



INDIANA **BALLET**  
CONSERVATORY

Family Handbook  
2011-2012



*IBC student Madeline Burns*  
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## **General Information**

### ***Letter from the Directors***

Dear Parents and Students,

We are pleased and excited to welcome you to another year at the Indiana Ballet Conservatory. IBC classes are taught in accordance with the Vaganova method, a 300-year tradition of excellence that has produced some of the world's greatest dancers, choreographers, and teachers of all time. Today, we are proud to present a world-class faculty here in Indiana that is committed to cultivating a new generation of talented artists. Our instructors have trained students who have received top prizes at national and international competitions, both in individual and ensemble categories; this high-quality level of instruction has also attracted students from all corners of the Midwest and beyond, even China.

Our priority is not only to train our students to become technically and artistically proficient, but more importantly, to raise citizens who will be well-equipped with the strength, poise, confidence, discipline, and sensibility to fully succeed in the world and in any opportunity they may encounter in the future. By operating under a Three-Division system comprised of a Preparatory Division for our youngest students, as well as a Pre-Professional Division (and a full Modern Division in the future), our goal is to bring out the talent within each and every student in whichever capacity possible. By providing our students with a multitude of opportunities, we will therefore serve all types of young dancers, from those with the goals of becoming professional dancers, to those with other interests and a bright future ahead in other career fields.

Perhaps of even greater importance though, is our commitment to giving back to the community. Through free performances and educational programs for the elderly, the underserved, and those with disabilities of every kind, we hope to provide a profound connection to the arts that every human being should have the opportunity of experiencing. In addition, through the provision of scholarships and other special programs, we will seek to provide dance education to talented children who might not otherwise have the opportunity for formal training. While raising the profile of the community, we will be developing the art of tomorrow in more ways than one.

Please take some time to familiarize yourself with the details of this handbook before the start of classes, as it contains important information for you and your student. If at any time you have a question or concern, please feel free to contact a member of the IBC administration.

The entire IBC faculty is dedicated to excellence in dance education. Though training takes years of dedication, practice, and hard work, the rewards are unrivaled. Our goal is to work cooperatively together as parents, students, and artistic and administrative staff members to make for a most successful and productive year.

We greatly look forward to working with you, and welcome you to the Conservatory!

Sincerely,

Alyona Yakovleva  
Artistic Director

Camille Nicodemus  
Executive Director

### ***IBC Mission Statement***

IBC's mission is to transfer a 300-year legacy of excellence that has produced some of the most famous ballet dancers, choreographers and teachers of all time in order to preserve a precious opportunity for youth and for art that will change lives and connect a community.

Today the Indiana Ballet Conservatory's world class faculty fuses the finest classical ballet instruction in the world with the very best of modern and contemporary training, and make them available wherever talent, potential and enthusiasm exist, through the provision of scholarships, programs and performances to those who would not ordinarily have the opportunity to experience them.

The Russian method of instruction upon which IBC is based has produced the innovative genius that has helped to develop and define the art worldwide for almost a century. In accordance with this tradition, IBC will cultivate a love and understanding for its classical roots while exploring new and surprising artistic juxtapositions that will inspire and reflect the identity of a new generation.

In summary, IBC will:

- Provide educational excellence through superb instructional methodology and highly qualified instructors.
- Nurture talent wherever it is found through the provision of scholarship opportunities.
- Connect with the community through free performances and educational opportunities for the elderly, the underserved, and those with disabilities of every kind.
- Provide an annual free performance of *The Nutcracker* dedicated entirely to those children who most need its seasonal joy.
- Expand the social and cultural horizons of the entire community by increasing exposure to its diverse cultural elements, and encouraging an empathetic connection amongst all its citizens.

- Improve social, physical and academic outcomes for youth by helping them to develop discipline, strength, poise, determination, focus, team spirit and self-confidence.
- Represent Indiana to the world, and bring the world to Indiana, through international student and teacher exchange programs with the Vaganova Academy and elsewhere; and through participation in the most prestigious professional and pre-professional competitions in the world.
- Provide the broadest educational opportunities by allowing its students to experience performances, competitions, foreign exchange programs, superb guest teachers and master classes.
- Evolve into a professional company that will provide a unique artistic contribution to the community through innovative artistic collaborations with other art forms to present highly original and universally accessible productions.

### ***IBC Artistic Staff***

The artistic staff of the Indiana Ballet Conservatory, with their unique qualifications and teaching distinctions, is committed to helping students achieve the highest level of technical and artistic mastery, and as such have trained students who have achieved much success in the national and international dance scene at large. Students trained under the guidance of IBC instructors have received many 1st, 2nd, and 3rd place awards at the Youth America Grand Prix, the largest international student ballet competition in the world, as well as the World Ballet Competition, both in individual and ensemble categories.

In addition, students have also received scholarship opportunities to summer study programs at the Royal Winnipeg Ballet School, Rock School for Dance Education, American Ballet Theater's Jacqueline Kennedy Onassis School, Joffrey Ballet's Academy of Dance, Kirov Academy of Washington D.C., Bolshoi Ballet Academy Summer Intensive, Harid Conservatory, Nutmeg Conservatory, Ballet West Academy, Jose Carreno Dance Festival and Summer Intensive, and the Classical Dance Alliance, among others, as well as university scholarships to the dance programs of SUNY Purchase, University of Utah, Point Park University, Mercyhurst College, and Birmingham-Southern College. The world-class instruction of IBC artistic staff has produced graduates who have gone on to receive trainee positions, apprenticeships, and professional contracts with the Atlanta Ballet, Nashville Ballet, Milwaukee Ballet, Ballet West, Metropolitan Classical Ballet, Ballet Internationale, and Indiana Ballet Company. Praised for their strong performances, professional conduct, and well-developed artistic abilities, students have also been sought out for guest artist opportunities and have been invited to perform at many important community events in Indianapolis and the surrounding areas.

## ***Overview of Programs***

Based on a 300-year legacy of excellence, The Vaganova curriculum that IBC employs provides ballet students with a structured, scientific dance methodology, and encompasses a holistic pedagogical approach that goes beyond basic technique. The educational depth of IBC's program not only provides for a broad exposure to many different dance forms including more contemporary styles built upon a classical base, but also inculcates a broader understanding and appreciation of art in general. Students will be educated in music, theater history, ballet history, and ballet theory. This kind of complete, comprehensive dance education is one that many other dance institutions do not offer, so students of IBC will have the rare advantage of participating in a conservatory-like approach to their overall ballet training.

Students at IBC will also have the distinct privilege of studying traditional character dance and historical dance, a rarity at most other American ballet academies. It is this preservation of what is nearly becoming a "lost art form" that will offer IBC students continued opportunities for success in the dance world at large, and add to the cultural enrichment of the community generally as students perform what they have learned at international and community festivals and celebrations around the state.

## ***General IBC Contact Information***

### ***Phone number***

317.379.1188

### ***Website***

[www.IndianaBalletConservatory.org](http://www.IndianaBalletConservatory.org)

### ***Staff Email Addresses***

Artistic Director, Alyona Yakovleva: [alyona@indianaballetconservatory.org](mailto:alyona@indianaballetconservatory.org)

Executive Director, Camille Nicodemus: [camille@indianaballetconservatory.org](mailto:camille@indianaballetconservatory.org)

Academy Director, Hailey Agran: [hailey@indianaballetconservatory.org](mailto:hailey@indianaballetconservatory.org)

Admissions Director, Missy Rust: [missy@indianaballetconservatory.org](mailto:missy@indianaballetconservatory.org)

### **Address**

**All conservatory correspondence should be mailed to our MAILBOX ONLY address at:**

Indiana Ballet Conservatory  
484 E. Carmel Drive, Suite 215  
Carmel, IN 46032

**Classes will be held at the Carmel Performing Arts Center, at 575 West Carmel Drive.** Because it is a studio environment, phone calls might not be answered immediately during business hours -- except when Box Office Hours are posted to manage questions about ticketing for an upcoming production. But please, leave us a voice mail or send us an email message and we'll assist you as quickly as possible.

### ***Administrative Office Hours***

The IBC office will be regularly staffed during scheduled classes and rehearsals, Monday through Saturday, during the Fall and Spring Semester to assist with questions, registration, the submission of forms, or other administrative matters. Please contact the Academy Director or Admissions Director if you would like to make a special appointment to discuss specific concerns or questions, or to arrange a consultation with a teacher, the Artistic Director, or the Executive Director. If a staff member is not present in the office at a given time, please take advantage of the email addresses provided above, and we will return your inquiry as soon as possible.

### ***Semester System***

IBC operates on a three-semester system. Fall Semester and Spring Semester each consist of an average of 18 weeks of classes, including holiday breaks, a practicum period and a separate rehearsal period for performances, and a closing performance (typically *The Nutcracker* in December, and the Spring Concert in May). Summer Semester consists of Summer Session classes for all levels, as well as Summer Day Camps and Intensives for Preparatory Division students. Our four-week main Summer Intensive is open to serious students ages 6 and above. Complete details regarding semester dates may be found on the Annual Calendar, located at [www.IndianaBalletConservatory.org](http://www.IndianaBalletConservatory.org), as well as on the bulletin board at the Conservatory.

### ***Communication***

#### **Email**

**Email is the primary communication source for parents to stay updated.** Information including class schedules, exam days, reminders regarding school closings and other important dates, rehearsal schedules for performances, substitution notices, and almost all other information pertinent to parents will be distributed through email. It is for this reason that parents are encouraged to check their email once or twice a week at a minimum. **It is also important that the email address provided on the student's registration form is current and in-use.** In most cases, rehearsal schedules and other important notices will also be posted on the bulletin board at the Conservatory.

#### **Phone**

Parents will be contacted by phone with any necessary short-term or emergency information as it arises. It is critical that each student's record reflect updated phone contact information.

### ***Parents' Association***

As do most other dance schools and ballet companies, IBC will reach out to parents and families for involvement and support in activities ranging from fundraising events, to helping coordinate student performances and productions, to assisting with special promotions and events, as well as other areas of interest. The aim of IBC, together with the Parents' Association, will be to foster cooperation, collaboration, and a spirit of mutual support and non-competition in our classes, studios, outreach programs, and performances. Once the organization has been formed, and its members' responsibilities outlined, we will add detailed information to this Handbook. Please let us know if you are interested in being an active participant in the Parents Association, or if you have any questions about the organization by contacting [camille@indianaballetconservatory.org](mailto:camille@indianaballetconservatory.org).

### ***Scheduling Appointments***

Appointments with any member of the IBC staff, with the exception of the Artistic Director, may be requested through email directly to the staff member (email addresses listed above under Contact information). Requests for appointments with the Artistic Director or the Executive Director must be scheduled through the Academy Director, either in person during office hours or by email. Based on the subject matter and/or urgency of the meeting, the Artistic Director may deem it suitable to hold the meeting with the Academy Director first, and then schedule a second meeting the Artistic Director or Executive Director if needed.

## **Registration Information**

### ***Prospective Students***

#### **Tours & Placement Evaluations/Trial Classes**

Prospective students and their families should contact the Admissions Director with all inquiries regarding enrollment, and are encouraged to visit the Conservatory, tour the facility, and meet the staff (if available). If the student/family is interested in enrollment, a placement evaluation can be scheduled through the Admissions Director, based on the student's age and prior dance training. Placement evaluations are typically done within a current class on the schedule, so that the instructor can evaluate the student in a normal class setting.

Placement evaluations and trial classes offer opportunities for a member of the IBC artistic staff to assess a student's skills and make a recommendation for class placement based on the student's overall potential, current abilities, prior training, age, and will place the student in the class most deemed appropriate for the child within our Vaganova system of training. Families may observe their student's placement evaluations and trial classes at the discretion of the Artistic Director on a case-by-case basis. Placement is not a final and concrete matter; students will be continually evaluated during their training and adjustments to placement will be made as necessary for the child to receive the most opportunities for improvement.

## **Conferences**

Upon completion of a placement evaluation and/or a trial class, there will be an informal conference including parent(s), prospective student, artistic staff member if available, and the Admissions Director and/or Academy Director. Options for class placement will be examined, and a program of study for the student will be offered. At this point, a student may proceed with enrollment.

## ***Regular Enrollment***

### **Registration**

Registration materials are available through the Admissions Director and/or Academy Director following a placement evaluation, at the front desk at the Conservatory and on the IBC website ([www.IndianaBalletConservatory.org](http://www.IndianaBalletConservatory.org)). A complete registration packet contains the tuition and fees list, class schedule, uniform requirements, and a school calendar. ***The Conservatory must receive registration (online only, see “Tuition Payment” below) before a student may begin classes.*** The IBC Family Handbook will be emailed to family once the student has enrolled. Parents and students of the Conservatory are expected to read through the handbook thoroughly at the beginning of the year in order to familiarize themselves with our policies and procedures before attending classes.

### **Tuition Payment**

Beginning August 2011, there will be no longer be any paper registration forms. **All students will be required to register online through the IBC website ([www.IndianaBalletConservatory.org](http://www.IndianaBalletConservatory.org)).** Online Registration will entail submitting the family’s contact information, registering for the class Level to which the student has been assigned by the Artistic Faculty, and entering a credit card for automatic monthly tuition charges. **Tuition payments will no longer be accepted in the form of cash, and monthly installments may be paid only by automated credit card charges through the online system.**

**If a family prefers to pay tuition in full (either for the semester or the entire year) by check, they may do so after Registering Online by notifying the Academy Director. Payment in full by check made prior to August 15 will receive an appreciation discount of approximately 5% (please see the Tuition Sheet for exact amount of tuition).** Payment made by check after August 15 will not receive the discount.

Returned checks will be subject to a \$30 fee, as well as a late tuition fee of \$25. For those students interested in attending classes on a Reduced Schedule, please contact the Academy Director for details and tuition prices (*see Reduced Schedule*).

There will also be an annual registration fee required for each student registered, as well as production fees for both a Winter Performance (typically, *The Nutcracker*) and a Spring Concert. Families with 2 or more students enrolled will be eligible for a 5% family discount. All Gentlemen receive a 30% Tuition discount (25% for those already

receiving the 5% family discount), however, this does not apply towards production fees or the annual registration fee.

### **Tuition Refunds**

Once a student is enrolled, tuition is due and payable. Tuition is non-refundable, with the following exceptions:

1. Students whose classes are cancelled for insufficient enrollment will be given their choice of a pro-rated account credit or tuition refund.
2. Students who withdraw for medical reasons with physician documentation will be given their choice of a pro-rated account credit or tuition refund.

### ***Drop-In Classes***

Drop-in classes for out-of-town/visiting students may be available on a space-available basis in Levels 6-8 and all Adult classes. Please call the Conservatory for availability and pricing information.

### ***Housing***

#### **Year-Round**

Out-of-town students interested in year-round housing options should contact the Academy Director. Introductions to long-term host families with Conservatory students are available; terms of year-round housing with host families are privately negotiated.

#### **Summer Intensive**

Out-of-town students interested in housing during Summer Intensive should contact the Academy Director. Options include short-term stays with host families and dormitory residence (according to demand). Cost and other terms depend on the particulars of each situation.

#### **Host Family**

If interested of being a host family for either a semester or summer intensive, please see the Academy Director.

### **Program Information**

#### ***Dress Code***

##### **Ballet Uniform**

The ballet uniform for girls and young women consists of a Motionwear brand class leotard (color assigned by level), Prima Soft European Pink seamless convertible tights, and pink ballet technique shoes. The Uniform list is available from the Conservatory upon registration, and is also placed on the bulletin board in the lobby. Shoes may be canvas or leather; no particular brand or style is required. Students in Pre-Professional Levels 1-8 must wear pink ribbons on their ballet technique shoes and remove the elastic strap. Young ladies dancing en pointe must wear pink pointe shoes. A uniform skirt is

also required for Pre-Professional Levels 1-8. The skirt should not be worn during ballet class, but is worn during observations, examinations, informal performances, and media opportunities outside of class. Leotards, tights, skirts, shoes and accessories are available to order through Kinney Dancewear (317.255.8111), located at 62<sup>nd</sup> and Keystone near Glendale Mall, or through other dance retailers stocking Motionwear and Prima Soft items.

Uniform leotards and skirts may also be purchased through [www.motionwearstore.com](http://www.motionwearstore.com). Parents are encouraged to purchase uniforms through the Motionwear website when possible, so as to avoid potential long delays in ordering through a dance retail store.

The ballet uniform for boys and young men consists of a plain, white, fitted T-shirt; black fitted athletic shorts (i.e., bike shorts) or black tights; white socks; and black ballet technique shoes. Black tights, instead of black athletic shorts, are optional and encouraged. If tights are worn, socks should not be worn. The shoes may be canvas or leather; no particular brand or style is required. All items are available at Kinney Dancewear (317.255.8881) or through other dancewear suppliers.

Adult Ballet students may wear any comfortable clothing that does not restrict their movement and ballet shoes.

### **Additional Uniform Requirements**

Students taking **Character** class should wear **standard black character shoes** and a **black character skirt** that falls at or just above the knee. Students must wear their uniform leotard and tights for Character class.

Young women taking **Historical Dance** should wear **ballet technique shoes** and their **uniform skirt**. Students must wear their uniform leotard and tights for Historical Dance.

Students taking **Modern** class should go **barefoot**. Students must wear their uniform leotard and tights for Modern class; no additional clothing may be worn, however form-fitting shorts may be worn at the instructor's discretion.

Students taking **Contemporary** class should wear **ballet technique shoes, or go barefoot**, at the discretion of the instructor and depending on the material being learned at a particular time. Students must wear their uniform leotard and tights for Contemporary classes; no additional clothing may be worn, however form-fitting shorts may be worn at the instructor's discretion.

Students taking **Tap** class will need **black tap shoes**. Students must wear their uniform leotard and tights for Tap class; no additional clothing may be worn.

Students taking **Jazz** class will need **black jazz shoes** (slip-on or lace-up). Students must wear their uniform leotard and tights for Jazz class; no additional clothing may be worn, however form-fitting shorts may be worn at the instructor's discretion.

Students taking **Hip Hop** should wear either **athletic shoes or *dance sneakers***, and are permitted to wear clothing that is comfortable and easy to move in. Uniform leotard and tights, fitness apparel, and warm-ups are all acceptable, provided that the clothing is in good repair and not too loose or baggy.

Students taking **Yoga/Pilates** may wear clothing that is comfortable and does not restrict movement, although it is recommended that leotards and tights be worn. Students *will* be permitted to wear warm-ups during these classes. Students do not need shoes for Pilates or Yoga, and will go barefoot.

### **Street Clothes/Warm-up Clothes**

To promote modesty, as well as keep muscles warm between classes, students should wear warm-ups or other street clothing over their dancewear when not in the studio. Warm-ups must be removed before entering the studio, and may not be worn during classes. Wearing of warm-ups during very cold weather is at the entire discretion of the Artistic Director and/or instructor, and students will be instructed accordingly at the onset of the class if they will be permitted to wear warm-ups that day. In this case, warm-ups should be removed after the first few combinations once the student's muscles are warm.

### ***IBC Policy Regarding Hair, Jewelry, & Makeup***

To minimize distractions and to enable the Artistic Faculty to bring about their artistic vision for a particular ballet performance, IBC students are requested to adhere to the following policy regarding hair, jewelry, and make-up.

#### **Hair During IBC Classes**

Girls' hair must be pulled back and placed in a Russian bun at the crown of the head. The bun must comprise a hair net and hair pins or bobby pins, all of which should match the color of the student's hair as closely as possible. Bangs must be smoothed back against the head using clips, pins, gel, or hairspray. Additionally, large hair adornments may not be worn; however, items such as small elastic headbands, small barrettes, ribbons, etc., may be worn at the instructor's or Artistic Director's discretion.

Boys' hair must be tidy, and if it is shoulder-length or longer it must be pulled back in a ponytail.

#### **Make-Up During IBC Classes**

Students below Pre-Professional Level 4 may not wear make-up during class, absent extenuating circumstances such as performance immediately preceding or following class. Any make-up worn during class should be light and tasteful. On other occasions when specifically directed by the Artistic Director, the Make-up Coordinator, or the student's instructor, students may be requested to wear make-up to class in order to practice make-up application techniques or to try out a particular artistic look.

#### **Jewelry**

Students are asked to refrain from wearing jewelry during class, with the exception of small stud earrings. Further, unless otherwise directed by the Artistic Director, the Make-Up Coordinator, or the student's instructor, students may not wear nail color, rings, necklaces, watches, earrings, or other piercings during theater rehearsals or any performance. New ear piercings that cannot be removed are exempt.

### **Hair and Make-Up Items Must Not Be Shared**

For hygiene reasons, make-up, make-up remover towelettes, hair brushes, and used hair pins, hair nets, and ponytail holders may not be shared between students, unless the students are siblings. During theater rehearsals and performances, hair and make-up items must be individually labeled with the student's name and must be assembled in a labeled container, such as a zipper bag or make-up case. If students lack hair or make-up items during a dress rehearsal or performance, they may, in most cases, seek suitable replacements from the Make-Up Coordinator.

### **Hair for IBC Theater Rehearsals and All Performances**

Unless otherwise directed by the Artistic Director, the Make-up Coordinator, or the student's instructor, hair must be secured as during IBC classes. Furthermore, girls will require hairspray or gel to eliminate all flighty hairs. Additionally, all students, but particularly those students in Preparatory Levels 1-4 and Pre-Professional Levels 1 and 2, must arrive at the theater with extra hair items sufficient to permit a staff member or volunteer to re-secure the student's hair in a bun (i.e., brush, extra ponytail holder, extra hair net, and extra hair pins or bobby pins).

Students may require specialty hair pieces for a particular performance. In such cases, the Artistic Director, Make-Up Coordinator, or the student's instructor will inform the student where appropriate hair items may be purchased. The purchase of such items, however, remains the student's responsibility. In certain instances, IBC may, by arrangement with the Make-Up Coordinator, be able to loan a student the requisite hair piece.

### **Make-Up for IBC Theater Rehearsals and All Performances**

In order to achieve a uniform appearance during performances, the Artistic Director requests that students purchase professional, stage-worthy cosmetics. Bright stage lights, dim theaters, and the distance between dancers and audience members are all factors that can contribute to making facial features and skin tones appear muted on stage. For this reason, it is important that students understand that stage make-up must be applied differently from normal every-day make-up. IBC will publish the specific cosmetics and colors required for each student according to the student's level or role in a particular performance. Makeup seminars may be held for students and parents before major productions where uniformity is important and mandated.

## ***Curriculum***

The Indiana Ballet Conservatory curriculum emphasizes the classical ballet technique based upon the Russian tradition of training called the Vaganova Method; this method has produced many of the world's finest dancers. The Vaganova method of ballet instruction consists of eight standardized levels of instruction. The goals of this methodology, as structured by Artistic Director Alyona Yakovleva for use in our Conservatory, are, but are not limited to, the following:

- To foster a love of ballet
- To teach a comprehensive, high level of ballet technique
- To incorporate use of the arms, hands, and fingers in harmony with technique to enhance beauty and assist turns and jumps
- To promote technical use of the back and shoulder blades as expressive instruments
- To employ coordination to develop dance expression
- To instill musicality by translating the character of a piece of music into a story or a feeling

The Vaganova method, developed in Russia over the course of 300 years, embodies the classicism of the Russian Imperial Ballet (now known as the Kirov or Mariinsky Ballet). Its goal is the creation of classical ballet dancers who are instruments of artistic and creative perfection. Derived from earlier Italian and French forms of ballet instruction, the Vaganova (Vah-GAH-no-vah) method used by instructors of IBC provides students with a structured, scientific and methodological approach to dance which takes the human anatomy into consideration. Hallmarks of the Vaganova system are the continual flow of the body with the coordination of arm and head positions. IBC prides itself on providing students with the best professional ballet training available and made possible by employing a systematic and consecutive method of instruction. IBC also expands upon this eight-level system of training to include a specially designed Preparatory Program for students approximately ages 3-9 to fully prepare them for entrance into the levels of the Vaganova method curriculum in the Pre-Professional Division. As a professional trade school, students progress through the eight levels of Vaganova training and graduate at the age of 18, fully prepared to join professional companies or college dance programs.

**A full curriculum appendix for each level is located on our website, [www.IndianaBalletConservatory.org](http://www.IndianaBalletConservatory.org).**

## ***Class Divisions***

The Conservatory is comprised of two distinct divisions:

- A uniquely designed *Preparatory Program* that prepares young students to enter the more demanding levels of ballet training, or use the solid foundation they have received to explore other dance and performance alternatives
- The *Pre-Professional Division* consisting of carefully graduated pre-professional Vaganova levels of classical and contemporary ballet training

All divisions will be concentrated upon equally by the Conservatory. In addition, all students will have the distinct opportunity to participate in professional productions.

## ***General Age Guidelines***

The curriculum for each level is designed by the Artistic Faculty in a unique and specific way for children to progress in a safe and healthy environment, while also making sure that the program truly reflects and mirrors the Vaganova method of training, and to keep from making too much of a shift for the child to adapt to within the next level's specific curriculum. Class hours will be age-appropriate, and will be based on the child's specific level and development in accordance with the Vaganova method. A child's dance education and level placement at IBC is based on many factors (age, muscle and bone development, mental and social maturity, work ethic, years trained in ballet- and specifically in the Vaganova method, potential, etc.). The chart below indicates *general age guidelines*-- NOT concrete criteria-- for students beginning their training at IBC in Preparatory 1 until the time they graduate in Pre-Professional Level 8.

### **Preparatory Division**

Preparatory 1- Ages 3 and 4 (2 hours per week)

Preparatory 2- Ages 5 and 6 (2 hours per week)

Preparatory 3- Age 7-8 (2 hours per week)

Preparatory 4- Age 8-9 (2 hours per week)

### **Pre-Professional Division (Vaganova Levels 1-8)**

Level 1- Ages 9-10 (4 hours per week)

Level 2- Ages 10-11 (6 hours per week)

Level 3- Ages 11-12 (9 hours per week)

Level 4- Ages 12-13 (12 hours per week)

Level 5- Ages 13-14 (15 hours per week)

Level 6- Ages 14-15 (18 hours per week)

Level 7- Ages 15-16-17 (18 hours per week)

Level 8- Ages 16-17-18 (18 hours per week)

*Full class descriptions are located on our website, [www.IndianaBalletConservatory.org](http://www.IndianaBalletConservatory.org).*

## **Policies and Procedures**

### ***Attendance***

#### **Philosophy**

IBC believes that one of the most important traits a professional dancer must possess is discipline. Students are expected to attend every class in which they are enrolled. Regular attendance promotes steady skill development and class cohesion.

#### **Reduced Schedule**

In some instances, it may be necessary for a student to attend classes on a reduced schedule. For maximum progress, a student should take all recommended classes in the curriculum for his/her level. Requests for a reduced schedule should be submitted in writing to the Academy Director and must be approved by the Artistic Director. Limited tuition adjustments may be available for students taking fewer than the recommended number of ballet technique classes in their curriculum. In most cases, participation in performances and competitions, and priority in scheduling private lessons, is available only to full-time students, although special cases may apply.

#### **Notification of Planned Tardiness/Absence**

If a student has a planned absence, late arrival, or early release due to family, school, or other important events, an absence request form should be submitted to the Academy Director within 24 hours of the planned absence (available in the office or at [www.IndianaBalletConservatory.org](http://www.IndianaBalletConservatory.org)). If circumstances do not allow for submission of an absence request, the parent should notify the Academy Director by phone or email. Approved absences are excused. In the case of private lessons, students must notify the

private lesson instructor directly by phone within 24 hours of a planned absence if circumstances allow.

### **Late Arrival**

Students arriving after the start of class (approximately 10 minutes) may not be allowed to participate in class and may be asked to observe only. This decision is at the entire discretion of the instructor and/or Artistic Director.

### **Illness/Injury**

Despite the conditioning incorporated into each dancer's training, injuries occasionally occur as a normal part of any dancer's life. To ensure that injuries are properly treated and in order to expedite the healing process, students with an injury should advise the instructor before class and complete as much of the class as is physically possible. When the student has reached a point in the class after which continuation is not feasible, he/she should excuse themselves to the instructor and sit quietly at the front of the room on the floor carefully observing the rest of the class or rehearsal so as to not fall behind. Students not able to dance en pointe due to an injury should participate in the class or rehearsal on flat.

Absence from three or more classes due to injury requires a physician's clearance to return to class. This will help ensure that greater injury does not occur. Any student who must miss five classes may be required to take classes at a level lower than the student's normal class. The instructor will determine if this is necessary in order for the student to gradually rebuild muscle strength with less chance of re-injury.

If a student misses class due to illness or injury, the absence is excused upon notification to the Academy Director. All injuries should be reported to the Academy Director and student's instructor. IBC is happy to refer the student to a competent Physical Therapist in the area.

### **Make-up Classes**

Excused absences may be made up by attending an additional class at the same level or a level lower than the student's current placement. The class may be made up during the semester in which it occurs. To arrange to make up a missed class, students/parents should phone the Conservatory to make arrangements.

### **Excessive Tardiness/Absences**

If a student's tardiness or absences begin to negatively impact a student's progress, a conference will be scheduled with the parent, the Academy Director, and the appropriate member of the artistic staff.

Excessive unexcused tardiness or absences may require a student to repeat a given semester. In extreme cases a student may be withdrawn by IBC. No tuition refund is available for a student withdrawn due to excessive unexcused tardiness/absences.

### ***Severe Weather/Emergency Closings***

IBC is concerned about the welfare of its students. Therefore, as a general rule, classes will be cancelled due to snow and/or ice whenever the staff of IBC deems that conditions are not safe to travel. The Conservatory will send **email notice** and/or make phone calls when classes are cancelled due to severe weather or other emergency.

It may also occasionally become necessary for the Conservatory to cancel a scheduled class due to teacher illness, lack of substitute teacher availability, or other unforeseen reasons. **Notice will be given as far in advance as possible, and in most cases by email.** Cancelled classes will normally not be rescheduled. Students who wish to make up cancelled classes are welcome and encouraged to do so, by taking a makeup class at the same level or one level lower than the student's regular class. Please notify the office if you intend to take a class to make up for a cancelled class.

### ***Substitutes***

Instructors may have absences approved by the Artistic Director and Executive Director for various reasons, including (but not limited to) illness, family emergency, guest teaching, guest performing, and participation in continuing education. In the event that the regularly scheduled instructor will be absent, the Artistic Director will secure a competent, qualified substitute for the instructor. In the event of a prolonged absence, every effort will be made to secure a long-term substitute to ensure consistency of training.

In all cases, parents will be given notice as far in advance as possible if there will be a substitute teacher for any given class. Similarly, teacher assignments are subject to change at any time during the semester due to any of the reasons listed above.

### ***Class Placement/Promotion***

Initial placement of a student into a class is based on a variety of factors including, but not limited to age, muscle and bone development, mental and social maturity, work ethic, years trained in ballet- and specifically in the Vaganova method, potential, etc. Promotion of students into the next level may occur at any time during the semester, although it is most common at the end of the school year. There is no exact formula to dictate when a specific child, or a group of children, will be placed into the next level. It is highly dependent on the student(s) in a given class and may not be consistent from semester to semester or year to year. Placement changes, when they occur, are at the sole discretion of the Artistic Faculty and are non-negotiable. All students are placed into the level that will allow for maximum growth and improvement for the child. If you have questions about your child's level placement or wish to discuss goals for the student's future, please make an appointment with the Academy Director.

### ***Exams & Parent Conferences***

All students are required to participate in end-of-semester exams; these exams occur once during the Fall Semester and once during the Spring Semester. The end-of-semester exam is a formal examination given by a panel including the Artistic Director and other Artistic

Faculty and is open to all parents and students. **On exam days, regularly scheduled classes will not be held in order to facilitate the scheduling of exams. Please pay close attention to the Annual Calendar as well as email and bulletin board notices regarding exam schedules and special instructions.** Students are encouraged to observe the exams of other levels. A written summary of each student's progress will be made available to the student and his/her parents following the exam, typically within 2-3 weeks.

Unfortunately, there is too little time between classes and too little space and privacy at the Conservatory for this type of conversation to be held informally in the hallway. **Therefore, parents wishing to meet with their child's instructor in person to discuss progress, evaluation results, and future career goals are required to request a conference through the Academy Director. Conferences may be requested at any time during the semester or at any stage of the student's training.**

### ***Career Planning***

**IBC is glad to assist its students with professional aspirations with career planning and guidance, and in providing recommendation letters, references, and video or photo materials for auditions.** Students with strong professional aspirations are encouraged to set annual or bi-annual appointments with the Academy Director, Artistic Director and/or student's instructor (and the Executive Director if needed) beginning during the middle school years to discuss future career plans and goals and to determine the appropriate course of training for the student.

### ***Parent Role in Ballet***

As parents, you play a vital role in your child's ballet training. We strongly feel that your child's experience during their years in ballet school will have an enormous impact on the person he/she will become. We also fully understand the fact that we will have an impact on your child's development as a person as well as a dancer, and do not take that responsibility lightly. To that end, our primary goal is to help each student reach his/her fullest potential as a dancer, and to provide the best pre-professional training possible in order to do so. As a parent, your primary goal should be to serve as your child's biggest fan and support system. Students need both a source for correction and instruction, as well as a source of constant, unconditional support. The instructor's job is the former, and the parent's job is the latter. If either party crosses these boundaries, it forces the other party to do the same, resulting in less progress for the child. Please be mindful of this throughout your child's tenure at IBC.

### ***Building Self-Esteem***

One of the greatest gifts we can provide for our children is a good sense of self-esteem and self-worth. Ballet training requires a tremendous amount of hard work, discipline, focus, and years of commitment. As parents, please always be on the lookout for

opportunities to contribute to your child's overall self-esteem and confidence level.

These appear quite often, perhaps more than one would assume. When your child congratulates another dancer for a job well done in a performance, it shows that he/she is a good friend. When your child comforts another dancer after an upsetting lesson, it shows compassion. When your child shows a renewed determination and focus after receiving an exam score that is lower than expected, it shows perseverance. Even when your child seems disappointed, it is best to find the positive in the situation and help your child to re-focus his/her attention and energy in a more productive manner.

### **Relationships with other parents/students**

We ask that all IBC parents refrain from encouraging unhealthy competition between your child and his/her classmates. These students may be some of your child's closest friends over the years, so please help us to nurture these relationships.

Unfortunately, it is oftentimes difficult to separate oneself from others who choose to foster unhealthy competition or gossip amongst parent/students. Please keep in mind some of the following tips for handling uncomfortable situations with other parents. In addition, please do not hesitate to contact the Academy Director at any time should a situation arise that is uncomfortable, harmful to your child or another student, or disruptive to the studio environment.

- Separate yourself from the situation. If you find yourself sitting next to a parent who continually gossips or speaks badly of other children, consider sitting with another parent, or moving to an alternate waiting area. You and your child will have a much more pleasant experience throughout your child's training if you associate with those with like-minded ways of approaching the training process.
- Be ready with a quick non-confrontational response to comments. Telling someone simply that a comment is inappropriate should remedy the situation, and will likely prevent against hearing any more similar comments from them in the future.
- Talk with your child. If he/she is hearing inappropriate comments from other students/parents, encourage him/her to share those comments with you and handle them in an appropriate manner. Prepare your child in advance for overhearing a snide comment by assuming that any gossip from the lobby will find its way into the studio in some fashion. Your child should be equipped with some simple, pleasant responses.
- Above all else, we encourage all IBC parents to set good examples for your child and the other students. By keeping gossip to a minimum and encouraging healthy relationships amongst your child and his/her peers, your child will be much better poised for long-term success and growth.

### ***Etiquette***

Proper classroom etiquette is essential to the education and training of a ballet dancer. Classical ballet training evolved over hundreds of years, and the traditions of classical ballet are very solid. These traditions extend not only to movement, but also to the discipline and etiquette of work in the studio. A good ballet class, by definition, must

command respect for the instructor and for the art. This implies such courtesies as not slouching at the barre while the instructor sets a combination, not speaking out of turn, beginning and ending each classroom exercise in a sustained and poised position of readiness, and curtsying or bowing to the instructor at the beginning and end of class.

The following rules are universal and are followed by all major ballet programs and professional companies. **All students enrolled at IBC, and their parents, should familiarize themselves with these rules of etiquette and observe them at all times.**

- All students are required to bow/curtsey to all teachers when he/she enters the classroom or passes in the hallway.
- Students should also curtsey to senior students and all staff, faculty members, and special guests.
- Students do not wait for teachers before entering studio, and should be prepared to begin class as soon as the teacher enters.
- Students may not have chewing gum, food, or drinks of any kind in the studio. The only exception is plain, unflavored water with no additives.
- Smoking is not permitted anywhere on the premises or while representing IBC in public.
- Students may not wear street shoes on the dance floors. Conversely, students are not to wear their ballet shoes outside the premises.
- Students may not talk among themselves while the instructor is speaking and giving instruction. Loud talking and fooling around are not acceptable in or outside of the studio.
- Leaning on or hanging on the barre, yawning, and inattention are not acceptable forms of behavior during class. Eyes and attention must always be on teacher.
- A positive attitude and tone must be observed by students and parents at all times, both in the studio and at offsite activities (festivals, performances, etc.).
- Students must arrive on time to class. Students should arrive at least 15 minutes before class to prepare themselves appropriately.
- Ballet attire must be clean and in good repair for each class and performance.
- Students are asked to leave all valuables and money at home. Lockers are for storage of ballet gear only. IBC cannot be responsible for lost items.
- Be appreciative of corrections and apply them. Students will progress only as fast as they can take corrections.
- Students are not to talk back to teacher regardless of the situation. It is improper to question the teacher's authority. If students have a question, they are to talk to the teacher after class.

- Be kind to your classmates. Displays of temper, rudeness, and gossip are unacceptable. Everyone is trying to do his/her best. To promote a sense of esprit de corps, it is essential that everyone is supportive of the efforts of others.
- Displays of gossip from parents or similar behaviors of un-kind attitudes towards another student, faculty member, or staff member at the Conservatory will not be tolerated. Only parents and students with positive attitudes will be permitted on the premises.
- Students should label dance shoes and personal belongings to avoid mix-ups.
- Under no circumstances are parents and/or siblings to enter staff working areas or studios without prior appointment. If you wish to discuss your child's progress, please schedule an appointment.
- Students are required to bow/curtsey and thank the teacher after class.

### ***Social Media***

In addition to our website and print promotional materials, IBC also uses Facebook ([www.facebook.com/IndianaBalletConservatory](http://www.facebook.com/IndianaBalletConservatory)) and Twitter (@INBalletConserv) to post announcements, photos, and other newsworthy items concerning the Conservatory and its students. We encourage all IBC families to follow us on these social media sites to view up-to-date announcements as they occur.

Please also be mindful of your children and their own personal use of social media sites. As is often common, young people use such sites to share personal information with friends and contacts. IBC students and parents (as well as teachers and staff) are asked to use good judgment when sharing personal information over the internet-- even when privacy settings are set in a way where the public cannot view the individual's personal posts-- and to refrain from mentioning IBC in any profane or slanderous way. This not only reflects poorly on IBC, but on the individual as well. IBC students and parents are encouraged to use social media as a healthy communication and networking tool, but are expected to represent themselves and the IBC in a way that is consistent with the Conservatory's professional image and standards.

### ***Exclusivity of Study***

To ensure consistency of training and maximum progress, students should avoid taking dance instruction at schools other than IBC. Advanced students in Pre-Professional Division who wish to take classes outside of IBC must submit a request to the Academy Director for approval by the Artistic Director; such cases will only be considered if the particular class is not offered at IBC. Students who wish to participate in competition may not take dance lessons outside IBC. As is standard policy at most professional ballet schools, students wishing to participate in any non-IBC program-- including, but not limited to, outside summer intensives, master classes, performance opportunities, and supplemental classes in disciplines not offered at IBC-- must have prior approval from the Conservatory before the student may participate in any such programs. This not only ensures the quality of the student's own training as well as their physical, emotional, and psychological well-being, but helps to ensure that other students of IBC will not be

affected by changes in repertoire due to absences or other commitments not related to IBC.

### ***Field Trips and Parties***

As a part of our students' broader arts education, IBC will occasionally sponsor field trips or parties (e.g. dance performances, visited art museums, choreography competitions, etc.). Their purpose is to provide exposure to various professional performance artists, to develop an appreciation for visual art, and to tap the creativity necessary for artistic expression. These activities, while encouraged, are voluntary. IBC may occasionally receive group or student discounts for local dance performances, and in such cases will notify families of such events.

### ***Homework Assistance***

Given the amount of time many students spend at the Conservatory, it is not unusual for parents to request additional support for a student to work on homework at the studio between dance classes. The hallway near Studio 1 is available for students for homework purposes; students are asked to respect and maintain a quiet study atmosphere in this area.

### ***Personal Belongings and Cleanliness of Studios***

Students may stow their personal belongings and dance bags on the benches along the studio hallways. Due to limited space, floors of the hallways should be kept clear and as neat as possible. Though IBC is not responsible for lost or stolen items, there is a Lost & Found box located in the hallway near Studio 1; if you find a clothing item, dance shoe, or other items that are not your own, please place these in the Lost & Found.

Parents and students are reminded to clean up after themselves and to pick up all food wrappers, band-aids, and other trash items as they see them. We must all work together to maintain a clean, professional atmosphere for teaching. Please do not leave your trash for someone else to clean up.

### ***Nutrition and Wellness***

An essential facet of a dancer's education is understanding how to fuel his/her body for maximum advantage. Seminars on nutrition and wellness may be held each year during summer intensive. Additionally, instructors share information with students on a continuing basis. Questions about nutrition and wellness should be brought to the attention of the Academy Director for follow-up.

### ***Observation of Classes***

Observation of classes on an on-going basis is discouraged, in order to foster self-reliance and focus on instruction for students during class. Parents who choose to wait at the Conservatory are welcome to use the benches in the hallways, but are strongly discouraged from observing classes through the windows.

One week of classes will be open to observation each semester. During this time, classes are open to instructors, parents, and students. Chairs may be brought into the studios. Observers may come and go in between combinations if necessary, but should attempt to enter the studio before the class begins and leave after class ends whenever possible. There should be no audible interaction between students and observers during class. Photographs and video recording are permitted at the instructor's discretion.

## *Pointe*

### **Preparation/Readiness**

Preparation for pointe work begins with a student's first training and continues through the specialized pre-pointe exercises designed specifically to prepare students to begin working in pointe shoes. Readiness is a highly-individualized assessment taking both bone and muscle suitability into account. The decision to introduce pointe work to a student is one that requires both instructor and parent confidence. Given the range of physical/developmental maturity in any given group of students, it is not uncommon for some students to be ready earlier than others. There is more than enough latitude in the starting of pointe work to allow for individual differences, without a net detriment to those who are ready later than their peers. The foremost consideration is each student's health and physical well-being, present and future.

### **Purchasing Shoes**

Each group of students purchasing their first pointe shoes will meet as a group with their instructor at Kinney Dancewear, so that each student can find shoes with an approved fit. Parents are welcomed to attend, take photographs, and mark this as the monumental occasion it is for dancers who have worked patiently toward this goal.

### *Private Lessons*

Private lessons are designed to meet many varied needs, such as assisting a student incorporating a correction; improve a student's overall skill level; learn a variation; or prepare for competition. Requests for private lessons must be submitted to the Academy Director and approved by the Artistic Director to insure the appropriateness and purpose of the lessons, and to establish a time frame. **All private lessons must be scheduled through the office to ensure studio and teacher availability.** Payment for private lessons will be charged bi-weekly to the parent's credit card based on hours noted on the instructor's timesheet; please be sure to communicate with the private lesson instructor directly if a lesson will not occur, will be shortened, etc. **Private lessons will NOT be scheduled until the student's online registration has been completed.**

Private lesson payments are entirely separate from any and all tuition payments. *Please contact the Academy Director for private lesson rates.*

## ***Security***

Students who are 12 years old and younger must leave each class/rehearsal with a parent. Students who are 15 years old and older may, with a parent's permission on file, leave the studio by themselves between classes. Students between the ages of 12-15 who wish to leave the studio between classes may leave in small groups (no less than 3 students), and must notify the parent(s) as well as the Academy Director before exiting the building.

**Please note:** Parents may not give permission that is more liberal than outlined above. Students may NOT leave the studio by themselves if they do not meet the criteria listed above, regardless of willingness or permission on the part of the parent.

## **Performances**

### ***End-of-Semester Performances***

Providing numerous performance opportunities, both with professional and student productions, is a crucial component to the overall dance education for students at the Indiana Ballet Conservatory. Typically, IBC students will participate in a Winter Performance of *The Nutcracker* at the end of the fall semester and a *Spring Concert* at the end of the spring semester. Students gain valuable experience from studio instruction and preparation periods, rehearsals in the theater, and full performances with an audience of families, friends, and Indianapolis arts patrons. Performances offer a chance for students to participate in a cumulative experience of their training in the studio, and to learn firsthand the artistry, expression, and technical excellence expected of accomplished artists. Students also learn how to conduct themselves professionally backstage while working with a professional stage crew, and gain valuable lessons in teamwork, adaptability, and compliance. Students at IBC will have the unique opportunity to perform works in the classical ballet repertoire, as well as original choreography by IBC artistic staff.

**Participation in these performances, including all rehearsals, is expected of each student, as performing experience is an essential element of effective dance training.** Approval must be obtained from the Artistic Director (through the Academy Director) if a student is not able to participate in the end-of-semester performance due to extenuating circumstances.

### ***Fairs/Festivals***

In addition to class concerts and public performance opportunities with professional dancers, IBC students will have the opportunity to perform at many fairs and festivals around the community. Community outreach programs are an integral part of a student's overall dance education at IBC that allow for additional opportunities to practice and perfect technique and public performance skills. Students not only serve as ambassadors for the Conservatory but also learn the power of the arts to serve and connect.

When appropriate pieces for a given venue have been identified, students eligible to perform those pieces will be invited to participate. Participation is voluntary and should only be undertaken if the rehearsal and performance schedules do not overtly interfere with the student's overall schedule.

New students will be given opportunities to learn dances during class time that are already in the Conservatory repertoire and that are frequently performed around the community. New students will likely spend a period of time as an understudy for certain dances before they are ready to be placed into the cast for performances. This is a normal process, and new students interested in being an understudy for a particular dance are expected to attend all necessary rehearsals. The instructor will notify these students when they are deemed ready to perform a certain piece for a fair or festival.

### ***Competitions***

One of the best ways a student can rapidly improve technique and artistry is to undergo the rigorous training necessary to prepare for a world-class ballet competition. Such preparation typically involves the mastery of one or more classical variations or contemporary ballet pieces (which typically require a minimum of 1 hr per week of private lessons per piece). Students at IBC may have the opportunity to attend and apply for such prestigious competitions as the Youth America Grand Prix, World Ballet Competition, Beijing International Dance School Invitational, New York International Ballet Competition, and the International Ballet Competitions of Jackson, Mississippi; Varna, Bulgaria; and Seoul, Korea. An additional benefit to attending various competitions is the opportunity to vie for scholarships for summer study or year-round study at world-class ballet schools, scholarships to university programs, and contracts to major ballet companies, both in the USA and abroad.

As students must serve as representatives of the Conservatory, participation in competition is strictly on an invitation-only basis at the sole discretion of the Artistic Faculty. The Academy Director will notify students at the beginning of the semester that the Artistic Faculty would like to invite to participate as soloists in competition; at this point a brief conference may be scheduled to discuss goals for the student, particulars of competition, and scheduling private lessons. There will also be a general information meeting near the beginning of the semester for both soloists and ensemble members (on an invitation-only basis as well) to discuss costs related to competition, dates, potential rehearsal times and commitment required, and other pertinent information. All competition-related costs are separate and independent from IBC tuition payments.

**Please note:** Some national and international competitions may award prize money in addition to medals and scholarships. In such cases, IBC students who receive individual awards as soloists will be awarded this prize money directly. In the case of ensembles, any prize money awarded will be shared by half going to the Conservatory, and half being divided equally among the ensemble dancers. This policy is in recognition of the ensemble as a unit representing the Conservatory and its collaborative artistic efforts, as well as the individual contributions made by each of the dancers participating. At the time IBC invites a dancer to enter a competition, each dancer and their family will

be provided with as complete information as possible regarding the time commitment, costs and expenses associated with competing, and an opportunity to ask any questions they may have.

### ***Roles***

Casting of roles in productions may be accomplished by assignment or audition, depending on the specific requirements of each production. Please note that casting is made at the sole and entire discretion of the Artistic Faculty, and is non-negotiable. There are many factors that affect casting decisions including, but not limited to, costume sizes, numbers needed, student's technical and artistic proficiency, and the Artistic Director's vision for a particular piece or role. **In addition, all casting is tentative and subject to change, pending the student's participation and/or progress in rehearsals.** Students are encouraged to give their utmost to each role they receive and work hard to be professional in their execution of each role.

### ***Practicum Periods & Rehearsals***

For certain periods before each performance (typically 3-5 weeks), the class schedule will be divided into two sections, the Practicum Period and a separate rehearsal schedule period. Classes will follow the regular class schedule during the Practicum Period, and will follow specialized rehearsal schedules where noted on published rehearsal schedules; **on these days there will be no regularly scheduled classes, only the rehearsals listed.** **Please make sure to look over all published information carefully for dates and times that your child will need to be at the studio for Practicum periods and rehearsals.**

Rehearsals are a critical part of the production process. Students learn spacing during rehearsals; this work cannot be accomplished when even one dancer is absent. Absences from rehearsals—whether excused or unexcused—impair a student's ability to perform and jeopardize the ability of the ensemble to perform. Information about early dismissal times for the Preparatory Division is often noted on the rehearsal schedule; the well being of our young dancers is always taken into great consideration when rehearsal schedules are made. IBC will adhere as closely as possible to published rehearsal times. However, students in all levels should always arrive 15 minutes prior to the beginning of the published rehearsal time, and should plan to stay for 15 minutes after the published dismissal time should an emergency rehearsal situation arise.

Unless otherwise posted, all rehearsals are closed to everyone except dancers, production team members, designated parent volunteers and artistic staff members.

Please note the following other important items regarding rehearsals:

**\* Students are expected to maintain proper etiquette during all rehearsals and performances (see Performance Etiquette below).** This includes wearing proper uniform attire at all times, curtsying to instructors as well as guest professional dancers, being prompt and well-prepared for each rehearsal, maintaining attention and focus during rehearsals, not leaving personal items or trash lying around the studios, hallways,

or theater, and being courteous to IBC staff and theater production staff. **Failure to comply with these procedures may result in dismissal from the performance.**

\* **Students are expected to attend every rehearsal for their role or Act; unexcused absences are also grounds for dismissal from the performance.** In the case of student illness, please contact the office to let us know if your child will be unable to attend rehearsal.

\* **Students that are listed as "understudies" for a particular role are expected to attend all rehearsals for that role.** Students are not guaranteed to perform the role for which they are understudying, however, they should be proficient enough in the choreography to be able to step into the role in the case of student illness or injury, or a similar emergency situation.

\* An additional **Theater Rehearsal Schedule** will be published for the week prior to each performance. More detailed information regarding Theater Rehearsals will be published throughout the semester and studio rehearsal period.

\* All parent volunteer opportunities, information, and procedures will be published by the Volunteer Coordinator prior to the beginning of theater rehearsals.

\* A published procedure will be set in place prior to the beginning of theater rehearsals to ensure smooth transitions for student check-in and check-out at the theater.

\* There will be chaperones for each group of students and each dressing room, as well as volunteers overseeing the entire area and communicating with the tech crew in the theater so that no child leaves the dressing room area before their group is ready to go on stage with the volunteer that is to take them to the stage area.

### ***Performance & Theater Etiquette***

An essential skill for young performers to learn is how to conduct themselves professionally backstage. The following guidelines have been developed so students may give their fellow performers the courtesy and respect they deserve, to keep disarray to a minimum, to make the performance experience a pleasant, rewarding one for all involved, and to help keep rehearsals running as smoothly, efficiently, and safely as possible for the dancers.

- All Theater Rehearsals are closed to everyone except dancers, production team members, parent volunteers, and artistic staff members. Parents are not permitted to watch theater rehearsals from the audience, and may take advantage of nearby restaurants, coffee shops, etc. while the students are in rehearsal.
- Students must bow/curtsey to guest professional dancers, teachers and artistic staff when the pass, and are expected to be courteous and

respectful to these guest artists, as well as upper-level students, during warm-up class and backstage during rehearsals and performances.

- Students may not run backstage or slide on stair railings. Running could cause an injury that would prevent you or someone else from performing.
- Students may not eat while in costume or when near costumes. Costumes are used year after year. Because they are expensive to replace, they must be kept in good condition.
- Students are not to engage in swearing or off-color conversation. It is important to behave like well-mannered young ladies and gentlemen. Swearing does not promote such an image. In addition, there may be younger students present. They look up to older students as role models.
- Students must respect the theater or venue in which they are performing. Students serve as ambassadors for IBC at all performances, and should reflect this accordingly in their behavior.
- Students are to be supportive of each other. In a dance company it is important to support fellow performers. Students should help each other. Working together will make the production better.
- Students should converse with one another in a quiet tone of voice when talking in the hallways and in dressing rooms. Loud talking could be distracting to performers on stage or preparing to perform. Talking of any kind is NOT permitted in the backstage area. The only people permitted to talk backstage are the Stage Manager and Production Manager, Costume Mistress, and other designated adult volunteers, guest artists, IBC staff, or instructors giving directions or instructions to students. Students must respect and listen to all of these adults.
- Furthermore, students are NOT permitted to give stage directions or instructions to other students; these instructions must only come from designated volunteer, production, and artistic staff.
- Parents are advised to provide younger performers with an activity in their dance bag to keep them occupied and settled. Suggested activities for this purpose include coloring books and crayons, reading books, activity books or anything the parent knows his/her child will enjoy doing quietly. Students are NOT to bring valuable electronics.
- Only staff, cast members, crew, and volunteers involved in the production are allowed in the backstage area.
- Students are expected to say "thank you" each time when receiving an update from a production staff member (i.e. "10 minutes until places").
- Students are expected to be responsible for knowing which side of the stage is their entrance and exit, and to arrive at these sides on time and prepared.
- Students must knock and wait for a response before entering any dressing room, including their own.
- Students are expected to throw away all food wrappers, bottles, etc. in the trash can, and are expected to flush the toilet and throw away paper towels in the trash can when using the restroom. Please be courteous and respectful of any theater in which you are performing.

- Students must be responsible for knowing each piece of their costumes, and where these pieces must be returned. This includes hanging up each costume and costume piece on the correct hanger and/or returning your costume to the Costume Mistress each time you wear it.
- Students must be responsible for ensuring their ribbons are tied accurately so as not to come undone while on stage.
- Students must be responsible for having clean ballet shoes, tights, and appropriate undergarments for each rehearsal and/or performance.
- Students must be responsible for ensuring that their bun is neat and accurate for each rehearsal and/or performance, as outlined in the IBC Hair & Makeup Policy.
- Students and parents are expected to conform to all hair, make-up, and costume policies and requirements as set forth by IBC Staff.
- Students are expected to maintain a good distance back from the wings when waiting backstage, and to be courteous of those dancers who have very little time to exit and enter the stage.
- Students are expected to be courteous to those dancers with quick changes on the sides of the stage and in designated quick change areas. Students are NOT permitted to touch or move any prop or costume item if it is not theirs. Students doing quick changes are responsible for making sure their costume items are in the correct place before the performance begins; if they aren't, please ask the Costume Mistress or another designated volunteer.
- Only staff, cast members, crew and volunteers involved in the production are allowed in the dressing rooms prior to the performance or during intermission. Backstage volunteers must have a tag provided by the Conservatory identifying them as such.
- Students and parents are expected follow instructions from any and all designated volunteer, production, and artistic staff.

### ***Dress Rehearsals***

Dress rehearsals represent the limited time available to the production staff to check many facets of a performance. Therefore, parents and students should make every effort to conform to all costume/make-up/call-time requirements in order to ensure a smooth performance.

Unless otherwise posted, all dress rehearsals are closed to everyone except dancers, production team members, parent volunteers, and artistic staff members.