

East Carolina University
School of Theatre and Dance
Dance Program Handbook
2018-2019

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ABOUT THE DANCE PROGRAM

Our dance students work together in a challenging yet supportive environment, building their skills as dance artists and educators under the guidance of a diverse, professional faculty.

Our program is part of the ECU School of Theatre and Dance, and students are able to pursue a BFA in Dance with a concentration in Performance & Choreography or a concentration in Dance Education. Both concentrations have rigorous requirements and prepare students through comprehensive technique training in ballet, modern, and jazz, multiple performance opportunities each year, and challenging classes in the creative process alongside coursework in dance history, kinesiology, and pedagogy. Each year, numerous guest artist residencies enable students to gain insights into the professional dance world while diversifying their training. The Performance and Choreography program includes a capstone senior choreography project, while the Dance Education program culminates in a teaching internship. Touring and study abroad opportunities are available to all dance students.

Our small program means that students are able to work closely with faculty mentors as they develop their skills and interests in dance. One-on-one attention and frequent performance and choreographic opportunities enable our students to flourish, while the resources of ECU's large campus allow students to engage their other academic and extracurricular interests. Upon graduation, many students pursue professional performance careers, independent choreography, and teaching positions, while others find that the skills and knowledge they gain at ECU paves the way for graduate school or professional arts administration careers.

DANCE FACULTY

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ADMISSION

Entrance Auditions

Admission to the Dance Program is by audition only. Two in-person auditions are held each school year for admission the following fall semester. Prospective students will complete an online application and attach photos, a video, and answers to essay questions to reserve a spot at the audition. Prospective students must also apply and be admitted to East Carolina University.

Students who are unable to attend the in-person audition may request to audition by video, and will be directed to add additional videos to their online application. Preference is given, however, to those who attend the in-person auditions.

Scholarships

A limited amount of scholarship funding is available through the School of Theatre and Dance. Incoming and current students may be considered for scholarships. Students should complete a scholarship application through the ECU Award Portal by the announced deadline each year. All students are encouraged to apply for SoTD scholarships.

Criteria used for determining scholarship recipients include: artistic merit, academic achievement, demonstrated effort and engagement in classes and rehearsals, and service and leadership within the program.

Program Commitment

Due to the rigorous schedule and high expectations within the Dance Program, students may not participate in outside activities that could cause significant scheduling conflicts and/or that place strenuous physical demands on the body. For this reason, dance majors may **not** participate on the ECU Dance Team, Marching Band, or athletic teams. Employment, second majors, or other extracurricular activities are not expressly prohibited, however, all dance majors are expected to prioritize their dance courses and program activities.

PERFORMANCES

The Dance Program provides students with a multitude of opportunities to perform and choreograph in a range of settings. Students are encouraged to participate fully in all aspects of the program.

Mainstage Performances

Two dance productions are presented each year as part of the Loessin Playhouse series. **Dance Theatre** is presented in the fall and spring semesters and includes faculty and guest artist works performed by students from all classes in the program. Student choreographers are also chosen through a selection process to create work for these concerts. Auditions are typically held in the semester prior to the show with casting announced in time for students to coordinate schedules.

Studio Concerts

The **Senior Choreography** concert highlights capstone choreography projects created by students in the Performance and Choreography concentration. Student choreographers work closely with a faculty member as they plan, audition, rehearse, and present this concert. Auditions for *Senior Choreography* are held at each semester.

The **Contemporary Concert** highlights contemporary modern dance works by faculty, guest artists, and students and is typically held in the fall semester. Student choreographers are selected by a faculty panel from among those submitting proposals. Casting is by invitation and is announced prior to the rehearsal period. (Note: Due to schedule adjustments, Con Con will not be held in 2019).

Random Acts highlights tap, jazz, and musical theatre works by faculty and students and is typically held in the Spring semester, and includes works created in tap and jazz classes as well as those rehearsed outside of class.

Informal Showings

Lights Up! is a student-driven performance that includes works across the full spectrum of dance and theater and is presented on Reading Day each semester. Application deadline are announced each semester. *Lights Up!* is an excellent opportunity for students to build on ideas from class projects or personal inspiration and to become involved with the program. First- and second-year students are encouraged to become involved with this show.

Composition Showings are part of the assignment requirements for DNCE 4046 and 4047.

Choreographers enrolled in these courses create frequent work on students from all classes in the program to be shown during class meetings. Students, particularly first-year students, are encouraged to make themselves available to participate in these works as they offer great opportunities to perform a variety of styles and work with multiple choreographers. Showings are not advertised and are open to audiences at the discretion of the instructor.

Guest Artists

Multiple guest artists come to ECU each year to work with our students. These range from single master-class events to full residencies where a guest artist creates a new work for students to perform. Guest artists provide the opportunity for students to experience new teachers and new choreography and to network with professionals. Students are expected to actively engage with all guest artists who visit our program.

CO-CURRICULAR OPPORTUNITIES

School of Theatre and Dance Productions

The SoTD produces six mainstage concerts each year in McGinnis as well as a range of workshop performances in the Studio Theatre, Messick 206, and other locations. Dance majors are encouraged to take advantage of opportunities to see live performance whenever possible. All declared Theatre and Dance majors are added to the complimentary ticket list and will receive one free ticket to each mainstage production; please see emails sent prior to each performance for ticket policies. Tickets for other performances are low-cost or free.

SRAPAS performances

The S. Rudolph Alexander Performing Arts Series brings dance, music, and theater artists to perform each season at Wright Auditorium. Most seasons include one or more dance performances, and through student activities funding, dance majors are provided with tickets to these shows. Past artists have included Koresh Dance Company, Parsons Dance, and BodyTraffic. All students are expected to attend SRAPAS dance events.

Touring, Study Abroad, and Conferences

Multiple opportunities are available each year for students to take their learning off campus.

ECU sends students to the **American College Dance Festival** regional conference each year. Faculty and student works are selected to represent ECU, and the casts of those works are expected to attend. Student travel is partially supported by SGA funding. ACDA offers the opportunity to take class from a range of instructors, meet students from other college programs, and see a variety of dance works.

A small group of students participates in the **National Dance Education Organization** and the **North Carolina Dance Education Organization** conferences each year. The national conference is a 3-day event that includes workshops, speakers, and networking opportunities; students are encouraged to submit poster presentations to share their work in this forum. The state conference is a one-day event that includes a performance of college dance programs, master classes, and speakers. Student travel is partially supported by SGA funding.

Study Abroad courses are offered in the summer. Past trips have included England and Paris for Dance Science. Pre-departure coursework and other requirements apply. All interested students are encouraged to participate in these activities.

Faculty are actively engaged in planning additional external study opportunities, including a New York City tour and additional study abroad options.

STUDENT ORGANIZATIONS

The ECU Dance Program has multiple opportunities for students to become involved, develop leadership skills, pursue their interests, and support the work of the SoTD. All dance majors are encouraged and expected to be involved with ECDA along with other dance-related clubs that relate to their interests. Time is set aside in the rehearsal schedule to allow students to attend club meetings without rehearsal conflicts.

East Carolina Dance Association

The East Carolina Dance Association is a collective group of students who have a passion for the art of dance, a heart of service, a mind made for social connections, and feel a personal responsibility to serve their campus and city communities.

The Dance Science Club

The Dance Science Club is a group of students with interests in fitness, kinesiology, biomechanics, physiology and psychology and the application of these areas to dance.

NDEO Student Chapter

This organization is for all students with an interest in teaching dance, and is affiliated with the National Dance Education Organization. Students are encouraged to participate in state and national dance education conferences, which serve those teaching in private studios, public schools, and dance companies and provide valuable networking opportunities.

National Honor Society for Dance Arts

This organization is designed to provide recognition for the outstanding work that dance students do. Students who meet requirements of Artistic Merit, Academic Achievement, and Leadership and Service are eligible for induction and graduation with honors.

ACADEMIC REQUIREMENTS

Catalog

The academic requirements for graduation with a BFA in Dance are detailed in the [ECU Undergraduate Catalog](#). As requirements change each year, students should consult with Academic Advisor Kelly Reddick to determine the specific requirements they must meet for graduation.

Concentrations

Currently, two concentration options are available to students: *Dance Performance and Choreography* and *Dance Education*. When applying to the Dance Program, students should select their intended concentration. Students who wish to change their concentration should first consult with their Faculty Mentor and the Academic Advisor, and then should submit a letter to the Dance Faculty detailing their request.

Dance Education students must also meet requirements for Upper Division of the Educator Preparation program at ECU. These requirements are discussed in DNCE 2190 and in meetings with the Academic Advisor and Faculty Mentor, and are detailed in the [Welcome to Educator Preparation Handbook](#).

Declaring a Major and Concentration

All students admitted to the Dance Program must have their major and concentration formally declared in Banner. See Academic Advisor Kelly Reddick for assistance.

Sample Four-Year Plans

These four-year plans are a suggested sequence of courses based on requirements in the 2017 catalog. Students will consult with the Academic Advisor each semester prior to registration to determine the specific sequence of courses.

Program Completion Policy

In some majors it is possible to complete the degree requirements sooner than four years. Dance does not function this way. It takes time to progress and grow as a dancer and be able to reach technical excellence and artistic maturity. Please see below for general graduation requirements from the dance program:

- All majors are required to complete eight full semesters of study in the program prior to graduation.
- All majors are required to reach faculty-determined standards of technical achievement in the three major dance idioms: jazz, ballet and modern.
- All majors must enroll in at least one technique class in each semester that the student is working toward a BFA degree in dance (performance or education) and is taking classes on campus. This is regardless of whether or not the student has already met the technique requirements for their chosen degree program.

Early Graduation Policy

Students interested in early graduation may apply for exception to the program completion policy by submitting a formal letter of request to the entire dance faculty.

- Letters must be submitted no later than Monday of the advising week of the semester prior to the student's proposed graduation.
- Letters should justify the student's reasons for requesting to graduate early, explain how the student has met the expected artistic standards for BFA graduates, and outline the courses to be completed in the remaining semester(s). Attach a copy of the unofficial transcript.
- Note: students graduating early will not be allowed to perform in the dance main-stage show the following semester.

Attendance

Please see the official attendance policies for the dance program for two and four day/week classes at the end of this document. All dance majors are also responsible for following the attendance policy listed in each syllabus for the courses they take within the major program.

Advising

Student success in the Dance Program is supported by frequent, individual attention from Faculty Mentors and a Professional Advisor.

All students should meet each semester with Kelly Reddick, Advisor for the School of Theatre and Dance, for assistance with course selection and registration, including the PIN and any permissions needed for course enrollment.

In addition, each dance major is assigned a Faculty Mentor. Students should meet regularly with their Mentor to discuss progress in the program, professional goals, and any concerns that have arisen.

Students are encouraged to be pro-active in engaging with the faculty and program as a whole to ensure they are making the most out of their time at ECU.

Juries

To support the rigorous nature of this program and ensure all students are developing the high degree of skill expected of BFA graduates, first- and second-year students will participate in a Jury process each spring semester. In this formal process, students will be evaluated by a panel of faculty members on their technique in the areas of ballet, modern, and jazz dance and their overall conditioning for dance performance. Technique faculty will determine the combinations to be performed, and in some cases will teach these combinations in advance. Students are expected to fully rehearse any material taught in advance so that its executed at performance level.

The jury is scored holistically, meaning that students are given an overall score that encompasses their performance in each portion of the jury as well as their overall professionalism in rehearsals, classes, and program activities.

Students who score at the passing level, but whose performance reveals concerns, will be asked to speak to the faculty to discuss areas for concern and strategies for improvement.

Students who do not receive a passing score will be placed on probation for the remainder of the semester, and will be given specific, individualized criteria to meet before the end of the semester in order to continue in the program. Such students will be instructed to engage with technique faculty for additional feedback and to check in regularly on their progress. At the final conference, students will be notified of their status.

Although the jury process is demanding, students are encouraged to see it as a valuable step in their education. By preparing diligently for this audition-like context and applying their skills in performing under pressure, students are gaining valuable experience that will serve them in a competitive profession. Students are also encouraged to see feedback from faculty as a valuable asset to their training that provides motivation for meeting high standards.

Dance Major Conferences

To support students in the process of articulating their goals and evaluating their progress, each dance major will participate in an individual conference with a panel of faculty members at the end of each semester in the program. These conferences are a formal opportunity to discuss progress, identify areas for growth, and get feedback in a focused manner. Dance Major Conferences are a formal activity and should be approached as such.

Conferences will be scheduled at the end of each semester during the final exam periods for dance technique classes, in 10-15 minute appointments depending on class. Students must check the schedule to confirm their times, and should arrive 15 minutes prior to their scheduled conference. Prior to the conference, each student will submit an updated CV and answers to reflection questions online and will bring these, along with an updated portfolio and any other requested materials, to the meeting.

COMMUNICATION

Callboard

All students should register for Callboard, the email listserv for the School of Theatre and Dance, using an email address that is checked regularly. Audition announcements, casting, and rehearsal and performance reports for the School are posted here. In addition, Callboard is used for employment postings, personal requests, and lost/found notices of interest to the SoTD community. Ensure that a message does not apply to you before deleting, as you are responsible for all information shared on Callboard. Please be mindful that over 500 people, including prospective students and alumni, are subscribed to Callboard postings; keep your postings brief and professional.

Dance Majors' Blackboard Site

A Blackboard site is set up for posting and collecting information relative to all students in the Dance Program regardless of class or specific course enrollment. All dance majors are added to this "course" in Bb; if you do not have access, it is your responsibility to notify the Program Coordinator immediately as you are responsible for all information posted through Bb.

Email

Use your @ecu.edu email for all communication with faculty and staff at ECU.

Recommendation letters

Many students will request recommendation letters from faculty members when applying for scholarships, summer study, and employment, or will request to list faculty as references. Students are advised to respect the time of faculty members and prepare thoroughly to ensure that they have the materials needed well in advance.

When requesting references, students should keep in mind the following:

- When listing faculty as a reference on a resume, be sure to ask before listing them. A simple, "I am updating my resume, and would like to list you as a reference. Would you be willing to comment on my work if asked?" is all that is needed.
- When listing faculty as a reference on a specific application, ask in advance and inform the faculty member of what you are applying for. This way, the faculty member can be prepared to support you if a reference call or email is made.
- When requesting a letter of recommendation, allow as much time as possible from the date of the request until the deadline, but no less than two weeks. Once a faculty member has agreed to write for you, check in regularly to be sure that they follow up.
- Determine how many letters are needed and which faculty members will write for you. If only one letter is needed, please do not ask three people to write letters if you will not be using two of them.
- Provide the faculty member with complete information about what is requested; at a minimum, this should include the program/scholarship/job you are applying for, what is needed, the associated deadline, and how to submit (email directly, submit online, send to you to include in a packet.) Some programs ask for a general letter while others have a specific form that needs to be filled out. You should also include in your request a description of the program and why you have chosen to apply for it.

- Help us help you! The easier you make it for a faculty member to complete a letter for you by providing needed information, the more likely you will be able to have a detailed document that speaks to your strengths and supports your application. Attach an updated CV with your request, and respond promptly to any faculty requests for additional information. For example, Dr. Nesbit requests that students send a list of 4-6 bullet points describing specific accomplishments that they have shown in her classes or rehearsals that illustrate their qualifications relative to the program applied for; she then uses this as an outline for crafting the letter.
- Understand that recommendation letters are the strongest when they include specific, detailed descriptions of the candidate's work as evidence of their qualifications. Anyone can say that their students are talented and hard-working, but a recommender who describes clear instances where those traits were demonstrated leaves a much stronger impression. Cultivate a positive relationship with your faculty members throughout your time in the program so that they will be able to describe you as a unique artist in your letters.
- Finally, remember that writing strong and effective letters takes a significant amount of time and energy. Be sure that you thank your recommenders appropriately, and follow up by letting them know the outcome of your applications.

FACILITIES

The Dance Program is housed in the Messick Theatre Arts Center and shares facilities with the other programs in the School of Theatre and Dance. Messick is our home, and students are expected to treat it with respect.

Noise

Please note that there is, unfortunately, no designated student lounge space in Messick. Between class and rehearsal, please be respectful of the other classes and rehearsals going on. Keep hallways clear and noise level down so as not to impede traffic or disrupt rehearsals and classes in progress.

Dressing Rooms

Please keep dressing rooms neat and tidy. Remove food daily from the refrigerator. Do not store personal items in the dressing rooms unless they are secured in a locker.

Building Access

After hours, the building may be accessed by using your One Card at the card reader. Only declared Theatre and Dance majors have access, and the list is updated regularly. Do not prop the doors open, and do not open the doors for anyone not affiliated with SoTD. If you encounter problems with OneCard Access, please report this to SoTD Managing Director Jeff Woodruff and copy the Dance Program Coordinator.

Concerns

It is up to all of us to keep our facilities running properly. If you notice a concern, particularly in areas such as bathrooms and dressing rooms that faculty and staff may not regularly enter, please report it. Send an email promptly to the SoTD Administrative Support Associate in the front office, and copy the Dance Program Coordinator.

DANCE MAJOR PROFESSIONAL STANDARDS AND CODES OF CONDUCT

The course of study as a dance major is intended to prepare all students for life as a professional in the field of dance. The following standards and codes of conduct are designed to reflect the most common expectations of professional dancers, choreographers and educators working today. These standards and codes of conduct must be followed explicitly for students to succeed in this program and in the professional world. Following the guidelines listed below is considered to be the minimum standard for maintaining good standing in the dance major program. If you have any questions, please contact your academic advisor or your program coordinator.

QUALITIES EXPECTED OF ALL DANCE MAJORS

- *Maintains* a positive and respectful attitude
- *Works* hard in and outside of class to improve technical facility, academic standing and optimum health
- *Communicates* in a pro-active and constructive way with faculty and other students
- *Is* dedicated, committed and passionate about all aspects of their training in the program
- *Brings* enthusiasm and positive energy to each and every class, rehearsal and performance
- *Supports* other dancers in the program including mentoring underclasspersons
- *Volunteers* to support dance program activities and events, including Dance Day, Open House, auditions, visits by prospective students, and guest artist residencies
- *Is* on time for all classes, rehearsals and performance calls
- *Maintains* an active membership in the ECDA and other student organizations.
- *Possesses* and utilizes the level of maturity required meet the emotional and physical demands of all dance activities

Outside Activities

- All dance majors are expected to put their commitment to the activities of this program first. They must attend all required auditions as required by their specific degree track (i.e. education or performance). Dance majors must also be available for scheduled rehearsals, performances and all other required program events, including mandatory meetings and attendance at the S. Rudolph Alexander Performing Art Series dance performances.
- Any outside activity that causes *consistent* conflicts with these obligations is not allowed.
 - This includes participation in student athletics, the ECU Dance Team, activities required by second majors, and employment.

- Please note that students engaged in gainful employment must select businesses that allow for flexible schedules.
- Inflexible schedules caused by any outside activities will result in not being cast in studio and main-stage productions and **will cause difficulties with completing the major program.**

CLASS PREPARATION AND CONDUCT

Taking class is both a privilege and an opportunity that deserves your respect. To be a professional dancer you must treat teachers and other dancers with a positive, supportive and respectful attitude. You also need to cultivate the ability to be open to criticism and to take direction. Following the guidelines below is considered the minimum standard for maintaining good standing in the dance major program.

General Conduct

- *Listen!*
 - You are expected to listen to the instructor at all times, whether they are demonstrating, giving notes, or answering questions from other students.
 - Do not talk while the instructor is demonstrating or giving notes to other students.
- *Observe!*
 - Do not talk while other students are dancing. Watching your fellow students quietly and attentively is respectful and is a valuable educational tool.
- All majors must strictly follow the attire guidelines listed in the syllabi for their technique courses.
- Never leave a class without permission from the instructor.
- If you are given permission to leave, you are required to notify your instructor when you return. Failure to do so may cause you to receive an absence for that class.
 - If you have any questions about the material being presented, you are expected to ask them in a timely manner.
 - Please note: your instructors are available during office hours for more in-depth guidance on your training. It is your responsibility to pro-actively engage your instructors to get the most out of your training and education.
 - Making phone calls, texting, and cell phone use in general is disruptive to the learning environment and is not allowed during any class.
 - Exceptions (e.g. family emergency) may be made to this rule on a case-by-case basis. You must contact your instructor before class begins for permission.

Homework

- You are expected to do all homework prior to the next class (or class indicated on the assignment).
- In technique classes, you are expected to not only remember, but to improve upon your performance of all phrase material (center and across the floor combinations) for the next class.

Injury and Impairment

- If there is any reason that your ability to dance may be impaired during class (injury, personal issue), you must inform your instructor before class begins.

- If your injury or illness impedes your ability to dance for more than one class period, you should see a professional health care provider to assist you in your recovery.

Academic Integrity

The Dance Program Faculty expects that all students will conduct themselves with honesty and integrity across their work in all areas. Simply put, cheating and dishonesty of any kind is not tolerated; this includes facilitating the academic dishonesty of others.

Violations of the [ECU Academic Integrity Policy](#) (p. 14) will be reported to the University. Violations that occur within the context of a course in the Dance Program will be subject to the policies outlined in the Syllabus for that course. In addition, Dance students will also receive a Notice of Unprofessional Conduct within the Dance Program for any violation of the ECU Academic Integrity policy.

REHEARSAL PREPARATION AND CONDUCT

It is both a privilege and an honor to be cast in any work, whether it is by a guest choreographer, faculty member or fellow student. All cast members are expected to maintain the highest professional attitude at all times during rehearsals and performances.

Rehearsal Preparation

- Arrive at least five minutes early to all rehearsals, warmed-up and ready to work. This does not mean that you give yourself five minutes to warm up. You should spend *at least* 10-20 minutes warming up for all rehearsals. This includes warming up for all aspects of the specific choreography – jumps, partnering, pointe work, etc.
- Be fully prepared. Review choreography and notes from the previous rehearsal prior to beginning. Do not expect the choreographer, rehearsal director, or cast members to use rehearsal time to re-teach material.
- Arrive to rehearsal in appropriate physical and mental condition. Physical exhaustion from lack of appropriate sleep, being under the influence of alcohol or recreational drugs, or otherwise being unprepared to work fully is unacceptable.
- If there is any reason that your ability to dance may be impaired during rehearsal, you must inform your choreographer before rehearsal begins.
- If the choreographer does not provide you with rehearsal versions of your props or costumes, you are responsible for bringing your own props/costumes to work with. For example: shoes, skirts, coats, hats, etc.
- Rehearsal attire should reflect professional standards for the genre of dance you are performing. As a general rule, fitted dance clothes are expected in all rehearsals. Shorts, baggy sweatshirts, hoodies, hats, etc should not be worn unless specifically requested. Always follow the choreographer's or rehearsal director's requests for specific attire.

Rehearsal Conduct

- Never leave a rehearsal without permission from the choreographer, dance captain or stage manager.
- If you are given permission to leave, you are required to notify your choreographer, DC or SM when you return.
- Stay in the room during rehearsals until the choreographer, DC or SM releases you for breaks or at the end of rehearsal.
- Make sure you have snacks with you in case you need them during breaks between rehearsals.
- Remember, no food or drink (except covered water bottles) may be consumed in any of the studio spaces.
- Stay focused on the material you are rehearsing.
- Do not rehearse movements from works outside of that rehearsal.
- There should be no excessive talking or disruptive activity of any kind during rehearsal.

Questions, Changes and Notes

- All questions or changes in aspects of choreography or performance quality must go through the choreographer (and dance captain, when appropriate).
- If the choreographer is unavailable, address your questions to the dance captain or rehearsal director.
- All notes and corrections should be made by the choreographer or the dance captain only.
- If you notice an issue in the performance of other dancers, bring it to the attention of the choreographer or dance captain.
- Dancers may ask for permission from the choreographer to receive feedback from other dancers.
- All notes and/or corrections should be worked out by all involved dancers before the next rehearsal. If time is needed outside of official scheduled rehearsals, it is the responsibility of all dancers involved to find space and work on the material in a professional and supportive way. If questions arise during this process, bring them to the attention of the choreographer.

Dismissal

- Every choreographer has the right to dismiss/cut a dancer from their work at any time for any reason they deem appropriate.

PERFORMANCE PREPARATION AND CONDUCT

Dancing in performance is a great responsibility that requires the utmost in professional conduct. General guidelines are listed below and more detailed guidelines can be found at the end of this document. Any major that does not follow the guidelines listed in this document may be placed on Performance Probation.

Eligibility

Dance majors must complete the following requirements to be eligible for casting in SoTD sponsored performances:

- Must be enrolled in at least one technique class during the semester that the work is being rehearsed and performed.
- This policy is true for non-major students as well.
- Dance Education students, during the Internship II semester only, may not return to campus to rehearse and perform. Exceptions to this policy will be made only for previously created works that are being re-staged and involve only limited rehearsal and performance time. This policy is consistent with the Educator Preparation Handbook policies which require that Intern II students work full time at their Internship site and do not take additional courses on campus.
- For mainstage faculty/guest works, students should be enrolled in a section of the Dance Performance course (DNCE 3000, 3001, 4000, or 4001) during the semester in which rehearsals occur.

Auditions

All dance majors are required to attend **all** auditions (Dance Theatre, Senior Choreography, and Guest Artists). The only exception to this policy is Dance Education students who are in Intern II.

Prior to each audition, students must complete a conflict sheet and turn it in to the Concert Coordinator or Stage Manager. The conflict sheet must list all conflicts during the rehearsal period. Conflicts not listed on the sheet will not be excused; this could result in a Notice of Unprofessional Conduct if rehearsals are missed.

If a student is unavailable for casting, or wishes to not be double-cast, he or she may indicate this on the conflict sheet. This should only be done in the case of significant academic or personal considerations, and should be discussed ahead of time with the Faculty Mentor.

Casting

- All decisions on casting will be made by the choreographer and will be based on what is best for that particular work.
- Once you agree to dance for any choreographer (student, faculty or guest artist), you are *obligated* to fulfill all rehearsal and performance requirements for the work.
- Your work in your dance major courses, including attendance, has a direct impact on casting for dances presented on the mainstage and in the studio theater (see section on Unprofessional Conduct).

- Note: You are not entitled to any particular part, regardless of your performance in particular classes, classification (senior, junior, etc.) or personal dedication to any specific idiom or style of training.

Casting limitations

Dancers may be cast in up to two works in any one concert; an exception may be made to allow casting in three works when previously created works or guest artist work is involved. No dance major should be involved in rehearsing more than three works for any one concert and/or more than six total works at any point when rehearsal periods overlap, including student work.

The Production Coordinator will work with the Concert Coordinators for each show to determine casting eligibility; students should also monitor their own casting, especially in regards to student works, and notify the Production Coordinator of any issues. This policy is intended to promote the health and safety of dancers.

Schedule, Rehearsal Calls, and Performance Calls

- Dancers are responsible for adhering to all posted schedules. Check Callboard regularly as schedules do change.
- Dancers should arrive to the theatre prior to the stated call time for sign in.
- Follow all instructions given by Stage Management and Wardrobe Crew for sign-in, dressing room assignments, and wardrobe.
- Do not leave the theatre during your call until dismissed by the Stage Manager or your Choreographer. Some choreographers choose to give notes at the end of the show, therefore, you may not leave until checking in with your choreographer.

Wardrobe

- Wear all assigned costume pieces.
- Follow the stated protocol for reporting wardrobe concerns.
- Do not take any costume pieces out of the theater.
- If items that you personally own are to be worn as part of your costume, they must stay at the theater through the entire performance run. Follow instructions for labeling and storing these items.

Warm-ups

- All scheduled performance warm-ups are mandatory for all dancers.

Designers and Technical Support

- Always maintain a positive and supportive relationship with all technical crewmembers, the stage manager, and the assistant stage managers.
- Always maintain a positive and supportive relationship with all major designers for the work you are rehearsing.
- Issues or questions about costume design and fit (e.g. restriction of movement) should be brought to the attention of your choreographer and *not* commented on in other contexts.

- Concerns about safety or facilities (lighting/visibility, set or prop construction, leaks, etc.) should be reported to the Stage Manager in a professional manner.

Strike and Technical Support Duties

- On the last night of all shows (excluding the main-stage), all performers must stay and help with Strike. Performers may only leave after they check out with a Stage Manager. Any performer that leaves without checking out with the SM may be put on Performance Probation.
- If any technical duties are assigned to you (sweep, mop, fold programs, etc.) it is your responsibility to make sure you know what they are, how to perform them properly and to accomplish them in a timely manner.

UNPROFESSIONAL CONDUCT

Failure to follow the standards and codes of conduct listed in this document (and in specific course syllabi) is considered Unprofessional Conduct and constitutes grounds for being placed on probation and, ultimately, dismissal from the program.

Notice of Unprofessional Conduct

- Students engaging in Unprofessional Conduct will receive at least one verbal warning from faculty to allow for appropriate changes in behavior by the student.
- If the student continues to engage in Unprofessional Conduct, they will be issued a written notice that will be placed in their academic advising file.
- All Notices of Unprofessional Conduct will be submitted by faculty to the student's Faculty Mentor and the Dance Area Coordinator.
- Students may submit a formal letter in response to a Notice of Unprofessional Conduct to their academic advisor. The student's letter will be added to their faculty mentor's file.

PROBATIONARY PROCESS

The probationary process is designed to help students learn from their errors and improve their conduct in all areas related to becoming a professional in the art form of dance. Any student who does not make the appropriate improvements will progress through the probationary process, potentially ending in dismissal from the program. The specifics of this process are detailed below.

Stage I – Probation

- Any one of the following is a condition for being placed on Stage I probation:
 - Receiving two Notices of Unprofessional Conduct within one semester
 - Receiving a total of three written Notices of Unprofessional Conduct at any point during the student's time enrolled in the dance program.
 - Note: The Notices of Unprofessional Conduct may happen in one course, or in a variety of settings, from classes to rehearsals and performances.
 - A written document noting the probationary status will be given to the student to sign. The document will then be placed in the student's academic advising file.
- Consequences of Stage I Probation:
 - Any student placed on Stage I probation will not be allowed to perform in Studio Theatre performances from the point of being put on probation through to the end of the following semester.

Stage 2 – Program Dismissal Warning

- Any one of the following is a condition for being placed on Stage 2 probation:
 - Receiving one Notice of Unprofessional Conduct during the semester following being placed on Stage 1 probation.
 - Receiving three written Notices of Unprofessional Conduct during a single semester.
 - Receiving a total of four written Notices of Unprofessional Conduct at any point during the student's time enrolled in the dance program.
- A written document noting the probationary status will be given to the student to sign. The document will then be placed in the student's academic advising file.
- Consequences of Stage 2 Probation:
 - Any student placed on Stage 2 probation will not be allowed to perform in Studio Theatre performances from the point of being put on probation through to the equivalent point in the following semester and may not be allowed to perform in the next Dance Theatre performances on the McGinnis main-stage.

Stage 3 – Program Dismissal

- Any one of the following is a condition for being dismissed from the dance program:
 - Receiving one Notice of Unprofessional Conduct during the semester following being placed on Stage 2 probation.
 - Receiving four written Notices of Unprofessional Conduct during a single semester.
 - Receiving a total of five written Notices of Unprofessional Conduct at any point during the student's time enrolled in the dance program.

Performance Probation

- Any dance major that is cited for two or more instances of Unprofessional Conduct related to rehearsal or performance during one semester will be placed on Performance Probation. Dance majors placed on performance probation may incur consequences *in addition to* those associated with the probationary process listed above. Potential consequences will be determined on a case-by-case basis and include but are not limited to:
 - Dismissal from the work related to the Unprofessional Conduct.
 - Not being allowed to audition for various performance opportunities, including main-stage productions.

Student Appeals

Students wishing to appeal probationary status should contact their faculty mentor. All appeals must be submitted in writing to the student's faculty mentor and to the Dance Area Coordinator.

Probation Release

Students placed on probation who receive no notices of Unprofessional Conduct during the following semester will be released from probation at the end of that semester.

Reinstatement of Probation

Any student released from probation that receives an additional Notice of Unprofessional Conduct will immediately be placed on the highest level of probation reached as a result of their earlier misconduct.