



Chicago National Association for Dance Masters Application for Certification Master Dance Educator

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS

REQUIREMENTS:

- **Hold the CDE designation**
- **Complete an additional 160 credits by attending Training School or Convention.** Credits awarded on the basis of ten credits per day for Training School, five credits per day for Convention or Dance & More, and five credits per Fall Workshop or Modern Intensive.
- Pay a \$25.00 application fee.
- Submit a research paper relating to dance (subject of paper to be pre-approved by Educational Director), **or** complete the MDE Portfolio (sample attached).

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ Email Address _____

Studio Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ Email Address _____

I will be attending: Training School Convention

Year I became a CNADM Member: _____ Year I received CDE: _____

I have completed _____ Training Schools in the years _____

I have completed _____ Conventions in the years _____

The Topic for my research paper, subject to approval, is (see attached sheet for preparation standards): _____

*By signing below, I indicate that I am a member in good standing (all dues current) of
Chicago National Association of Dance Masters.*

Date: _____ Signature: _____

PLEASE ATTACH A CHECK MADE OUT TO CNADM FOR \$25.00 TO COVER THE APPLICATION FEE.

Return to: CNADM, Attention: Kathy Velasco
220 E. State St., Suite G, Rockford, IL 61104

MDE Manuscript Preparation

Prepare the manuscript in an electronic format, using an 8.5 x 11 inch page setup. Double space the entire manuscript. Do not submit the test in a "redline" (editing) program format. Save the manuscript in either a native word processing format (e.g. Microsoft Word, Wordperfect) or text (ASCII) format.

In addition to a hard copy, the manuscript should be saved to a cd-rom and submitted electronically.

Tie manuscript length to the scope of the content, generally limiting to between 7 and 16 pages. Check all references; authors are responsible for accuracy.

Publication Copyright

Once approved, manuscripts may be considered for publication by CNADM. All authors must sign a copyright release form. Authors transfer copyright ownership of the manuscript to the Chicago National Association of Dance Masters. Upon request, authors may receive permission to reprint their own articles, in part or whole, as long as CNADM copyright ownership is referenced in the publication in which the reprint appears.

Copyright Release Form

The undersigned author transfers all copyright ownership of the article entitled [title of article], including text and artwork, to the Chicago National Association of Dance Masters. The undersigned author warrants and represents that the article is original and has not been published previously. I sign for and accept responsibility for releasing this material on behalf of myself.

Name of Manuscript _____

Date: _____ Signature: _____

MDE Portfolio

I. Table of Contents

II. Introduction

Tell us about yourself. You may include:

My name is _____. I have been a member of CNADM for _____ years. Currently, I _____.

Over the years I have enjoyed attending CNADM workshops because _____.

You might also include your teaching philosophies on dance or your hopes and aspirations.

III. Teaching Methods

A. Choose two dance disciplines (Ballet, Tap, Jazz, Modern)

- a. Choose three ability levels that you work with within this dance discipline.
- b. Explain how you would introduce a specific skill at the lowest of these ability levels.
- c. Explain how you would progress the students to the second level.
- d. Explain how you work with your students so they become proficient at this skill by the third level.

Example: *Dance Discipline—Ballet*

Ability Levels—Pre-Ballet (3–5 yrs.), Beginner Ballet (6–7 yrs.), Beg. Intermediate Ballet (8–10yrs.)

Skill: Plies

Introducing Plies: At the Pre-Ballet level I do not take my students to the barre for their warm-up exercises. I prefer working in a circle or scattered randomly throughout the room. Before introducing “plie” I like to make sure they have an understanding of “open & close” and “push & pull.” I also make sure they are able to name the parts of their leg from their toes to their hips. Once I am satisfied of their understanding of these terms I have them do knee bends in a neutral first position. When doing this I verbalize on how their knees come forward over their toes. Depending upon their age, I would then begin to have them work in a turned out first position and then second position.

Work in Progress: As the students continue their training at the second level I will take them to the barre. Here I have them face the barre using two hands. As we progress from demi plies to grande plies it can be tricky. I may have them visualize small hands “pulling” their knees out over their toes. Then these hands “push” the knees back to straighten the leg. I ask the student to take the demi plie position and hold. Then we may just raise the heels, hold, place the heels back on the floor and push the knees together. After working on this technique for a few weeks (depending upon the students) from the demi plie position, hold, lift the heels, continue to pull the knees out as you go down into grande plie. As you rise from grand plie, push the knees in, lower the heels so that you have returned to the demi plie position, and then continue to push the knees together. Some problems that may arise as we work on grand plies may include rolling in on the ankles or extending their derriere. For these problems I may place a yard stick from their arch up the inside of their leg. I gently hold it against their leg as they plie down. Should they begin to roll in on the ankle, the yard stick will move. I have also had students work as partners back to back. As they plie down, there should be no touching against each other.

Proficient: As the students work on this skill through their beginning stages of Ballet, I continue to stress the importance of knees over toes and body alignment. As the child matures with age and experience they become more proficient. Generally by the age of 8 or 9 years they should be able to execute a demi and grande plie in first, second, third and fifth positions. I usually introduce fourth position grande plie towards the end of the dance season with the 9-year-olds.

IV. Problems & Solutions

A. List a problem you may have had when introducing a particular skill to the students. List the way(s) you worked on a solution to this problem. Be specific. Did your first attempt work or fail? If you failed, what was your next attempt at a solution? Tell us the end result.

B. List a problem you may have had in general at the studio. This could include registration, recital, parents, student behavior, etc. Explain how you solved this problem. List all attempts at solving this problem and your end results.

V. Training

A. Tell us how you got started with your dance career.

B. Where did you receive your earlier dance training?

C. List how you continue your dance training.

VI. Lesson Plan

A. List the age, ability level, and dance disciplines.

B. Include the length of the class.

C. Provide details on how you instruct the students from the time they walk through the door until dismissal.

VII. Letter of Reference

Include a letter of reference from either a student, parent of a student, fellow teacher, or former teacher.

VIII. Closing/Conclusion