opportunities for students to perform each semester. How you approach your training and artistic development is important, be willing to step out of your comfort zone and try new things. Make the most of your time by being open to new ideas and experiences in classes and in performance opportunities. Work hard and enjoy dancing!

## About the CCBC Dance Program

The mission of the Dance program of The Community College of Baltimore County is to provide students with opportunities to experience and learn about a broad spectrum of dance; to partner with students in developing the physical and technical skills necessary to communicate through dance; and to inspire students to participate in dance experiences to foster the intellectual, creative, and spiritual growth of dancers by instilling in them a commitment to artistic and personal excellence.

Whether you're pursuing dance as a major or for personal enrichment, CCBC offers:

- Technique and appreciation classes in a variety of styles
- Workshops and masterclasses with professional artists
- Performance opportunities through the CCBC Dance Company – Participate in dance activities and performance events, including the CCBC Dance Company and the American College Dance Association
- Degree-path coursework as well as classes for fun

The program provides opportunities for all students, including non-majors, to study dance at their skill level. Expected technique proficiencies at each level of can be found in the following appendixes at the end of this handbook: Appendix C: Ballet; Appendix D: Contemporary Modern; Appendix E: Jazz; Appendix F: Tap; Appendix G: Hip Hop; Appendix H: Dance Styles. There are numerous opportunities to perform every semester.

*The Community College of Baltimore County is an accredited institutional member of The National Association of Schools of Dance*

*The Community College of Baltimore County is fully accredited by the Middle States Association of Colleges and Schools and the Maryland Higher Education Commission*

## Admission to the Dance Program

### Getting Started in the Dance Program at CCBC:

1. Apply to the Community College of Baltimore County. You can get an application from your high school counselor, the CCBC Admissions Office at each campus or extension center, apply online,

or download an application from the CCBC [website](#). If you have any questions or need to find additional information click [here](#).

2. [Arrange](#) to take the English/Reading Placement (Self Directed Placement Test), and Math Placement (ALEKS Math Assessment). ECAP students who do not meet the 2.5 cumulative unweighted GPA requirement can take the Accuplacer Next Gen Reading Assessment.
3. As soon as you have completed your placement tests, call or e-mail Professor Melinda Blomquist, Dance Program Coordinator at [mblomquist@ccbcmd.edu](mailto:mblomquist@ccbcmd.edu) or 840.443.1347 to make an appointment for your initial advising.
4. If you are planning to follow the A.F.A. degree track, make plans to attend the audition at the start of each semester. After the audition, you will be contacted by the Dance Program Coordinator about your placement in the degree program.

### Registering for Classes

After meeting with the Dance Program Coordinator to plan your classes, complete an advisement form; make sure you have your Dance Course Authorization Form or Online Registration Permissions so that you may register for any other course that requires a signature. Because of the need for registration permissions, students must meet with the Dance Program Coordinator to register.

Make certain that you have Dance listed as your program of study, and complete a [change form](#) if needed.

Program codes for dance degree programs:

- A.A. in Humanities & Social Sciences with a Dance Area of Concentration – Program of Study Code - 170, Degree Program Humanities and Social Sciences - AA, Area of Concentration - Dance A243
- A.F.A. in Fine & Performing Arts with a Dance Area of Concentration – Program of Study Code - 100, Degree Program Fine and Performing Arts - AFA, Area of Concentration Dance - A143

Register and pay early to better ensure that the classes you need/want are available. If you exceed your payment deadline, you will not be able to register for classes in the future or access your transcript. Insufficiently enrolled classes are cancelled ten days prior to the beginning of each semester, so please do not wait until the last minute to register.

### Advising by the Dance Faculty

The Dance Program Coordinator will be your official advisor. They will:

- Counsel you in choosing your dance courses each semester;
- Answer your questions and refer you to other CCBC personnel as necessary;
- Provide personal and professional guidance as needed throughout your career at CCBC.

Students are responsible for knowing what classes they need to take and when those classes are offered. Consult the Course Sequence for your degree plan in Appendix C of this handbook as you plan your journey toward your degree. All Dance Majors must be advised by the Dance Program Coordinator each semester. They can assist you in planning your schedule and graduation requirements. Successful

completion of all course work is ultimately your responsibility. Changes in your journey such as a change of major, leave of absence, academic probation, are also your responsibility.

Prepare for advising meetings by checking your [DegreeWorks](#) through [myCCBC](#), and the online Class Schedule. Many courses are not offered every semester, and some courses are offered once every two years. Students must consider “fall-only” or “spring- only” in their plans, and work with the Dance Program Coordinator to ensure that they are on track to complete the degree, including completing General Education Requirements in a timely manner.

## Mission and Degree Programs

The CCBC Dance Program fosters the intellectual, creative, and spiritual growth of dancers by instilling in them a commitment to artistic and personal excellence. The mission of the Dance program of The Community College of Baltimore County is to provide students with opportunities to experience and learn about a broad spectrum of dance; to partner with students in developing the physical and technical skills necessary to communicate through dance; and to inspire students to participate in dance experiences to foster the intellectual, creative, and spiritual growth of dancers by instilling in them a commitment to artistic and personal excellence. Two degree programs meet the creative and academic needs of dancers with a variety of interests and levels of experience.

Students entering the program with little, or no dance training are recommended to consult with the Dance Program Coordinator for placement in technique courses. Students entering the program with a high level of dance training may register for the 200-level courses and/or consult with the Dance Program Coordinator for placement in technique courses.

### A.F.A. in Dance

Associate of Fine Arts: Dance, Fine and Performing Arts Area of Concentration

Upon successful completion of this area of concentration pattern, students will be able to:

- consistently demonstrate strong technical ability to remember and accurately perform extended dance sequences;
- utilize an integrated kinesthetic perception, focus, and concentration in order to self-evaluate, self-correct, and refine technique;
- choreograph and perform movement studies using a variety of creative elements such as phrasing, forming, abstraction, style, theatrical elements, music/sound, and props;
- write articulately about dance in projects, critiques, and a weekly journal of creative experiences; and
- produce a scholarly or creative project that utilizes effective oral, written, visual, and/or performance skills.

All students must audition for placement in the Dance A.F.A. area of concentration. Auditions are held at the beginning of each semester in conjunction with the CCBC Dance Company audition. Students who are not placed in the A.F.A. area of concentration are placed in the A.A. area of concentration with the option to re-audition. See the Dance Coordinator for more information.

Total Number of Credits Required for Degree: 64-65. Please review the [CCBC College Catalog](#) for a complete list of requirements for the degree. They can also be found in Appendix A.

### A.A. in Dance

Associate of Arts: Dance, Humanities and Social Sciences Area of Concentration

Upon successful completion of this area of concentration, students will be able to:

- consistently demonstrate strong technical ability in various styles of dance in both technique class and in performance.
- utilize an integrated kinesthetic perception, focus, and concentration to self-evaluate, self-correct, and refine technique;
- produce a choreographic project demonstrating and understanding of the use of choreographic elements such as phrasing, forming, abstraction, style, theatrical elements, music/sound, and/or props;
- write articulately about dance in projects, critiques, and self-analysis; and
- utilize an integrated understanding of movement, music, and pedagogy principles when developing and teaching phrase material for either technique class or choreography.

Total Number of Credits Required for Degree: 64-65. Please review the [CCBC College Catalog](#) for a complete list of requirements for the degree. They can also be found in Appendix B.

### Performance Opportunities

The following courses include performances each semester.

- DANC 240 Dance Workshop; 1 credit course where the student participates as a member of the CCBC Dance Company and learns choreographic work(s) by CCBC Faculty and Guest Artists for performance on the mainstage and other community events as planned. Audition is required to be selected for the CCBC Dance Company. Students in the CCBC Dance Company can create choreography that is adjudicated for presentation as part of the Dance Concert each semester.
- DANC 291 Capstone Project; 1 credit course where students choreograph work for performance either on the mainstage or in the studio. Permission of the Dance Program Coordinator is required to register. Student performers are not required to register for DANC 291 to participate in the performance of the work created.

CCBC Dance Company is in residence on the Essex campus and under the Artistic Direction of Melinda Blomquist and Associate Director Kristi Schaffner. The Company holds main-stage performances in the Fall and Spring. The company is also involved in community outreach with local schools. They provide special performances for middle schools and high schools as well as master classes and lecture/demonstrations. The CCBC Dance Company has a guest artist residency each semester.

### Auditions

The program holds auditions for the CCBC Dance Company on Friday of the first week of each semester. All CCBC Students, both Dance majors, and non-majors, enrolled in a technique class are invited to audition. Invited alumni and community members may also audition. This audition also serves as the audition for the A.F.A. degree in Dance. Please check the website for dates.



## Casting Policy for CCBC Dance Company

- CCBC student Dance majors and non-majors are eligible to perform in works if they are enrolled in a CCBC technique course for credit during the semester of the performance. This rule is strictly enforced. If a student is not enrolled in a course at the time of auditions, they need to speak with the faculty to add a technique course.
- Only dancers who can attend all rehearsals for the piece can be cast.
- Students selected for the CCBC Dance Company are required to register for DANC 240 Dance Workshop, where they can earn 1 credit each semester. DANC 240 is repeatable for a maximum of 4 credits.
- Alumni and Community members who are invited to audition and are selected for the CCBC Dance Company must read and sign a Performer Contract, available in the CCBC Dance Company Handbook.

For full details and policies regarding the CCBC Dance Company and performing in Capstone Projects, please see the CCBC Performance Opportunities Handbook.

## How to succeed as a Dance Major at CCBC

- Acknowledge the importance and comprehensiveness of Dance Technique and Theory. Thorough knowledge of movement and development of movement skills form the groundwork for all dance learning.
- Acknowledge the significance of Dance History in your professional life. Knowledge of dance history places dance in a historical and cultural context, facilitates the selection of music for choreography, informs the appropriate style of choreographic/movement practice, and provides an invaluable perspective on any choreography/movement being studied.
- Realize that technique classes are essential groundwork for future growth.
- Commit to develop basic movement skills. To achieve in your technical understanding of movement, the development of technical fundamentals and expressive nuance is of the utmost importance.
- Develop the right attitude, passion, and dedication to dance.
- Students must realize being a dancer is not only the thing that brings them (and others) great joy but is also a vocation which involves discipline and the taking of responsibility. Keep in mind that your skills and knowledge must be honed constantly in order to meet the changes and challenges of being a professional dancer/choreographer.

## The Qualities of a Dance Student

(As adapted from the CCBC Building Community Project)

- A Dance Student is unique and celebrates the rich diversity and culture within our college community. A Dance Student exercises tolerance toward the differences that exist among our students, faculty, and staff.
- A Dance Student is respectful of others and believes that free critical thinking promotes learning and academic success. A Dance Student values each individual's right to their beliefs, opinion, culture, traditions, and property.



- A Dance Student is committed to learning and to the success of each and every member of our learning community. A Dance Student engages with others in an active and rewarding learning environment.
- A Dance Student is honest and demonstrates honesty and integrity in and out of the classroom. A Dance Student recognizes that cheating, lying, fraud, theft, and other dishonest behaviors undermine the rights, welfare, and worth of the CCBC learning community. A Dance Student upholds the College Code of Conduct.
- A Dance Student is considerate and contributes to a safe and comfortable learning environment by respecting all people and property. A Dance Student discourages profanities, insults, and other disparaging remarks, is considerate of others, and ensures that their actions are not disruptive.
- A Dance Student is cooperative and empowers themselves and others in a spirit of cooperation. Dance Students accomplish more together than alone. Dance Students are a team.

## Transfer to Another Institution

CCBC has relationships with colleges and universities to which you may be interested in transferring and works with them to ensure that transfer will be smooth and effective. The Maryland Transfer with Success Act requires that courses be accepted for transfer if they cover 70% of the course material required.

**Degrees to Succeed Transfer Partnership Programs:** This opportunity exists for students who are dually admitted to both CCBC and one of its 4-year transfer partners. Degrees to Succeed students receive guaranteed admission to both institutions, access to 4-year partner campus resources, financial incentives, and Junior Status after completing their associate degree at CCBC. Current participating 4-year schools are American Public University System, Coppin State University, Southern New Hampshire University, Towson University, University of Baltimore, University of Maryland Baltimore County, and Morgan State University.

## Library

The Dance Program has impressive library holdings, found in the Dance section on the second floor of the library. Dance magazines are also available for your perusal as are several course reserve books and media items that are placed on shelves behind the information desk on the main floor. CCBC also has access to numerous videos, books and articles through its online databases. We encourage you to take advantage of these resources. Library personnel are happy to provide assistance. The library has also put together several [dance research guides](#) that can help you as you are diving into your research projects and papers for different courses.

**Other helpful guides include:**

[ProQuest, Arts and Humanities Database](#)

[JSTOR](#)

## Careers in Dance

So, what can you do with a degree in dance? Below is just a sampling of careers you can explore with your degree in dance. The most important thing to remember is that studying dance in college helps you to open your mind to the possibility of movement as communication and begin to understand how to work with others and contribute to a team, among so many other things. Dance can open the door to many possible career opportunities that you can transfer your skills learned in the studio to.

### Dance Careers:

Dancer	Back-Up Dancer	Teaching Artist
Choreographer	Dance Teacher	Dance Critic
Ensemble Member	Dance Therapist	

### Dance Related Careers:

Production Coordinator	Costume Designer	Publicist
Stage Manager	Costume Maker	Writer
Lighting Technician	Photographer	
Set Designer	Theater Manager	

### Other Related Careers (Just to name a few):

Arts Administration	Physical Therapist	Nutritionist or Registered Dietician
Yoga Instructor	Publicist	Graphic Designer
Pilates Instructor	Marketing	Photographer/Videographer
Fitness Trainer		

## Faculty and Staff

### Full-Time Faculty

#### Melinda Blomquist

Professor  
Dance Program Coordinator  
and CCBC Dance Company  
Artistic Director  
E.WELL 200A  
443-840-1347  
[mblomquist@ccbcmd.edu](mailto:mblomquist@ccbcmd.edu)

#### Tommy Parlon

Associate Professor  
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#### Nick VanHorn

Performing Arts and  
Humanities Department  
Chair  
E.AHUM 247  
[nvanhorn@ccbcmd.edu](mailto:nvanhorn@ccbcmd.edu)

## Part-Time Faculty and Staff

Alice Howes –

[alice.howes@montgomerycollege.edu](mailto:alice.howes@montgomerycollege.edu)

Adrienne Kraus Latanishen --

[akrauslatanishen@ccbcmd.edu](mailto:akrauslatanishen@ccbcmd.edu)

Willia Montague -- [wmontague@ccbcmd.edu](mailto:wmontague@ccbcmd.edu)

Darryl Pilate -- [pi1211733@ccbcmd.edu](mailto:pi1211733@ccbcmd.edu)

Kristi Schaffner -- [kschaffn@kent.edu](mailto:kschaffn@kent.edu)

James Gummer – Percussionist

Joann Moorner – Pianist

## Course Information

### Repeatable Courses for Credit

Technique courses are repeatable for credit, so that students can gain and maintain the skills they need to progress. All technique courses are repeatable two times for credit. DANC 240 is repeatable four times for credit. Students who do not earn a C or better in a technique or workshop course must repeat that course for it to count toward dance major requirements.

### Co-requisite Courses

The cornerstone of dance training is the technique class, and a commitment to the consistency of training. Regular training maintains and/or increases strength, flexibility, and reduces the risk of injury. Students in DANC 240 Dance Workshop are required to be enrolled concurrently in a technique course at their level of skill, for credit.

### Attendance Policy for Studio Dance Courses

Students are expected to take responsibility for their progress, and to have work habits consistent with the field of dance. Work ethics include focused attention, fully committed participation, progress and accomplishment over the entire course. Attendance is essential to the development of a dancer; however, perfect attendance does not guarantee a grade of "A." Everyone is expected to attend class as a basic requirement. Students are graded on the degree to which they master the techniques, movements and principles in combinations taught in class as appropriate to the level of the course.

Students are expected to attend all classes, and should be in the studio ahead of time, ready to begin class on time. Lateness can affect grades.

### Tardiness:

Arriving 10 minutes late is the equivalent of 1/2 absence. Student participation is at the discretion of the instructor, with safety for the student being the primary concern when making the decision if a student is not permitted to participate. Observation and notes are required if a student is not permitted to participate. Students must hand in their notes according to the policy established by the instructor.

**\*IF YOU ARE FEELING SICK, STAY HOME! NOTIFY YOUR INSTRUCTOR\***

## Absences

- For classes meeting 1x a week, 1 absence without penalty is allowed. All other absences beyond this will affect the final grade.
- For classes meeting 2x a week, 2 absences without penalty are allowed. All other absences beyond this will affect the final grade.
- For classes meeting 3x a week, 3 absences without penalty are allowed. All other absences beyond this will affect the final grade

## Other Attendance Policies

- Observations are considered partial credit because the student is not fully participating.
- Leaving class early without the instructor's consent is considered 1/2 absence.
- "Excused Absences" are absences that are pre-authorized by the program, such as attendance at a festival or a program trip.
- Excessive absences due to illness or injury may require withdrawal from the course.
- A grade of "incomplete" is rarely appropriate for a technique course.
- THERE ARE NO MAKE-UP CLASSES.

## Other Policies

### Dancer Wellness

Overall wellbeing is important to your growth as a dancer and artist. Students should develop and maintain a healthy lifestyle focusing on not only physical health, but also mental health. This holistic approach will increase performance in dance class, help to prevent injuries and reduce stress levels. Healthy eating, getting enough rest, and mindfully being present are crucial to maintaining a healthy body, mind, and spirit. CCBC offers many opportunities to learn more about developing and maintaining a healthy lifestyle as well as ideas for developing a cross training approach to your physical health. Take advantage of these workshops and courses to help you not only become a better dancer, but also a healthy individual in a holistic manner.

### Injury and First Aid

Each dance studio is equipped with a First Aid Kit for emergency use. There is an ice machine on the first floor of the E.WELL in the Athletic Training Area near the locker rooms. Emergency ice packs are also available in the studios. All injuries during a class or rehearsal should be reported to the Dance Coordinator.

- Acute or traumatic injury in class is a serious matter. If the injured student cannot move on their own, do not attempt to move them. Call 911. If it is necessary to move the student to prevent harm, only do so with the student's consent.
- If a student is injured during class and must stop dancing, they will still be considered as present for the class.
- If you experience sudden/sharp pain or can't bear weight, see a doctor immediately.
- Class observation and alternative assignments are at the instructor's discretion.
- If you are injured remember RICE: Rest, Ice, Compression, Elevation

Your safety is a primary concern. It is important to take care of yourself! This includes:

- Warming up properly before every class and rehearsal
- Cooling down after class and rehearsal (take time to stretch and cool down)
- Eating and hydrating properly
- Resting and sleeping

- Being mentally and emotionally mindful and working to your full potential

### Use of AI in course work

Unless explicitly permitted by the instructor, the use of artificial intelligence (AI) tools is not allowed for any coursework, including assignments, essays, journals, or exams. Work submitted must be your own original effort, reflecting your understanding and skills. Submitting AI-generated content as your own constitutes academic dishonesty and will be treated as a violation of the institution's academic integrity policy.

If you're ever unsure whether the use of a tool is allowed, please ask before using it.

### Use of Dance Studios and Studio Rules

Studio use outside of classes is restricted to Faculty Research and Dance Majors who are choreographing for a program concert. All student choreographers have access to the dance studios and all dance majors have access to the studios to work on class projects. CCBC Student Organizations and Clubs are not permitted to use the dance studios without authorization from the Dance Program Coordinator. Students who provide access for unauthorized use of the dance studios risk losing their access. Dance students who reserve studio space or provide access for non-program use will be prohibited from reserving studio space.

Dance students must help the program to enforce studio rules:

- No food or drink in the studios. Water is permitted. Wipe up spilled water immediately.
- Remove street shoes before entering the studios.
- If anyone is in the dance studios that is not a CCBC Dance Major choreographing a piece, rehearsing, or part of a program scheduled activity, PLEASE ASK THEM TO LEAVE. Or call Public Safety at 443-840-1111
- If you see a suspicious person and/or feel uncomfortable, CALL Public Safety at 443-840-1111

### Use of Changing Rooms

There are changing rooms located near the dance studios in E.WELL. It is your responsibility to provide a lock for the lockers provided. Remember to clean up after yourself each day and do not leave any personal belongings unattended that are not locked up. Inside the dance studios there are cubbies available to store personal items during classes and rehearsals. At Catonsville the Dressing Room is down the hall from the dance studio in C.ARTS. Please keep all your personal belongings with you, there are no lockers in the Dressing Room at Catonsville. Restrooms are located on the first floor of the E.WELL building, and down the hall from the dance studio in C.ARTS.

### Scheduling Studio Rehearsal Time

Essex campus has two studios, WELL 200 and WELL 230, that are available for regular weekly-reserved rehearsal times for student choreographers enrolled in:

- DANC 291 Capstone Project – two 2-hour rehearsals per week
- DANC 240 Dance Workshop – one 2-hour rehearsal per week
- DANC 237 Dance Composition – as needed and available.

Students in these courses will reserve their weekly rehearsal times with their instructor or Dance Program Coordinator. Faculty and other guest choreographers will work with the Program Coordinator and the Artistic Director to schedule weekly and/or intensive rehearsal times.

## Complete URL's in Handbook

CCBC Dance Program Website: [www.ccbcmd.edu/dance](http://www.ccbcmd.edu/dance)

Degreeworks: <https://www.ccbcmd.edu/Resources-for-Students/Academic-Advisement/DegreeWorks.aspx> F

MyCCBC: <https://myccbc.ccbcmd.edu>

Dance Research Guides: <https://libraryguides.ccbcmd.edu/dance>

Health Policies for COVID: <https://www.ccbcmd.edu/About-CCBC/Policies-and-Procedures/Coronavirus.aspx>

College Catalog: <https://catalog.ccbcmd.edu/index.php>

Apply to CCBC: <http://www.ccbcmd.edu/Get-Started/Applying-to-CCBC.aspx>

Additional Information for applying to CCBC: <http://www.ccbcmd.edu/Get-Started/Applying-to-CCBC/Admissions-Office.aspx>

Placement Testing: <https://www.ccbcmd.edu/Get-Started/Applying-to-CCBC/Placement-Testing.aspx>

Change Information Forms, including Program of Study: <https://www.ccbcmd.edu/Resources-for-Students/Student-Records-and-Transcripts/Change-Personal-Information.aspx>

Degrees to Succeed Transfer Partners: <https://www.ccbcmd.edu/Resources-for-Students/Online-Transfer-Center/Dual-Admission.aspx>

ProQuest Database:

<https://www.proquest.com/artshumanities/fromDatabasesLayer?accountid=3784&parentSessionId=0ziXGTyXdL4KndWR%2FtKcau2hcauwUBN0GuoV%2BggoUTM%3D&parentSessionId=w54vuVJaRSSgKWeqFqJyFBQ96DXTBHxtk2v6P2VebKA%3D>

JSTOR: <https://www-jstor-org.ccbcmd.idm.oclc.org/>

## Dance Handbook Appendix A: A.F.A. Degree Requirements and Curriculum Map\*

### General Education Requirements and Electives - 24-25 Credits

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#### General Education Requirements:

- CMNS 101 - Fundamentals of Communication **3 Credit(s)**.
- DANC 135 - Dance Appreciation **3 Credit(s)**.
- ENGL 101 - College Composition I **3 Credit(s)**.
- ENGL 102 - College Composition II **3 Credit(s)**.

#### General Education Electives:

*Choose courses in each category from the list of approved General Education Courses. One course must be a Diversity Course (which is fulfilled by DANC 135).*

- Biological and Physical Sciences **3-4 Credits**.
- Information Technology (MUSC 110 - Survey of Music and Audio Technology with Applications Recommended) **3 Credits**.
- Mathematics (MATH 125 recommended) **3 Credits**.
- Social and Behavioral Sciences **3 Credits**.

### Concentration Requirements and Electives - 40 Credits

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#### Program Requirements, Dance Theory

- DANC 137 - Dance Improvisation **3 Credit(s)**.
- DANC 202 - Music for Dance **3 Credit(s)**.
- DANC 237 - Dance Composition **3 Credit(s)**.
- DANC 291 - Independent Study: Capstone Project in Choreography & Performance **1 Credit(s)**.

#### Program Requirements, Dance Technique

*Ballet and Contemporary Modern Dance Technique - Students must take one Ballet course, one Contemporary Modern course, and DANC 240 each semester. All technique classes may be repeated for 2 credits. Please see Dance Coordinator for placement.*

- DANC 214 - Ballet 1 **2 Credit(s)**.
- DANC 215 - Ballet 2 **2 Credit(s)**.
- DANC 216 - Intermediate Ballet 1 **2 Credit(s)**.
- DANC 217 - Intermediate Ballet 2 **2 Credit(s)**.
- DANC 220 - Contemporary Modern Dance 1 **2 Credit(s)**.
- DANC 221 - Contemporary Modern Dance 2 **2 Credit(s)**.
- DANC 222 - Intermediate Contemporary Modern Dance 1 **2 Credit(s)**.
- DANC 223 - Intermediate Contemporary Modern Dance 2 **2 Credit(s)**.
- DANC 240 - Dance Workshop **1 Credit(s)**.

#### Program Electives

*Choose 10 credits with the approval of the Program Coordinator.*

- DANC 130 - Introduction to Tap **2 Credit(s)**.
- DANC 132 - Introduction to Jazz **2 Credit(s)**.
- DANC 201 - Introduction to Dance Kinesiology **3 Credit(s)**.
- DANC 203 - Introduction to Dance Pedagogy **3 Credit(s)**.



- DANC 230 - Tap Dance **2 Credit(s)**.

**Total Number of Credits Required for Degree: 64-65\***

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## Curriculum Map– A.F.A Degree

Below is the suggested course sequencing to complete the degree program in two years. Changes to the timeline may be necessary depending on individual schedules and developmental course needs.

### Course Sequence - Complete in Order Listed

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When directed to complete a **General Education Elective**, select a course within the category from the list of approved General Education Courses.

For **Program Electives**, select from course options listed in Program Electives. Selected electives must be approved by the Program Coordinator.

This course sequence reflects the curriculum for a student who has completed any developmental coursework and has no transfer credits. Completion of 33 credits per year is needed to earn this degree within two years.

- DANC 135 - Dance Appreciation **3 Credit(s)**.
- DANC 137 - Dance Improvisation **3 Credit(s)**.
- DANC 240 - Dance Workshop **1 Credit(s)**.
- ENGL 101 - College Composition I **3 Credit(s)**.
- Mathematics General Education Elective **3 Credit(s)**.  
→ *Recommended elective course(s): MATH 125*
- Program Requirement: Ballet **2 Credit(s)**.  
→ *DANC 214, DANC 215, DANC 216 or DANC 217. Level to be determined by Dance Coordinator.*
- Program Requirement: Contemporary Modern Dance **2 Credit(s)**.  
→ *DANC 220, DANC 221, DANC 222 or DANC 223. Level to be determined by Dance Coordinator.*

► You're making great progress! Check in with your Advisor to make adjustments to your goals as needed, and plan for your next steps.

- DANC 237 - Dance Composition **3 Credit(s)**. ♦
- DANC 240 - Dance Workshop **1 Credit(s)**.
- ENGL 102 - College Composition II **3 Credit(s)**.
- Biological and Physical Sciences General Education Elective **3-4 Credit(s)**.
- Program Requirement: Ballet **2 Credit(s)**.  
→ *DANC 214, DANC 215, DANC 216 or DANC 217. Level to be determined by Dance Coordinator.*
- Program Requirement: Contemporary Modern Dance **2 Credit(s)**.  
→ *DANC 220, DANC 221, DANC 222 or DANC 223. Level to be determined by Dance Coordinator.*
- Program Elective **3 Credit(s)**.  
→ *Recommended elective course(s): DANC 201. Elective to be approved by Dance Coordinator.*
- Program Elective **2 Credit(s)**.  
→ *Recommended elective course(s): Jazz or Tap. Level to be determined by Dance Coordinator.*

► Meet with an Advisor to review your education plan, and to discuss the next steps for your career or transfer goals.

- CMNS 101 - Fundamentals of Communication **3 Credit(s)**.
- DANC 202 - Music for Dance **3 Credit(s)**. ♦
- DANC 240 - Dance Workshop **1 Credit(s)**.
- Program Requirement: Ballet **2 Credit(s)**.  
→ *DANC 214, DANC 215, DANC 216 or DANC 217. Level to be determined by Dance Coordinator.*
- Program Requirement: Contemporary Modern Dance **2 Credit(s)**.  
→ *DANC 220, DANC 221, DANC 222 or DANC 223. Level to be determined by Dance Coordinator.*
- Social and Behavioral Sciences General Education Elective **3 Credit(s)**.  
→ *Recommended elective course(s): ANTH 101, CRJU 101, HIST 111, HIST 112, HIST 116, SOCL 101 or WMST 101*
- Program Elective **2 Credit(s)**.  
→ *Recommended elective course(s): Jazz or Tap. Level to be determined by Dance Coordinator.*

► Way to go! It is time to apply for graduation. Visit the Graduation website for details and check in with an Advisor for assistance in mapping out your final courses.

- DANC 291 - Independent Study: Capstone Project in Choreography & Performance **1 Credit(s)**. ♦
- DANC 240 - Dance Workshop **1 Credit(s)**.
- Program Requirement: Ballet **2 Credit(s)**.  
→ *DANC 214, DANC 215, DANC 216 or DANC 217. Level to be determined by Dance Coordinator.*
- Program Requirement: Contemporary Modern Dance **2 Credit(s)**.  
→ *DANC 220, DANC 221, DANC 222 or DANC 223. Level to be determined by Dance Coordinator.*
- Information Technology General Education Elective **3 Credit(s)**.  
→ *Recommended elective course(s): MUSC 110*
- Program Elective **3 Credit(s)**.  
→ *Recommended elective course(s): DANC 203. Elective to be approved by Dance Coordinator.*

## Notes

\*Credit students who are new to college (no successfully completed transferable college credits from other institutions) are required to take ACDV 101 - Academic Development 101. This 1-credit course is designed to be taken in the first semester at CCBC. Students must provide an official transcript(s) from an accredited institution to document successful completion of college coursework for the ACDV 101 requirement to be waived.

Courses may not be offered every semester; refer to course description for offering information or view the course schedule.

Only courses within your program of study are eligible for Financial Aid assistance.

## Dance Handbook Appendix B: A.A. Degree Requirements and Curriculum Map\*

### General Education Requirements and Electives - 34-35 Credits

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#### General Education Requirements:

- CMNS 101 - Fundamentals of Communication **3 Credit(s)**.
- DANC 135 - Dance Appreciation **3 Credit(s)**.
- ENGL 101 - College Composition I **3 Credit(s)**.
- ENGL 102 - College Composition II **3 Credit(s)**.

#### General Education Electives:

*Choose courses in each category from the list of approved General Education Courses. One course must be Diversity Course.*

Students must have at least 60 credits for an associate degree. Students who choose to take 3 credits of Mathematics and 7 credits of Biological and Physical Sciences, rather than 4 and 8, may need to take an additional class in order to reach at least 60 credits.

- Biological and Physical Sciences (from 2 different disciplines or 2-course sequence, 1 with a lab) **7-8 Credit(s)**.
- Information Technology (MUSC 110 - Survey of Music and Audio Technology with Applications Recommended) **3 Credit(s)**.
- Mathematics (MATH 125 recommended) **3 Credit(s)**.
- Social and Behavioral Sciences **6 Credit(s)**.
- Wellness and Health **3 Credit(s)**.

### Concentration Requirements and Electives - 30 Credits

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#### Two-Semester Sequence

- DANC 137 - Dance Improvisation **3 Credit(s)**.
- DANC 237 - Dance Composition **3 Credit(s)**.

#### Critical Thinking

*Choose one class from this list.*

- PHIL 101 - Introduction to Philosophy **3 Credit(s)**. \*\*
- PHIL 103 - Critical Thinking **3 Credit(s)**. \*\*
- PHIL 240 - Ethics **3 Credit(s)**. \*\*

#### Additional Course Requirements:

##### Dance Theory

- DANC 147 - History of Hip Hop Dance **3 Credit(s)**.
- DANC 201 - Introduction to Dance Kinesiology **3 Credit(s)**.
- DANC 202 - Music for Dance **3 Credit(s)**.

##### Dance Technique

*Take 4 credits each of Ballet and Contemporary Modern Dance (8 credits total), one course of either type per semester. Please see Dance Coordinator for placement.*

All technique classes may be repeated once for credit.

- DANC 114 - Introduction to Ballet 1 **2 Credit(s).**
- DANC 115 - Introduction to Ballet 2 **2 Credit(s).**
- DANC 120 - Introduction to Contemporary Modern Dance 1 **2 Credit(s).**
- DANC 121 - Introduction to Contemporary Modern Dance 2 **2 Credit(s).**
- DANC 214 - Ballet 1 **2 Credit(s).**
- DANC 215 - Ballet 2 **2 Credit(s).**
- DANC 216 - Intermediate Ballet 1 **2 Credit(s).**
- DANC 217 - Intermediate Ballet 2 **2 Credit(s).**
- DANC 220 - Contemporary Modern Dance 1 **2 Credit(s).**
- DANC 221 - Contemporary Modern Dance 2 **2 Credit(s).**
- DANC 222 - Intermediate Contemporary Modern Dance 1 **2 Credit(s).**
- DANC 223 - Intermediate Contemporary Modern Dance 2 **2 Credit(s).**

### **Program Electives**

*Take a total of 4 credits from two different dance styles.*

- DANC 108 - Introduction to Hip Hop **2 Credit(s).**
- DANC 130 - Introduction to Tap **2 Credit(s).**
- DANC 132 - Introduction to Jazz **2 Credit(s).**
- DANC 230 - Tap Dance **2 Credit(s).**
- DANC 232 - Jazz Dance **2 Credit(s).**

**Total Number of Credits Required for Degree: 64-65\***

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### **Curriculum Map— A.A. Degree**

Below is the suggested course sequencing to complete the degree program in two years. Changes to the timeline may be necessary depending on individual schedules and developmental course needs.

#### **Course Sequence - Complete in Order Listed**

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When directed to complete a **General Education Elective**, select a course within the category from the list of approved General Education Courses.

For **Program Electives**, select from course options listed in Program Electives. Selected electives must be approved by the Program Coordinator.

This course sequence reflects the curriculum for a student who has completed any developmental coursework and has no transfer credits. Completion of 33 credits per year is needed to earn this degree within two years.

- DANC 135 - Dance Appreciation **3 Credit(s).**
- DANC 137 - Dance Improvisation **3 Credit(s).**
- ENGL 101 - College Composition I **3 Credit(s).**

- Mathematics General Education Elective **3 Credit(s)**.  
→ *Recommended elective course(s): MATH 125*
- Program Requirement: Ballet or Contemporary Modern Dance **2 Credit(s)**.  
→ *DANC 114, DANC 115, DANC 120 or DANC 121. Level to be determined by Dance Coordinator.*

► You're making great progress! Check in with your Advisor to make adjustments to your goals as needed, and plan for your next steps.

- DANC 201 - Introduction to Dance Kinesiology **3 Credit(s)**. ♦  
or
- DANC 202 - Music for Dance **3 Credit(s)**.
- DANC 237 - Dance Composition **3 Credit(s)**.
- ENGL 102 - College Composition II **3 Credit(s)**.
- Biological and Physical Sciences with Lab General Education Elective **4 Credit(s)**.  
→ *Recommended elective course(s): ASTM 101 and ASTM 102, BIOL 107, CHEM 100 and CHEM 102, ENVS 101 and ENVS 102 or ERSC 101*
- Information Technology General Education Elective **3 Credit(s)**.  
→ *Recommended elective course(s): MUSC 110*
- Program Requirement: Ballet or Contemporary Modern Dance **2 Credit(s)**.  
→ *DANC 114, DANC 115, DANC 120 or DANC 121. Level to be determined by Dance Coordinator.*

► Meet with an Advisor to review your education plan, and to discuss the next steps for your career or transfer goals.

- CMNS 101 - Fundamentals of Communication **3 Credit(s)**.
- DANC 147 - History of Hip Hop Dance **3 Credit(s)**.
- DANC 201 - Introduction to Dance Kinesiology **3 Credit(s)**. ♦  
or
- DANC 202 - Music for Dance **3 Credit(s)**.
- Social and Behavioral Sciences General Education Elective **3 Credit(s)**.  
→ *Recommended elective course(s): ANTH 101, CRJU 101, HIST 111, HIST 112, HIST 116, SOCL 101 or WMST 101*
- Program Elective: Hip Hop, Jazz or Tap **2 Credit(s)**.  
→ *DANC 108, DANC 130, DANC 132, DANC 230 or DANC 232. Level to be determined by Dance Coordinator.*
- Program Requirement: Ballet or Contemporary Modern Dance **2 Credit(s)**.  
→ *DANC 214, DANC 215, DANC 220, DANC 221, DANC 222 or DANC 223. Level to be determined by Dance Coordinator.*

► Way to go! It is time to apply for graduation. Visit the Graduation website for details and check in with an Advisor for assistance in mapping out your final courses.

- Biological and Physical Sciences General Education Elective **3-4 Credit(s)**.  
→ *Recommended elective course(s): ARSC 103, ARSC 104, BIOL 100, BIOL 160, CHEM 100, ENVS 101 or PHYS 105*
- Social and Behavioral Sciences General Education Elective **3 Credit(s)**.  
→ *Recommended elective course(s): ANTH 101, CRJU 101, HIST 111, HIST 112, HIST 116, SOCL 101 or WMST 101*
- Wellness and Health General Education Elective **3 Credit(s)**.
- PHIL 101 or PHIL 103 or PHIL 240 **3 Credit(s)**.

- Program Requirement: Ballet or Contemporary Modern Dance **2 Credit(s)**.  
→ *DANC 214, DANC 215, DANC 220, DANC 221, DANC 222 or DANC 223. Level to be determined by Dance Coordinator.*
- Program Elective: Hip Hop, Jazz or Tap **2 Credit(s)**.  
→ *DANC 108, DANC 130, DANC 132, DANC 230 or DANC 232. Level to be determined by Dance Coordinator.*

## Notes

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\*Credit students who are new to college (no successfully completed transferable college credits from other institutions) are required to take ACDV 101 - Academic Development 101. This 1-credit course is designed to be taken in the first semester at CCBC. Students must provide an official transcript(s) from an accredited institution to document successful completion of college coursework for the ACDV 101 requirement to be waived.

Courses may not be offered every semester; refer to course description for offering information or view the course schedule.

Only courses within your program of study are eligible for Financial Aid assistance.

\*\*These courses may also be used to fulfill General Education Electives.

## Dance Handbook Appendix C: Proficiency Standards for Ballet

The following chart represents the skills taught at each level of ballet. Students must meet proficiencies before advancing to the next level of study. Students are graded on their progress toward attaining the proficiencies appropriate to their level. They are expected to know the French terms taught at each level. As they progress through the levels, students are asked to perform at increasingly higher degrees of skill, with attention to the nuances and subtleties of alignment, coordination, use of weight, qualities and dynamics, musicality, work habits, complexity, and vocabulary. Students at all levels must demonstrate strong, consistent work habits.

\*These standards were adapted from the UMBC Department of Dance Standards

1. **ALIGNMENT:** Ability to maintain clarity of alignment in stillness and in motion.

Intro to Ballet	Ballet I/II	Intermediate Ballet I	Intermediate Ballet II
Demonstrates developing skill in the mechanics of turnout	Demonstrates awareness of the use of turnout in barre and center work with reminders	Incorporates the use of symmetry in turnout in barre and center work with reminders	Demonstrates the use of symmetry in turnout in barre and center work with few reminders
Demonstrates developing skill at maintaining skeletal alignment at the barre, particularly in movements à terre	Demonstrates awareness of maintaining skeletal alignment at the barre, particularly in movements à terre	Consistently maintains skeletal alignment at the barre, particularly in movements à terre	Demonstrates developing skill with “oppositional” alignment energy - “lift and elongation”
Demonstrates developing skill at maintaining alignment in center practice, with reminders	Consistently maintaining alignment in center practice, with reminders	Shows developing ability to carry proper alignment principles from the barre to center practice	Consistently maintains proper skeletal alignment in all parts of the class
Consistently shows improvement in developing flexibility	Demonstrates fluidity of motion with legs both à terre and en l’air	Demonstrates increasing strength and placement with legs en l’air and in relevé	Demonstrates increasing stability and fluidity of motion with legs and in relevé
Challenges oneself to increase stamina	Maintains energy throughout simple combinations	Challenges oneself to increase stamina throughout complex combinations	Maintains energy throughout complex combinations
Applies corrections when they are given.	Frequently demonstrates the ability to apply corrections from one skill to another, with reminders.	Maintains some corrections from one class to the next, with some reminders.	Maintains most corrections from one class to the next and applies most to other skills in class, with few reminders



**2. COORDINATION:** Ability to coordinate upper and lower body, and to move with the full involvement of the body.

Intro to Ballet	Ballet I/II	Intermediate Ballet I	Intermediate Ballet II
Performs simple movements in combination	Performs basic vocabulary in simple combinations with use of arm positions	Incorporates upper and lower body fluidly in simple combinations	Incorporates upper and lower body fluidly in increasingly complex combinations
Demonstrates developing skill in moving across the floor with large movements	Demonstrates developing skill in moving across the floor with full involvement of the body	Consistently moves across the floor with full involvement of the body	Maintains fluidity with port de bras in large movements across the floor with changes of direction

**3. USE OF WEIGHT:** Ability to shift and transfer weight with fluency and resiliency between movements across the floor and in jumping.

Intro to Ballet	Ballet I/II	Intermediate Ballet I	Intermediate Ballet II
Demonstrates proper jumping technique in simple jumps	Consistently uses proper jumping technique in simple combinations	Demonstrates proper use of jumping, landing in clean positions in more complex center combinations	Consistently makes fluid changes of direction in more complex center combinations
Demonstrates developing skill in use of pli� in making transitions from one movement to another.	Consistently uses pli� in making transitions from one movement to another.	Demonstrates fluid shifts of weight and use of pli� from one movement to another throughout center combinations, and in turning	Consistently uses fluid shifts of weight and pli� throughout center combinations and in turning.

**4. QUALITIES AND DYNAMICS:** Ability to recognize and perform a range of dynamic qualities.

Intro to Ballet	Ballet I/II	Intermediate Ballet I	Intermediate Ballet II
Demonstrates developing ability to change qualities and speeds	Demonstrates changes of quality and speed in simple combinations	Demonstrates developing ability to change qualities, speeds and dynamics in increasing complex combinations.	Demonstrates different qualities, speeds, and dynamics with some range, and developing artistry

**5. MUSICALITY AND PHRASING:** Ability to perform movement sequences with rhythmic clarity and begin to investigate phrasing in movement combinations.

Intro to Ballet	Ballet I/II	Intermediate Ballet I	Intermediate Ballet II
Keeps time to maintain tempo, with musical accompaniment	Maintains rhythm within the musical framework, and demonstrates simple phrasing	Developing greater clarity of rhythm and understanding of nuances of musical phrasing	Consistently demonstrates rhythmic clarity, with developing nuances of musical phrasing

**6. LEARNING MOVEMENT SEQUENCES:** Ability to acquire and perform movement sequences of increasing complexity and length.

<b>Intro to Ballet</b>	<b>Ballet I/II</b>	<b>Intermediate Ballet I</b>	<b>Intermediate Ballet II</b>
Performs basic vocabulary singly with repetitions, and in very simple combinations with repeated demonstration	Perform simple combinations at the barre and in center work. Performs allegro combinations at slow to moderate tempos with explanation and demonstration	Perform combinations of increasing length and complexity with explanation and demonstration	Accurately performs combinations of increasing length and complexity with explanation, but little demonstration

**7. WORK HABITS:** Acquisition of mature work ethics, habits, and attitudes consistent with the dance profession. At all levels, students are expected to demonstrate strong work habits.

<b>4 - Exemplary Exceeds Expectations</b>	<b>3 - Accomplished Meets Expectations</b>	<b>2 - Developing Approaches Expectations</b>	<b>1 - Beginning Falls Below Expectations</b>	<b>0 - Missing content/task required for evaluation</b>
Consistently arrives on time, has excellent attendance and excellent classroom etiquette	Consistently arrives on time, has very good attendance, and frequent good classroom etiquette	Sometimes arrives late, has good attendance, and often shows good classroom etiquette	Consistently arrives late, and has poor attendance or does not understand good classroom etiquette	Consistently arrives late, or misses class often, or does not show good classroom etiquette

**VOCABULARY AND SKILLS:** *General list of techniques and vocabulary for each level.*

**Intro to BALLET:** An introduction to basic positions and vocabulary:

<b>Barre</b>	<b>Center: Adagio, Petit Allegro and Turning</b>	<b>Grand Allegro</b>	<b>Other</b>
<i>Plié</i> in first, second and third positions, <i>Battement tendu</i> from first or third position <i>Battement dégagé</i> from first or third position <i>Rond de jambe à terre</i> <i>Battement frappé</i> <i>Developpé</i> <i>Grand battement</i>	Simple <i>port de bras Temps lié</i> <i>Chassé</i> 1 <sup>st</sup> and 2 <sup>nd</sup> <i>arabesque</i> <i>Passé</i> <i>Développés en face</i> <i>Balancé</i> Introduction to <i>croisé</i> <i>Simple glissade</i> Basic jumps: <i>Sauté</i> in first, second, <i>Changement Échappé</i> <i>changé</i> <i>Pas de bourrée</i>	<i>Chassé coupé</i> <i>Temps levé</i> in different positions <i>Grand jeté</i> Simple combinations of traveling vocabulary	Simple balances on one leg Spotting technique for turning Stretching techniques

	<i>Assemblé over</i> <i>Jeté (ordinaire) derriere</i> <i>Pas de chat</i> <i>Introduction to turning (chainé)</i>		
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**BALLET I/II:** Builds on and includes vocabulary in Intro to Ballet plus the following:

Barre	Center: Adagio, Petit Allegro and Turning	Grand Allegro	Other
<i>Demi and grand plié</i> in first, second and fifth <i>Battement tendu</i> from first and fifth, <i>en croix</i> , <i>Battement dégagé</i> from first or fifth Simple combined movements at the barre <i>Battement frappé</i> <i>Petit battement sur le coup de pied</i> <i>Relevé passé/retire</i> <i>Stretches at the barre</i> <i>Battement fondu</i>	Use of eight body directions <i>Pirouette en dehors</i> <i>Pique pirouette en dedans</i> <i>Échappés</i> in different directions <i>Sissonnes Failli</i> <i>Soutenu</i>	<i>Piqué arabesque</i> and <i>attitude</i> Incorporate center vocabulary and simple connecting movements in combination across the floor	More work at the barre from 5 <sup>th</sup> position Increased use of <i>relevé</i> at the barre Shift of weight in simple combinations Increased speed Increased coordination of arms with vocabulary

**Intermediate Ballet I:** Builds on and includes vocabulary in Ballet I/II plus the following:

Barre	Center: Adagio, Petit Allegro and Turning	Grand Allegro	Other

Increased complexity of combinations.	Longer adagio	<i>Emboité en tournant</i>	Increased variations on basic vocabulary
Greater range of speed	<i>Développés</i> in different body directions	<i>Fouetté sauté</i>	Use of epaulement Use of head
<i>Demi and grand plié</i> in all positions	<i>3<sup>rd</sup> arabesque Fouetté</i>	<i>Grand jetés</i> in varying positions	Use of beats Increased use of balance in <i>relevé</i> Longer combinations
Circling <i>port de bras</i>	<i>Promenade in arabesque</i>	<i>Saut de basque</i>	
<i>Battement frappé</i> - singles and doubles	Variations of basic vocabulary ( <i>glissade, pas de bourée, assemblé, jeté</i> )	<i>Jeté entrelacé</i>	
<i>Rond de jambe en l'air</i>	Incorporation of turns in center combinations		
<i>Grand rond de jambe</i>	<i>Pirouettes en dehors</i> and <i>en dedans</i> from different positions		
	Multiple <i>pirouettes</i>		
	<i>Royale</i>		
	<i>Entrechat quatre</i>		
	<i>Grand battement</i>		

**Intermediate BALLET II:** Builds on and includes vocabulary in Intermediate Ballet I plus the following:

Barre	Center: Adagio, Petit Allegro and Turning	Grand Allegro	Other
Greater complexity of combinations	More sustained adagio work	Jumping and turning in bigger positions	Continued refinement of technique
Changes of weight	<i>Five arabesques</i>	<i>Petit tours en diagonal</i>	Longer combinations requiring stamina and strength
	<i>Promenades in open positions</i>	<i>En manège</i>	Attention to artistry
	<i>Renversé</i>	<i>Danish grand jeté in attitude</i>	
	<i>Pirouettes</i> in <i>attitude</i> , <i>arabesque</i> , and <i>à la seconde</i> ,		
	<i>Fouettés en tournant</i>		
	Reversals and variations of basic steps		
	<i>Batterie</i>		
	<i>Brisé, brisé volé</i>		

## Dance Handbook Appendix D: Proficiency Standards for Contemporary Modern

The following chart represents the skills taught at each level of Contemporary Modern Dance. Students must meet proficiencies before advancing to the next level of study. Students are graded on their progress toward attaining the proficiencies appropriate to their level. As they progress through the levels, students are asked to perform at increasingly higher degrees of skill, with attention to the nuances and subtleties of alignment, coordination, use of weight, qualities and dynamics, musicality, work habits, complexity, and vocabulary. Students at all levels must demonstrate strong, consistent work habits.

\*These standards were adapted from the UMBC Department of Dance Standards

### 1. **ALIGNMENT:** Ability to maintain clarity of alignment in stillness and in motion.

Intro to Cont/Modern	Cont/Modern I/II	Intermediate Cont/Modern I	Intermediate Cont/Modern II
Demonstrates developing skill in the mechanics of alignment while seated, standing and in motion	Shows continued developing skill in the mechanics of alignment while seated, standing, in motion and throughout simple locomotor patterns	Frequently demonstrates the ability to maintain alignment while seated, standing, in both internal and external rotation, in motion, and moving through space	Consistently demonstrates the ability to maintain alignment in both internal and external rotation, and with increased range of joint articulation in stillness and moving through space
Demonstrates developing flexibility and strength	Continues to demonstrate increasing flexibility and strength	Frequently demonstrates increasing flexibility and strength while maintaining alignment	Consistently demonstrates increasing flexibility and strength while maintaining alignment through expansive movement

### 2. **COORDINATION:** Ability to coordinate upper and lower body, and to move with the full involvement of the body.

Intro to Cont/Modern	Cont/Modern I/II	Intermediate Cont/Modern I	Intermediate Cont/Modern II
Demonstrates developing ability to move the body as a unit	Demonstrates a developing ability to move with clear relationships between body parts	Demonstrates the ability to use the upper body and torso and to incorporate basic spinal motions in combinations	Frequently coordinates the upper body, lower body and spine in movement combinations of greater complexity
Demonstrates developing skill in moving across the floor with large movements	Consistently moves across the floor with full involvement of the body	Maintains fluidity with large movements across the floor with changes of direction	Consistently performs large scale movement across the floor, incorporating changes of direction with connectedness and efficiency

### 3. **USE OF WEIGHT:** Ability to shift and transfer weight across the floor, from the floor to standing, and from standing to the floor, with fluency and resiliency, and in jumping.

Intro to Cont/Modern	Cont/Modern I/II	Intermediate Cont/Modern I	Intermediate Cont/Modern II
Shows developing use of the plié in making transitions from one movement to another	Continues to develop use of the plié in making transitions from one movement to another, through space and from floor to standing	Frequently demonstrates success in transferring weight fully, and shows a developing sense of weightiness and groundedness	Consistently demonstrates an awareness of the center of gravity and frequently shows an ability to mobilize the body through space

Demonstrates proper jumping technique in simple jumps	Consistently uses proper jumping technique in simple combinations	Demonstrates proper use of jumping and landing, and consistently makes fluid changes of direction	Demonstrates proper use of jumping and landing, and consistently makes fluid changes of direction in more complex combinations
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**4. QUALITIES, DYNAMICS AND FOCUS:** Ability to recognize and perform a range of dynamic qualities, with focus.

Intro to Cont/Modern	Cont/Modern I/II	Intermediate Cont/Modern I	Intermediate Cont/Modern II
Demonstrates developing ability to recognize and perform a moderate range of speeds and dynamics, and maintains focus in simple movement	Recognizes and demonstrates an increased range of dynamic qualities and speeds in simple movements, and begins to maintain focus in simple combinations	Frequently recognizes and performs an increased range of dynamic qualities and changes of focus in many aspects of class, and throughout combinations	Consistently integrates a wide range of dynamic qualities and clear changes of focus in most aspects of class, and while moving through space

**5. MUSICALITY AND PHRASING:** Ability to perform movement sequences with rhythmic clarity and beginning to investigate phrasing in movement combinations.

Intro to Cont/Modern	Cont/Modern I/II	Intermediate Cont/Modern I	Intermediate Cont/Modern II
Frequently stays in time with musical accompaniment	Maintains rhythm within the musical framework with developing ability to demonstrate simple phrasing	Frequently recognizes tempo and musical phrasing, and performs with some attention to phrasing and transitions	Consistently performs in time with musical accompaniment, and demonstrates rhythmic clarity with developing nuances of phrasing and transitions

**6. LEARNING MOVEMENT SEQUENCES:** Ability to acquire and perform movement sequences of increasing complexity and length.

Intro to Cont/Modern	Cont/Modern II	Intermediate Cont/Modern I	Intermediate Cont/Modern II
Demonstrates developing ability to acquire simple movements and combinations with repeated demonstration and detailed explanation	Demonstrates ability to acquire simple movements and combinations with repeated demonstration and some explanation	Frequently acquires combinations at slow to moderate tempos with limited demonstration and some explanation	Consistently acquires new movement information and complex combinations limited demonstration and some explanation

**7. APPLYING FEEDBACK:** Ability to apply and integrate feedback from the instructor.

Intro to Cont/Modern	Cont/Modern I/II	Intermediate Cont/Modern I	Intermediate Cont/Modern II
Applies feedback when given. Begins to remember to apply feedback from one class to another, with consistent reminders	Frequently remembers to apply feedback from one class to another, and begins to apply feedback from one skill to another, with consistent reminders	Maintains most feedback from one class to the next and frequently applies most feedback to other skills in class, with few reminders	Frequently retains feedback from one class to another, and consistently applies feedback to other skills in class with few reminders

**8. DEVELOPING ENERGY AND STAMINA:** Ability to maintain energy throughout class and in combinations requiring endurance.

Intro to Cont/Modern	Cont/Modern I/II	Intermediate Cont/Modern I	Intermediate Cont/Modern II
Maintains energy throughout simple combinations	Challenges oneself to Increase stamina	Shows increased stamina and energy in complex combinations	Shows increased stamina and sustained energy in longer combinations

**9. PRINCIPLES SPECIFIC TO THE TECHNIQUE STUDIED:** Ability to perform elements of movement specific to the technique taught, and to apply principles of that technique, appropriate for the level of the class.

Intro to Cont/Modern	Cont/Modern I/II	Intermediate Cont/Modern I	Intermediate Cont/Modern II
Demonstrates ability to embody specific technical principles in basic movements	Demonstrates ability to embody specific technical principles while moving through space	Frequently embodies specific technical principles in simple combinations	Frequently identifies and embodies specific technical principles throughout the majority of class

**10. WORK HABITS:** Acquisition of mature work ethics, habits, and attitudes consistent with the dance profession. At all levels, students are expected to demonstrate strong work habits.

<b>4 - Exemplary Exceeds Expectations</b>	<b>3 - Accomplished Meets Expectations</b>	<b>2 - Developing Approaches Expectations</b>	<b>1 - Beginning Falls Below Expectations</b>	<b>0 - Missing content/task required for evaluation</b>
Consistently arrives on time, has excellent attendance and excellent classroom etiquette	Consistently arrives on time, has very good attendance, and frequent good classroom etiquette	Sometimes arrives late, has good attendance, and often shows good classroom etiquette	Consistently arrives late, and has poor attendance or does not understand good classroom etiquette	Consistently arrives late, or misses class often, or does not show good classroom etiquette



## Dance Handbook Appendix E: Proficiency Standards for Jazz

The following chart represents the skills taught at each level of Jazz. Students must meet proficiencies before advancing to the next level of study. Students are graded on their progress toward attaining the proficiencies appropriate to their level. As they progress through the levels, students are asked to perform at increasingly higher degrees of skill, with attention to the nuances and subtleties of alignment, coordination, use of weight, qualities and dynamics, musicality, work habits, complexity, and vocabulary. Students at all levels must demonstrate strong, consistent work habits.

### 1. **ALIGNMENT:** Ability to maintain clarity of alignment in stillness and in motion

Intro to Jazz	Jazz
Demonstrates developing skill in the mechanics of alignment while seated, standing and in motion	Shows continued developing skill in the mechanics of alignment while seated, standing, in motion and throughout simple locomotor patterns
Demonstrates developing flexibility and strength	Continues to demonstrate increasing flexibility and strength

### 2. **COORDINATION:** Ability to coordinate upper and lower body, and to move the body in parts and as a whole.

Intro to Jazz	Jazz
Demonstrates developing ability to move the body in parts and as a whole	Demonstrates a developing ability to move with clear relationships between body parts both in isolation and as a whole
Demonstrates developing skill in moving across the floor with large movements	Consistently moves across the floor with full involvement of the body

### 3. **USE OF WEIGHT:** Ability to shift and transfer weight from one leg to another when moving across the floor, from the floor to standing, and from standing to the floor, with fluency and resiliency, and in jumping.

Intro to Jazz	Jazz
Shows developing use of the pli� in making transitions from one movement to another	Continues to develop use of the pli� in making transitions from one movement to another, through space and from floor to standing
Demonstrates proper jumping technique in simple jumps	Consistently uses proper jumping technique in simple combinations

### 4. **QUALITIES, DYNAMICS AND FOCUS:** Ability to recognize and perform a range of dynamic qualities, with focus.

Intro to Jazz	Jazz
Demonstrates developing ability to recognize and perform a moderate range of speeds and dynamics, and maintains focus in simple movement	Recognizes and demonstrates an increased range of dynamic qualities and speeds in simple movements, and begins to maintain focus in simple combinations

### 5. **MUSICALITY AND PHRASING:** Ability to perform movement sequences with rhythmic clarity and beginning to investigate phrasing in movement combinations.

Intro to Jazz	Jazz
Frequently stays in time with musical accompaniment	Maintains rhythm within the musical framework with developing ability to demonstrate simple phrasing

Demonstrates a beginning level awareness of polyrhythms within the musical accompaniment	Demonstrates the ability to move in time with more than one rhythm of the music, either by alternating rhythms or by isolating body parts into separate rhythms.
--	--

6. **LEARNING MOVEMENT SEQUENCES:** Ability to acquire and perform movement sequences of increasing complexity and length.

Intro to Jazz	Jazz
Demonstrates developing ability to acquire simple movements and combinations with repeated demonstration and detailed explanation	Demonstrates ability to acquire simple movements and combinations with repeated demonstration and some explanation

7. **APPLYING FEEDBACK:** Ability to apply and integrate feedback from the instructor.

Intro to Jazz	Jazz
Applies feedback when given. Begins to remember to apply feedback from one class to another, with consistent reminders	Frequently remembers to apply feedback from one class to another, and begins to apply feedback from one skill to another, with consistent reminders

8. **DEVELOPING ENERGY AND STAMINA:** Ability to maintain energy throughout class and in combinations requiring endurance.

Intro to Jazz	Jazz
Maintains energy throughout simple combinations	Challenges oneself to Increase stamina

9. **PRINCIPLES SPECIFIC TO THE TECHNIQUE STUDIED:** Ability to perform elements of movement specific to the technique taught, and to apply principles of that technique, appropriate for the level of the class.

Intro to Jazz	Jazz
Demonstrates ability to embody specific technical principles in basic movements	Demonstrates ability to embody specific technical principles while moving through space

10. **WORK HABITS:** Acquisition of mature work ethics, habits, and attitudes consistent with the dance profession. At all levels, students are expected to demonstrate strong work habits.

4 - Exemplary Exceeds Expectations	3 - Accomplished Meets Expectations	2 - Developing Approaches Expectations	1 - Beginning Falls Below Expectations	0 - Missing content/task required for evaluation
Consistently arrives on time, has excellent attendance and excellent classroom etiquette	Consistently arrives on time, has very good attendance, and frequent good classroom etiquette	Sometimes arrives late, has good attendance, and often shows good classroom etiquette	Consistently arrives late, and has poor attendance or does not understand good classroom etiquette	Consistently arrives late, or misses class often, or does not show good classroom etiquette

## Dance Handbook Appendix F: Proficiency Standards for Tap

The following chart represents the skills taught at each level of Tap. Students must meet proficiencies before advancing to the next level of study. Students are graded on their progress toward attaining the proficiencies appropriate to their level. As they progress through the levels, students are asked to perform at increasingly higher degrees of skill, with attention to the nuances and subtleties of alignment, coordination, use of weight, qualities and dynamics, musicality, work habits, complexity, and vocabulary. Students at all levels must demonstrate strong, consistent work habits.

### 1. **ALIGNMENT:** Ability to maintain clarity of alignment while standing and in motion

Intro to Tap	Tap
Demonstrates developing skill in the mechanics of alignment while standing and in motion	Shows continued developing skill in the mechanics of alignment while standing, in motion and throughout simple locomotor patterns
Demonstrates developing flexibility and strength	Continues to demonstrate increasing flexibility and strength

### 2. **COORDINATION:** Ability to coordinate body to move with full involvement, with an emphasis on lower leg, ankle and foot joints

Intro to Tap	Tap
Demonstrates developing ability to move foot and ankle with articulation	Continues to develop the ability to move foot and ankle with articulation
Demonstrates developing ability to move from/with the correct parts of the shoe/foot	Continues to develop the ability to move from/with the correct parts of the shoe/foot

### 3. **USE OF WEIGHT:** Ability to shift and transfer weight with fluency and resiliency.

Intro to Tap	Tap
Shows developing use of pli�� and foot articulation in making transitions from one movement to another	Continues to develop use of pli�� and foot articulation in making transitions from one movement to another
Demonstrates proper technique in simple movements	Consistently uses proper technique in simple movement combinations

### 4. **QUALITIES, DYNAMICS AND FOCUS:** Ability to recognize and perform a range of dynamic qualities, with focus.

Intro to Tap	Tap
Demonstrates developing ability to recognize and perform a moderate range of rhythms, speeds and dynamics, and maintains focus in simple movement	Recognizes and demonstrates an increased range of dynamic qualities and speeds in simple movements, and begins to maintain focus in simple combinations

### 5. **MUSICALITY AND PHRASING:** Ability to perform movement sequences with rhythmic clarity .

Intro to Tap	Tap
Frequently stays in time with musical accompaniment	Maintains rhythm within the musical framework with developing ability to demonstrate simple phrasing
Demonstrates developing ability to maintain rhythm and tempo in simple movements.	Consistently maintains rhythm in simple movements.

6. **LEARNING MOVEMENT SEQUENCES:** Ability to acquire and perform movement sequences of increasing complexity and length.

Intro to Tap	Tap
Demonstrates developing ability to acquire simple movements and combinations with repeated demonstration and detailed explanation	Demonstrates ability to acquire simple movements and combinations with repeated demonstration and some explanation

7. **APPLYING FEEDBACK:** Ability to apply and integrate feedback from the instructor.

Intro to Tap	Tap
Applies feedback when given. Begins to remember to apply feedback from one class to another, with consistent reminders	Frequently remembers to apply feedback from one class to another, and begins to apply feedback from one skill to another, with consistent reminders

8. **DEVELOPING ENERGY AND STAMINA:** Ability to maintain energy throughout class and in combinations requiring endurance.

Intro to Tap	Tap
Maintains energy throughout simple combinations	Challenges oneself to increase stamina

9. **PRINCIPLES SPECIFIC TO THE TECHNIQUE STUDIED:** Ability to perform elements of movement specific to the technique taught, and to apply principles of that technique, appropriate for the level of the class.

Intro to Tap	Tap
Demonstrates ability to embody specific technical principles in basic movements	Demonstrates ability to embody specific technical principles while moving through space

10. **WORK HABITS:** Acquisition of mature work ethics, habits, and attitudes consistent with the dance profession. At all levels, students are expected to demonstrate strong work habits.

4 - Exemplary Exceeds Expectations	3 - Accomplished Meets Expectations	2 - Developing Approaches Expectations	1 - Beginning Falls Below Expectations	0 - Missing content/task required for evaluation
Consistently arrives on time, has excellent attendance and excellent classroom etiquette	Consistently arrives on time, has very good attendance, and frequent good classroom etiquette	Sometimes arrives late, has good attendance, and often shows good classroom etiquette	Consistently arrives late, and has poor attendance or does not understand good classroom etiquette	Consistently arrives late, or misses class often, or does not show good classroom etiquette

*VOCABULARY AND SKILLS: General list of techniques and vocabulary for each level.*

**Introduction to Tap:** An introduction to basic skills and vocabulary:

Stomp

Toe/Ball-Heel

Brush

Stamp

Heel Dig

Spank

Heel-Ball/Toe

Toe Dig

Scuff

Ball Change	Maxi Ford	Trenches
Hop	Drawback	Over the Tops/Hoofer
Chug/Heel Chug	Drawback Ball	Trenches
Cramp Roll	Change/Double Heel	Riffs
Shuffle	Drawback	Turbo Turn
Flap	Cincinnati	Alexander/Broadway/Shirley Temple
Shuffle Hop	Pullback/Grabbback/Pickup	Time Steps
Irish	Double Pullback	Single Basic
Running Shuffles	Paddle and Roll/Paradiddle	Single Traditional
Shim Sham	Paddles/Paddle Turn	
Shuffle Off to	Back Essence	
Buffalo/Shuffle to	Bombershay	
Buffalo/Buffalo	Sugars	

**Tap:** Builds on and includes vocabulary in Intro to Tap plus the following:

Scuffle	Double Back Essence	Triple Time Step
Hop Shuffle	Double Cramp Rolls	Quadruple Time
Scuffle Hop	Fraps	LA Time Step
Hop Scuffle Step	Frap Backs	Wings
Double Shuffles	Military Time Step	Over the Top Jumps
Toe Stand	Traveling Time Step	Falling Off the Log
Heel Stand	Double Time Step	Rhythm Time Step

## Dance Handbook Appendix G: Proficiency Standards for Hip Hop

The following chart represents the skills taught in Hip Hop. Students must meet proficiencies before advancing to the next level of study. Students are graded on their progress toward attaining the proficiencies appropriate to their level. Students are asked to perform with a degree of skill, with attention to the nuances and subtleties of alignment, coordination, use of weight, qualities and dynamics, musicality, work habits, complexity, and vocabulary. Students must demonstrate strong, consistent work habits.

1. **ALIGNMENT:** Ability to maintain clarity of alignment in stillness and in motion

Intro to Hip Hop
Demonstrates developing skill in the mechanics of alignment while seated, standing and in motion
Demonstrates developing flexibility and strength

2. **COORDINATION:** Ability to coordinate upper and lower body, and to move with the full involvement of the body.

Intro to Hip Hop
Demonstrates developing ability to move the body in parts and as a whole
Demonstrates developing skill in moving across the floor with large movements

3. **USE OF WEIGHT:** Ability to shift and transfer weight across the floor, from the floor to standing, and from standing to the floor, with fluency and resiliency, and in jumping.

Intro to Hip Hop
Shows developing use of the plié in making transitions from one movement to another
Demonstrates proper jumping technique in simple jumps
Demonstrates proper technique in floor work

4. **QUALITIES, DYNAMICS AND FOCUS:** Ability to recognize and perform a range of dynamic qualities, with focus.

Intro to Hip Hop
Demonstrates developing ability to recognize and perform a moderate range of speeds and dynamics, and maintains focus in simple movement

5. **MUSICALITY AND PHRASING:** Ability to perform movement sequences with rhythmic clarity and beginning to investigate phrasing in movement combinations.

Intro to Hip Hop
Frequently stays in time with musical accompaniment

6. **LEARNING MOVEMENT SEQUENCES:** Ability to acquire and perform movement sequences of increasing complexity and length.

Intro to Hip Hop
------------------

Demonstrates developing ability to acquire simple movements and combinations with repeated demonstration and detailed explanation

**7. APPLYING FEEDBACK:** Ability to apply and integrate feedback from the instructor.

Intro to Hip Hop

Applies feedback when given. Begins to remember to apply feedback from one class to another, with consistent reminders

**8. DEVELOPING ENERGY AND STAMINA:** Ability to maintain energy throughout class and in combinations requiring endurance.

Intro to Hip Hop

Maintains energy throughout simple combinations

**9. PRINCIPLES SPECIFIC TO THE TECHNIQUE STUDIED:** Ability to perform elements of movement specific to the technique taught, and to apply principles of that technique, appropriate for the level of the class.

Intro to Hip Hop

Demonstrates ability to embody specific technical principles in basic movements

**10. WORK HABITS:** Acquisition of mature work ethics, habits, and attitudes consistent with the dance profession. At all levels, students are expected to demonstrate strong work habits.

<b>4 - Exemplary Exceeds Expectations</b>	<b>3 - Accomplished Meets Expectations</b>	<b>2 - Developing Approaches Expectations</b>	<b>1 - Beginning Falls Below Expectations</b>	<b>0 - Missing content/task required for evaluation</b>
Consistently arrives on time, has excellent attendance and excellent classroom etiquette	Consistently arrives on time, has very good attendance, and frequent good classroom etiquette	Sometimes arrives late, has good attendance, and often shows good classroom etiquette	Consistently arrives late, and has poor attendance or does not understand good classroom etiquette	Consistently arrives late, or misses class often, or does not show good classroom etiquette

***VOCABULARY AND SKILLS:** General list of techniques and vocabulary for each level.*

**Introduction to Hip Hop Terminology**

**House Terms:**

The Jack

Jack in the Box

Heel Step/Gallop

The Farmer

The Shuffle/Shuffle and Dodge

The Chase

Pas De Bourree

The Skate

The Pow Wow

The Loose Leg



**Breakin' aka Breakdancing aka B'boying aka B'girling Terms:**

Top Rock	Floorwork/Down Rock	Freezes
2-Step	6-Step	Shoulder Freeze
Karaoke Walks	3-Step	Pilot Freeze
Salsa	3-Step w/ Kick	Power Moves
Indian	CCs	Butt Spin
Alternating Indian	1-Step/Coffee Grinder	Backspin

**Lock Terms:**

The Muscle Man/Up Lock	Points	Snaking/Waving (locked and smooth)
Strobe Walk	Body Roll	
Wrist Twirl		

**Pop Terms:**

Hit	Scoo B Doo	Floats
The Fresno	Moonwalk/Backslide	Glides

## Dance Handbook Appendix H: Proficiency Standards for Dance Styles

The following chart represents the skills taught in Dance Styles. Students must meet proficiencies before advancing to the next level of study. Students are graded on their progress toward attaining the proficiencies appropriate to their level. Students are asked to perform with a degree of skill, with attention to the nuances and subtleties of alignment, coordination, use of weight, qualities and dynamics, musicality, work habits, complexity, and vocabulary. Students must demonstrate strong, consistent work habits.

1. **ALIGNMENT:** Ability to maintain clarity of alignment in stillness and in motion

Intro to Dance Styles
Demonstrates developing skill in the mechanics of alignment while seated, standing and in motion
Demonstrates developing flexibility and strength

2. **COORDINATION:** Ability to coordinate upper and lower body, and to move with the full involvement of the body.

Intro to Dance Styles
Demonstrates developing ability to move the body in parts and as a whole
Demonstrates developing skill in moving across the floor with large movements

3. **USE OF WEIGHT:** Ability to shift and transfer weight across the floor, from the floor to standing, and from standing to the floor, with fluency and resiliency, and in jumping.

Intro to Dance Styles
Shows developing use of the plié in making transitions from one movement to another
Demonstrates proper jumping technique in simple jumps

4. **QUALITIES, DYNAMICS AND FOCUS:** Ability to recognize and perform a range of dynamic qualities, with focus.

Intro to Dance Styles
Demonstrates developing ability to recognize and perform a moderate range of speeds and dynamics, and maintains focus in simple movement

5. **MUSICALITY AND PHRASING:** Ability to perform movement sequences with rhythmic clarity and beginning to investigate phrasing in movement combinations.

Intro to Dance Styles
Frequently stays in time with musical accompaniment

6. **LEARNING MOVEMENT SEQUENCES:** Ability to acquire and perform movement sequences of increasing complexity and length.

Intro to Dance Styles
Demonstrates developing ability to acquire simple movements and combinations with repeated demonstration and detailed explanation

7. **APPLYING FEEDBACK:** Ability to apply and integrate feedback from the instructor.

Intro to Dance Styles
Applies feedback when given. Begins to remember to apply feedback from one class to another, with consistent reminders

8. **DEVELOPING ENERGY AND STAMINA:** Ability to maintain energy throughout class and in combinations requiring endurance.

Intro to Dance Styles
Maintains energy throughout simple combinations

9. **PRINCIPLES SPECIFIC TO THE TECHNIQUE STUDIED:** Ability to perform elements of movement specific to the technique taught, and to apply principles of that technique, appropriate for the level of the class.

Intro to Dance Styles
Demonstrates ability to embody specific technical principles in basic movements

10. **WORK HABITS:** Acquisition of mature work ethics, habits, and attitudes consistent with the dance profession. At all levels, students are expected to demonstrate strong work habits.

4 - Exemplary Exceeds Expectations	3 - Accomplished Meets Expectations	2 - Developing Approaches Expectations	1 - Beginning Falls Below Expectations	0 - Missing content/task required for evaluation
Consistently arrives on time, has excellent attendance and excellent classroom etiquette	Consistently arrives on time, has very good attendance, and frequent good classroom etiquette	Sometimes arrives late, has good attendance, and often shows good classroom etiquette	Consistently arrives late, and has poor attendance or does not understand good classroom etiquette	Consistently arrives late, or misses class often, or does not show good classroom etiquette

# Dance Handbook APPENDIX I: COVID-19 Policies and Protocols for 2025 – 2026

\*As of August 2025, subject to change.

## General Building Guidelines

Please see [CCBC's health guidelines](#). Masks or appropriate face coverings are optional in classrooms, studios, labs and performance spaces.

## Dance Program Areas

- Capacity numbers posted on studio doors apply to classes in which students are dancing. They do not apply to meetings or other stationary events.
- Do not prop studio doors open at any time. The air exchange systems operate best with the doors closed.
- Everyone must wash and/or sanitize their hands upon entering or before leaving the studios. Hand sanitizer stations will be located throughout the building and within each studio.

## Cleaning

- Students before and after class should wipe dance barres and yoga mats (if used) with disinfectant wipes.
- Faculty before and after class should wipe down any shared AV or music equipment with disinfectant wipes.

## Class Organization

- Students should maximize spacing on ballet barres.
- Each class should assess their safe spacing needs based on the size of the class and the particulars of the technique. Maximize the distance between students.
- Student belongings (bags, etc.) should be left in the dressing room or placed in cubbies in the studio and should not be piled up near the studio door. Water bottles may be kept with students or with their belongings.

## Dressing Rooms

- Students should not linger in dressing areas.
- Monitor the number of individuals in the dressing room at a time and take turns using the space as needed for the comfort of yourself and others.
- For individuals who prefer to change in private there is an individual user dressing room near E.WELL 230 that can be utilized.

# 2024-2025

## CCBC Dance Program: CCBC Performance Opportunities Handbook



*CCBC is an accredited member of the National Association of Schools of Dance*

### **CCBC Dance Program**

Athletics and Wellness Center 200A  
7201 Rossville BLVD  
Baltimore, MD

Photo Credit: Amy Jones Photographer

# CCBC Dance Program: CCBC Performance Opportunities Handbook for CCBC Students, Alumni and Community Members

## Introduction

This CCBC Dance Program Performing Opportunities 2025-2026F handbook is designed as a resource for new and returning students who are interested in performing with the CCBC Dance Company or as a performer in student work. It includes information about program policies, productions, studio access, and other areas. Read it during the first weeks of the semester, and please contact Melinda Blomquist, Dance Program Coordinator and CCBC Dance Company Artistic Director ([mblomquist@ccbcmd.edu](mailto:mblomquist@ccbcmd.edu)) if you have any questions.

In addition to our technique and theory courses, we offer opportunities for students to perform each semester. How you approach your training and artistic development is important, be willing to step out of your comfort zone and try new things. Make the most of your time by being open to new ideas and experiences in classes and in performance opportunities. Work hard and enjoy dancing!

## Auditions

The program holds auditions for the CCBC Dance Company on Friday of the first week of each semester. All CCBC Students, both Dance majors, and non-majors, enrolled in a technique class are invited to audition. Invited alumni and community members may also audition.

## Casting Policy

- CCBC student Dance majors and non-majors are eligible to perform in works if they are enrolled in a CCBC technique course for credit during the semester of the performance. This rule is strictly enforced. If a student is not enrolled in a course at the time of auditions, they need to speak with the faculty to add a technique course.
- Only dancers who can attend all rehearsals for the piece can be cast.
- All student performers must read and sign a Performer Contract, available in APPENDIX A at the end of this handbook. Please read it carefully!
- Students selected for the CCBC Dance Company are required to register for DANC 240 Dance Workshop, where they can earn 1 credit each semester. DANC 240 is repeatable for a maximum of 4 credits.
- Alumni and Community members who are invited to audition and are selected for the CCBC Dance Company must read and sign a Performer Contract, available in APPENDIX D at the end of this handbook. Please read it carefully!

The following courses include performances each semester.

- DANC 240 Dance Workshop; 1 credit course where the student participates as a member of the CCBC Dance Company and learns choreographic work(s) by CCBC Faculty and Guest Artists for performance on the mainstage and other community events as planned. Audition is required to be selected for the CCBC Dance Company. Students in the CCBC Dance Company have the opportunity to create choreography that is adjudicated for presentation as part of the Dance Concert each semester.

- DANC 291 Capstone Project; 1 credit course where students choreograph work for performance either on the mainstage or in the studio. Permission of the Dance Program Coordinator is required to register. Student performers are not required to register for DANC 240 or DANC 291 to participate in the performance of the work created.

## General Information for Student Performers

- All students performing in a student-choreographed piece must read and sign a PERFORMER CONTRACT for each piece in which they are performing, whether they plan to enroll in DANC 240. See APPENDIX A of this handbook.
- Students interested in performing in a dance concert must attend the audition for that concert.
- Cast lists will be posted within 3 days of the audition.
- Students must be able to attend all rehearsals, showings, tech rehearsals, performance warmups, performances, and technical strike to accept casting.
- Students selected for the CCBC Dance Company must register for DANC 240 immediately.
- Students must complete all assignments for DANC 240 to receive credit.
- Student performers must be CCBC students enrolled in a technique course for credit and maintain a high attendance rate for the course.
- Students may perform in a maximum of 2 student-choreographed pieces per concert.

## General Information for Student, Alumni and Community Member Choreographers

Student choreographers must be enrolled in a DANC course to choreograph a piece.

- All student choreographers are required to sign the STUDENT CHOREOGRAPHER CONTRACT and agree to their responsibilities described therein. See APPENDIX B of this handbook.
- All alumni and community members are required to sign the NON-STUDENT CHOREOGRAPHER Contract and agree to their responsibilities described therein. See APPENDIX E of this handbook.
- Choreographers must sign up for regular rehearsal times and will be provided access to the studio calendars after auditions.
- Choreographers must attend all rehearsals, showings, tech rehearsals, and performances.
- Choreographers must sign up for and complete technical hours.
- Students may choreograph a maximum of one piece per concert.
- Arrive at rehearsals prepared with movement ideas or phrases.
- Costumes should not be purchased until the performance list is posted after the adjudication showing.
- Schedule rehearsals when all dancers are available.
- Collect PERFORMER CONTRACTs from dancers and turn them in to the faculty mentor.
- Student performers must be a CCBC student, enrolled in a technique course for credit. Non-CCBC student performers must be approved by the Artistic Director.

## Music Policies for Choreographers

The program fosters a culture of experimentation and research, where students are challenged to push their own boundaries, and expand their knowledge regarding music selection for choreography. The faculty mentors are a knowledgeable resource that can steer student choreographers toward researching, exploring and

selecting music. Guidelines for music choice may vary among courses and students are expected to adhere to them. Student choreographers should consult with their instructor to ensure that their selection of music falls within the specifications for their course. Choreographers should have alternate selections of music in mind, in case their first choice of music is not cleared for use by the faculty mentor. Other requirements include:

- Unless music is being played live, final music mixes, on acceptable file formats must be submitted to the artistic director by the established deadline.
- Music must be high quality or CD-quality formats (.MP3, .AIF, .WAV or AAC files).
- If musical editing assistance is needed, you need to coordinate with the faculty at least one month prior to the performance.

## Costume Sign Out Policy

The program maintains an inventory of costumes that student choreographers may borrow for CCBC performances. The rules are as follows:

- Choreographers must sign out all borrowed costumes in the Dance Office.
- Immediately after the last concert involving the borrowed costumes, choreographers must ensure that their dancers have hung the borrowed costumes back on the costume rack. **DO NOT TAKE BORROWED COSTUMES HOME AFTER THE SHOW. DO NOT WASH COSTUMES.**
- Grades may be withheld if costumes are not returned immediately after the last show.
- Choreographers who do not return costumes will be placed on Artistic Probation, which means they will not be permitted to perform in a dance production for a full semester, nor choreograph under DANC 240 for a full semester.

## Use of Dance Studios and Studio Rules

Please review the policies outlined in the CCBC Dance Program Handbook. Important reminders:

- No food or drink in the studios. Water is permitted. Wipe up spilled water immediately.
- Remove street shoes before entering the studios.
- If anyone is in the dance studios that is not a CCBC dance major choreographing a piece, rehearsing, or part of a program scheduled activity, **PLEASE ASK THEM TO LEAVE.** Or call Public Safety at 443-840-1111
- If you see a suspicious person and/or feel uncomfortable, **CALL Public Safety at 443-840-1111**

## Scheduling Studio Rehearsal Time

Please review the policies in the CCBC Dance Program Handbook.



# CCBC Dance Company Handbook APPENDIX A: Student Performer Contract

## CCBC Student PERFORMER CONTRACT

Semester \_\_\_\_\_ Name \_\_\_\_\_

CCBC Dance Company or Choreographer Name \_\_\_\_\_

Check one: \_\_\_ I am \_\_\_ I am not enrolled in DANC 240 this semester

This contract applies to ALL students who perform in Dance Program productions. Students enrolled in DANC 240 may have additional requirements.

### YOU ARE ELIGIBLE TO BE CAST IN DANCE PROGRAM PRODUCTIONS IF:

- You are enrolled in a dance technique course FOR CREDIT
- You are not on Artistic Probation
- You have signed this contract

### AGREEMENT

I, \_\_\_\_\_, verify that I am eligible to perform. If I am cast in a piece choreographed by a student, faculty member, visiting artist or guest choreographer, I will follow the policies set forth below.

### REHEARSALS AND SHOWINGS

- I will be on time, warmed up and ready to rehearse at all scheduled rehearsal times set by the choreographer.
- I will acknowledge all calls and directions from the Artistic Director, Technical Director, stage crew and stage manager with a polite "Thank you [and repeat back the call or direction]."
- I will maintain the integrity of the production by avoiding changes to the movement, timing, costumes, or roles, once the choreographer and designers have set them.
- I will inform the choreographer and the appropriate Course Instructor of any injuries, illness, or incapacity.
- If I cannot continue the rehearsal process due to illness/injury, I will teach my part to my replacement.

### PERFORMANCES

- I will follow the *Theater Etiquette* as outlined in Appendix C of the Dance Company Handbook
- I will be on time for all tech rehearsal and concert/performance calls. If I do not attend all tech rehearsals and concert/performance, I will be placed on Artistic Probation, which means I will not be permitted to perform in a production in the following regular semester. I also understand that I may not be permitted to perform in the performance.
- I will participate in the mandatory pre-concert warm-ups. If I do not attend warm-up, I will be placed on Artistic Probation, which means I will not be permitted to perform in a production in the following regular semester. I also understand that I may not be permitted to perform in the performance.

- I will acknowledge all calls and directions from the Artistic Director, Technical Director, stage crew and stage manager with a polite “Thank you [and repeat back the call or direction].”
- I will maintain the integrity of the production by avoiding changes to the movement, timing, costumes, or roles, once the choreographer and designers have set them.
- I will inform the choreographer and Artistic Director of any injuries, illness, or incapacity.
- If I cannot perform due to illness/injury, I will teach my part to my replacement.

## **COSTUMES AND MAKEUP**

- I am responsible for supplying my own stage make-up and appropriate undergarments for my costumes.
- I am responsible for supplying my own dance shoes as needed for the work(s) I am performing.
- I will maintain the integrity of the production by avoiding changes to my appearance including body piercings, tattoos, and hairstyle length, and color from the time of auditions until after the performance. If I wish to change my appearance, I must receive permission from the Artistic Director and each of my choreographers before making any changes.
- I will wear complete costumes during all technical rehearsals, dress rehearsals and performances, unless otherwise directed by the Artistic Director.
- I will return all costumes promptly after the last performance to the costume RACK.

By signing below, I verify that I have read the Performer Contract and I agree to its terms. If I do not comply with the requirements of this contract, I will be placed on Artistic Probation, which means I will not be permitted to perform in a dance production for a full semester, nor choreograph under DANC 240 for a full semester. This may mean that I do not graduate on time.

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Print name

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Signature

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Date

## CCBC Dance Company Handbook APPENDIX B: Student Choreographer Contract

### CCBC Student CHOREOGRAPHER CONTRACT

Semester \_\_\_\_\_ Name \_\_\_\_\_

Check one: \_\_\_ Capstone Project \_\_\_ Student Choreography for adjudication

This contract applies to ALL students who choreograph for Dance program productions. Students enrolled in DANC 291 may have additional requirements.

#### YOU ARE ELIGIBLE TO SUBMIT CHOREOGRAPHY FOR DANCE PROGRAM PRODUCTIONS IF:

- You have registered for DANC 291 Capstone Project; or you have registered for DANC 240 Dance Workshop; or you have obtained faculty permission to submit a piece.
- You are not on artistic probation.
- You have signed this contract.

AGREEMENT: I, \_\_\_\_\_, verify that I am eligible to choreograph, and agree to follow the policies for student choreographers set forth below.

#### CASTING AND SCHEDULING

- I may use no more than the maximum number of dancers permitted for my concert.
- I may not use any dancers who are unavailable for all of my scheduled rehearsals.
- If I am enrolled in DANC 291, I may not perform in my piece.
- I will not schedule events that conflict with production rehearsals and performance dates.
- I will inform the Artistic Director at the beginning of the semester, of any university class conflicts during production/tech week.

#### REHEARSALS AND SHOWINGS

- I will establish a rehearsal schedule for the semester, reserve rehearsal space, and I will notify my DANC 291 Faculty Advisor and/or the Artistic Director, and my dancers well in advance of rehearsals.
- I will schedule sufficient rehearsal time (approved by the faculty mentor) to complete and polish my piece.
- I will be on time, warmed up and prepared at all scheduled rehearsal times. If I anticipate being late or missing a rehearsal due to an emergency, I will notify my dancers in advance.
- I will arrive at scheduled photo shoots on time with necessary costumes.
- I will arrive at the performance venue at the announced call time for all scheduled tech and dress rehearsals.
- I will remain at tech and dress rehearsals until released by the Artistic Director.
- I will make sure that my dancers know the schedule for rehearsals, photo shoots, showings, tech rehearsals, dress rehearsals, and performances.
- I will treat my dancers, Artistic Director, Technical Director, and technical crew with respect.

#### SHOWINGS/AUDITIONS

- I will be on time for all scheduled auditions or showings of my piece.
- My piece must be completed (a "first draft") by the date of the second showing/audition. Incomplete pieces will not be considered for the performance.
- The week after the second showing, I will be notified as to whether my piece has been accepted into the Dance Concert or can be scheduled for a studio showing.

- If my piece is ranked “Provisional,” I must improve or re-work sections of the piece and re-submit the piece by showing it at a later date, to be announced by the Artistic Director.

#### **MUSIC AND PROGRAM INFORMATION**

- I will submit all required music information to the faculty mentor no later than four (4) weeks before the concert.
- I will submit all program information to the Artistic Director and Technical Director no later than four (4) weeks before the concert.

#### **FEEDBACK SESSIONS**

- I will attend all showings for choreographic work as outlined by the faculty mentor in order to obtain feedback and critique the progress of my piece.
- I will maintain a positive, open attitude and encourage my dancers to do the same.

#### **PERFORMANCES**

- I will be on time for all performance calls.
- My dancers are required to participate in scheduled pre-show warm-ups. If my dancers do not attend warm-up, they will not be allowed to perform in a future concert and may not be allowed to perform in the performance.
- I will acknowledge all calls and directions from the Artistic Director, Technical Director, stage crew and stage manager with a polite “Thank you.”

#### **REQUIRED PRODUCTION HOURS**

- I will sign up for and complete 3 production hours during the semester, and perform the duties assigned by the Artistic Director.

#### **MAKEUP AND COSTUMES**

- Costumes should not be purchased until the concert list is posted.
- Use of unusual makeup, body paint, costume or sets must be cleared with the Artistic Director at least seven (7) weeks prior to the concert date.
- I will return costumes, sets, props and equipment owned by the Dance Program, immediately after the last performance.
- 

#### **OTHER PRODUCTION ELEMENTS (SETS, VIDEO, SLIDE PROJECTIONS, LIVE MUSIC, ETC.)**

- All production elements must be approved by the Artistic Director before beginning work on the piece.
- All production elements must be shown in progress, at the scheduled showing date.
- I will arrange for set up of projectors, microphones, or any other elements prior to the showing.
- I will assist with set up and strike of other production elements during production rehearsals and performances.

By signing below, I verify that I have read the Choreographer Contract and I agree to its terms. If I do not comply with the requirements of this contract, I risk being placed on artistic probation, and will not be permitted to perform in or choreograph for Dance program productions for a full semester. This may mean that I do not graduate on time.

\_\_\_\_\_  
Print name

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

## CCBC Dance Company Handbook Appendix C: *Theater Etiquette*

- You represent the CCBC Dance Company and College – act respectfully and be courteous to the crew and other staff members – we cannot do this concert without their help!
- Rehearsals are closed – meaning that you should not invite people to the tech/dress rehearsal runs of the concert
- Your cell phone and computer should not be on during the rehearsals and performances – you are here to perform and need to be focused on that, not on other things
- Leave your personal belongings in your car or at home – do not bring valuables into the theatre
- Call time is when you need to arrive at the theater – go time is when the rehearsal/performance run of the show starts
- Be supportive of each other and the crew

### **Entering and Exiting the Theater**

- Performers should enter and exit the theatre from the backstage entrance to the theater.
- When you arrive at the theater, you must sign in. The sign-in sheet will be located backstage. You must sign-in for all tech and dress rehearsals and all performances. Sign-in as soon as you arrive at the backstage area – do not sign-in for someone else.
- If you are late, the stage manager will inform the company directors and your choreographer of your tardiness.
- If you do not attend the company class, you will not be allowed to perform that evening.
- If consistent tardiness occurs, you will not be allowed to perform.

### **Warm-up**

- Warm-up is not optional – you need to stay onstage for warm-up until the end and you are dismissed by the director
- After warm-up and before the show opens you should be in the dressing room/green room areas, do not go to the lobby or leave the theater
- Partnering work should be done full out during the warm-up – never go into a run of the show without having done your partnering work during warm-up

### **Backstage/Wings**

- If you can see the audience from backstage, the audience can see you. Therefore, please make sure you are standing far enough off stage.
- Do not brush/run into/hit the curtains. This is unprofessional looking and distracting for the audience.

- Do not bump the booms (the lights hanging on the vertical metal pipes). If you bump the booms or one of the light fixtures, you should tell a crew member immediately after your piece. A light facing in the wrong direction will distort cues for other pieces.
- Do not stand in front of any lighting instruments. It is important not to block the light. If you're waiting for an entrance, please stand on either side of the lighting fixture. This includes switching wings. Please walk around.
- Do not put anything on the lights or the light booms
- Do not move other people's costumes/props
- Do not talk when you are standing in the wings. If you must communicate – whisper
- Do not cheer dancers on from the wings during a piece, unless you have been given permission to do so by the Artistic Director.
- Do not bring any electronic devices backstage unless they are a prop for a specific work.
- Do not leave your clothing backstage after you perform. Other dancers could trip on them. If you have a quick change, clear your clothing as soon as possible and make certain you do not leave your clothing in the pathway of the wings and crossover areas.
- No food backstage. Water in a leak free container is acceptable.
- If you are using props in the show, be sure to return them to the props table backstage.

### **Dressing Room and Costumes**

- No one is allowed backstage or in the dressing rooms besides the performers and crew
- No food in the dressing rooms. Only water in leak free containers is acceptable.
- Costumes do not leave the backstage area – this includes any of your belongings that you wear with or as a costume piece
- If you change costumes backstage – you need to clean up as soon as you can after the piece is finished
- No eating/drinking/smoking/vaping in costume
- If your costume needs to be repaired, you must take care of it before you leave. If it is an extensive repair, let one of the directors know before you leave the theatre
- Remove fingernail and toenail polish
- Jewelry should not be worn unless it is part of a costume
- Hair clips should match your hair color as best as possible and should have a matte finish
- Do NOT leave any personal items in the dressing rooms overnight.
- CCBC staff are not responsible for lost or stolen valuables.
- Before leaving after the rehearsal or performance you must ensure that all your costume pieces are hung up properly on the Costume Rack on individual hangers
- You must clean up after yourself. Please throw away your trash. The cleaning crew does clean the dressing room and if you leave out your belongings (This includes make-up, hair products, etc.), they might accidentally throw them away.

- Speakers are only located in the dressing rooms. Listen to music and decide when to go upstairs/backstage. You should be backstage one piece prior to your piece.

### **Cast Etiquette**

- When on stage or backstage, you should say, “thank you,” to all notes from the stage manager, crew, and choreographer. This shows your acknowledgement. For example, when the stage manager/lighting crew says, “going dark,” you should quickly say, “thank you dark.” This is for your safety and helps the stage manager to know you heard them, him or her.
- If you need help from a crew member, please ask for it! That’s what they’re there for.
- Notes are given after each tech/dress rehearsal – it is important to be focused during this time and incorporate those notes into the next rehearsal
- Tech/Dress rehearsal is for the crew as much as it is for the dancers. Sometimes we need to repeat something due to the crew needs and sometimes due to dancer needs
- If you cannot hear the sound onstage let a crew member know so that we can adjust levels

### **Dismissal Protocol**

- All performers must wait until the end of the tech and dress rehearsals for notes by their choreographer, the company directors, and the production coordinator.
- You may leave once you have been dismissed by the company director(s).
- No notes will be given immediately after the performances. The company directors will post notes via email if necessary.

### **Tech Rehearsal**

- Please make note of your tech times. You should arrive at least 30 minutes prior to your tech time unless otherwise noted by your choreographer.
- You should thoroughly warm yourself before the tech of your piece.
- Costumes are required during the Tech Rehearsal. Make-up is not required.
- Dancers should be on stage, warmed up, and in costume at the start of the tech time
- This is a great time to test out hair styles and hair transitions.

### **Bows**

- Move to your place for the final bow after the stage lights completely go to black.
- Following the bow, allow the lights to go to dark before moving. Exit the stage quickly and move to the dressing rooms.
- Bows can be different for each performance. Remember which one you are doing.

## **Viewing the Rehearsals**

- You may watch the Monday and Tuesday rehearsals. Before you enter the theater, you should remove and hang up your costume. You should enter the theater through the main entrance. Please review “entrances/exits” for the appropriate pathway to the theatre.
- Quietly enter and exit the theater between pieces.

## **Photo Call**

- This is typically held during the Dress Rehearsal
- Photos are taken in reverse show order and not all dancers in a work are asked to be in costume for the photo call
- You should be ready for the works that you have been asked to be in costume for as quickly as possible
- You should be in full costume and makeup for photo call
- It is important for the process to run quickly and smoothly that dancers stay engaged throughout the photo call and be focused on stage as the Artistic Director works with the photographer

## **Front of the House/ Lobby**

- Dancers are NOT allowed in the lobby before the show. If you need anything delivered to a family or friends, in the lobby, you must ask a member of the crew to do this on your behalf. Please plan accordingly.
- All dancers will remain backstage for the duration of the performance.
- No Costumes/Dance Clothing/ Stage makeup in the lobby at any point. We want to keep the ‘magic’ of the performance sacred. This is also a difference between a recreational concert and a professional concert experience.
- You should greet your fans in the lobby after the show in street clothing.

## **Comp Tickets**

Each dancer receives two (2) comp tickets for the duration of the performance. You need to give the following information to the Artistic Director by the deadline given:

- Dancer Name
- Name of individual(s) picking up the tickets
- Date(s) for the tickets.



## CCBC Dance Company Handbook APPENDIX D: Non-CCBC Student Performer Contract

Semester \_\_\_\_\_ Name \_\_\_\_\_

This contract applies to ALL Non-CCBC students who perform in Dance Program productions.

YOU ARE ELIGIBLE TO BE CAST IN DANCE PROGRAM PRODUCTIONS IF:

- You were invited by a member of the CCBC Dance Faculty to perform.
- You are not on Artistic Probation
- You have signed this contract

### AGREEMENT

I, \_\_\_\_\_, verify that I am eligible to perform. If I am cast in a piece choreographed by a student, faculty member, visiting artist or guest choreographer, I will follow the policies set forth below.

### REHEARSALS AND SHOWINGS

- I will be on time, warmed up and ready to rehearse at all scheduled rehearsal times set by the choreographer.
- I will participate in scheduled pre-show warm-ups. If I do not attend warm-up, I will be placed on Artistic Probation, which means I will not be permitted to perform in a production in the following regular semester.
- I will acknowledge all calls and directions from the Artistic Director, Technical Director, stage crew and stage manager with a polite "Thank you [and repeat back the call or direction]."
- I will maintain the integrity of the production by avoiding changes to the movement, timing, costumes, or roles, once the choreographer and designers have set them.
- I will inform the Artistic Director, choreographer and the appropriate Course Instructor of any injuries, illness, or incapacity.
- If I cannot continue the rehearsal process due to illness/injury, I will teach my part to my replacement.

### PERFORMANCES

- I will follow the *Theater Etiquette* as outlined in Appendix C of the Dance Company Handbook
- I will be on time for all tech rehearsal and concert/performance calls. If I do not attend all tech rehearsals and concert/performance, I will be placed on Artistic Probation, which means I will not be permitted to perform in a production in the following regular semester. I also understand that I may not be permitted to perform in the performance.

- I will participate in the mandatory pre-concert warm-ups. If I do not attend all tech rehearsals and concert/performance, I will be placed on Artistic Probation, which means I will not be permitted to perform in a production in the following regular semester. I also understand that I may not be permitted to perform in the performance.
- I will acknowledge all calls and directions from the Artistic Director, Technical Director, stage crew and stage manager with a polite “Thank you [and repeat back the call or direction].”
- I will maintain the integrity of the production by avoiding changes to the movement, timing, costumes, or roles, once the choreographer and designers have set them.
- I will inform the choreographer and Artistic Director of any injuries, illness, or incapacity.
- If I cannot perform due to illness/injury, I will teach my part to my replacement.

### **COSTUMES AND MAKEUP**

- I am responsible for supplying my own stage make-up and appropriate undergarments for my costumes.
- I am responsible for supplying my own dance shoes as needed for the work(s) I am performing.
- I will maintain the integrity of the production by avoiding changes to my appearance including body piercings, tattoos, and hairstyle length or color from the time of auditions until after the performance. If I wish to change my appearance, I must receive permission from the Artistic Director and each of my choreographers before making any changes.
- I will wear complete costumes during all technical rehearsals, dress rehearsals and performances, unless otherwise directed by the Artistic Director.
- I will return all program costumes promptly after the last performance to the costume RACK.

By signing below, I verify that I have read the Performer Contract and I agree to its terms. If I do not comply with the requirements of this contract, I will be placed on Artistic Probation, which means I will not be permitted to perform in a dance production for a full semester, nor choreograph for a full semester.

\_\_\_\_\_  
Print name

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

## CCBC Dance Company Handbook APPENDIX E: Non-CCBC Student Choreographer Contract

Semester \_\_\_\_\_ Name \_\_\_\_\_

YOU ARE ELIGIBLE TO SUBMIT CHOREOGRAPHY FOR DANCE PROGRAM PRODUCTIONS IF:

- You have obtained permission of the Artistic Director to submit a piece.
- You are not on artistic probation.
- You have signed this contract.

AGREEMENT: I, \_\_\_\_\_, verify that I am eligible to choreograph, and agree to follow the policies for Non-CCBC student choreographers set forth below.

### CASTING AND SCHEDULING

- I may use no more than the maximum number of dancers permitted for my concert.
- I may not use any dancers who are unavailable for all of my scheduled rehearsals.
- I will not schedule events that conflict with production rehearsals and performance dates.
- I will inform the Artistic Director at the beginning of the semester, of any conflicts during production/tech week.

### REHEARSALS AND SHOWINGS

- I will establish a rehearsal schedule for the semester, reserve rehearsal space, and I will notify the Artistic Director, and my dancers well in advance of rehearsals.
- I will schedule sufficient rehearsal time (approved by the Artistic Director) to complete and polish my piece.
- I will be on time, warmed up and prepared at all scheduled rehearsal times. If I anticipate being late or missing a rehearsal due to an emergency, I will notify my dancers in advance.
- I will arrive at scheduled photo shoots on time with necessary costumes.
- I will arrive at the performance venue at the announced call time for all scheduled tech and dress rehearsals.
- I will remain at tech and dress rehearsals until released by the Artistic Director.
- I will make sure that my dancers know the schedule for rehearsals, photo shoots, showings, tech rehearsals, dress rehearsals, and performances.
- I will treat my dancers, Artistic Director, Technical Director, and technical crew with respect.

### SHOWINGS/AUDITIONS

- I will be on time for all scheduled auditions or showings of my piece.
- My piece must be completed (a “first draft”) by the date of the second showing/audition. Incomplete pieces will not be considered for the performance.
- The week after the second showing, I will be notified as to whether my piece has been accepted into the Dance Concert or can be scheduled for a studio showing.
- If my piece is ranked “Provisional,” I must improve or re-work sections of the piece and re-submit the piece by showing it at a later date, to be announced by the Artistic Director.

## **MUSIC AND PROGRAM INFORMATION**

- I will submit all required music information to the faculty mentor no later than four (4) weeks before the concert.
- I will submit all program information to the Artistic Director and Technical Director no later than four (4) weeks before the concert.

## **FEEDBACK SESSIONS**

- I will attend all showings for choreographic work as outlined by the faculty mentor in order to obtain feedback and critique the progress of my piece.
- I will maintain a positive, open attitude and encourage my dancers to do the same.

## **PERFORMANCES**

- I will be on time for all performance calls.
- My dancers are required to participate in scheduled pre-show warm-ups. If my dancers do not attend warm-up, they will not be allowed to perform in a future concert. I also understand that they may not be permitted to perform in the performance, and I will assist in any reworking of my piece as a result.
- I will acknowledge all calls and directions from the Artistic Director, Technical Director, stage crew and stage manager with a polite "Thank you."

## **REQUIRED PRODUCTION HOURS**

- I will sign up for and complete 3 production hours during the semester, and perform the duties assigned by the Technical Director.

## **MAKEUP AND COSTUMES**

- Costumes should not be purchased until the concert list is posted.
- Use of unusual makeup, body paint, costume or sets must be cleared with the Artistic Director at least seven (7) weeks prior to the concert date.
- I will return costumes, sets, props and equipment owned by the Dance Program, immediately after the last performance.

## **OTHER PRODUCTION ELEMENTS (SETS, VIDEO, SLIDE PROJECTIONS, LIVE MUSIC, ETC.)**

- All production elements must be approved by the Artistic Director before beginning work on the piece.
- All production elements must be shown in progress, at the scheduled showing date.
- I will arrange for set up of projectors, microphones, or any other elements prior to the showing.
- I will assist with set up and strike of other production elements during production rehearsals and performances.

By signing below, I verify that I have read the Choreographer Contract and I agree to its terms. If I do not comply with the requirements of this contract, I risk being placed on artistic probation, and will not be permitted to perform in or choreograph for Dance program productions for a full semester.

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Print name

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Signature

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Date