

BALLET TECH



PARENT / STUDENT

DANCE HANDBOOK

2022-2023

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WELCOME

September 2022

Dear Ballet Tech Families,

Welcome to the 2022-23 school year.

This handbook is designed to provide you with important information about Ballet Tech's dance program, including its curriculum and policies. We hope that it will provide you with a useful resource throughout the school year.

Ballet Tech is a collaboration between the Ballet Tech Foundation and the Department of Education. The BT Foundation provides students with dance instruction and the NYC DOE provides academic instruction. **The contents of this handbook reflect the policies of Ballet Tech Foundation's dance program, not the NYC Department of Education.**

Should the need arise, we may amend the Dance Handbook during the school year. You will be notified in the event of an amendment and an updated version of the Dance Handbook will be uploaded onto our website. Any policy statements published during the school year are considered to be an addendum to the Dance Handbook.

We look forward to a productive and fulfilling school year!

BALLET TECH FOUNDATION PARENT / STUDENT AGREEMENT

In order to participate in Ballet Tech Foundation's dance program, we ask that all parents/legal guardians and students read and review this Parent / Student Dance Handbook and sign the **Parent / Student Dance Agreement**, both of which are distributed as part of Ballet Tech Foundation's *Fall Registration Packet*.

The Parent / Student Dance Agreement is an affirmation that families and students have reviewed and understand the contents of this handbook; in addition, the agreement includes a physical activity release form and a media release form.

I. ABOUT BALLET TECH FOUNDATION

MISSION AND VALUES

During the 2021-22 school year, Ballet Tech Foundation's board of directors, faculty, and staff participated in Inclusion, Diversity, Equity, and Accessibility (I.D.E.A.) training. As part of that training, BT Foundation refined its mission statement and defined its values.

The Mission Statement and Values serve as our guide for both overall direction and daily conduct.

(Please note: the Mission Statement and Values outlined below are those of Ballet Tech Foundation, not the NYC Department of Education.)

Mission Statement

Ballet Tech Foundation Inc. is committed to introducing New York City public school children to the beauty, integrity, and joy of dance. Annually, we provide the rigorous dance training necessary to fulfill and nurture students' intrinsic dance talents, all tuition free. We are developing the dancers and leaders of tomorrow by offering young people, who reflect the rich diversity of our city, a world class dance education and enrichment that encompasses a wide variety of genres of movement and choreography, alongside an excellent academic education in collaboration with the NYC Department of Education.

Values

Community // Collaboration

- Bonding in fellowship in a space of common ground and shared values where all are nurtured and supported.

Humanity // Compassion, Empathy, Respect, Nurture

- Recognizing and accepting others as individuals with unique needs and perspectives.

- Showing compassion and giving grace to others based on their intrinsic value as people.

Integrity // Artistic Excellence, Discipline, Work Ethic, Rigor, Consistency

- Working with diligence, purpose, persistence, and dedication to reach a goal.

Creativity // Joy, Beauty, Imagination, Innovation

- Acknowledging that everyone has an innate ability to create and explore.
- Honoring and encouraging the infinite possibilities in everyone.

Diversity // Equity, Inclusion, Access

- Embracing a full range of racial, socioeconomic, ethnicity, culture, gender, sexuality, and age identities across our student body and staff.
- Encompassing many varieties of training, thought, teaching styles, conversation styles, and individuality.
- Recognizing the existence and value of multiple perspectives, and divergent experiences with a commitment to engaging with cultural awareness, sensitivity, and competence.

HISTORY

In 1974, choreographer Eliot Feld founded Ballet Tech as a professional ballet company, then known as **The Eliot Feld Ballet**. For 30 years, the company presented biannual performance seasons in New York and toured extensively domestically and abroad. Although the full-time company disbanded in 2003, Mr. Feld continued to create new ballets both for professional dancers and for Ballet Tech's students.

A few years after founding his ballet company, while sharing a subway car with a class of exuberant elementary school children, Mr. Feld was struck with an idea: all children in New York City's public schools should have an introduction to dance, and those with aptitude and enthusiasm for it should have access to rigorous – and free – pre-professional dance training.

Pursuing this inspiration, Mr. Feld received permission from New York City's Board of Education to hold auditions at elementary schools throughout the city.

Ballet Tech's school – originally called **The New Ballet School** – opened its doors in 1978. In its first year, 138 students from 8 elementary schools were bused from their schools to Ballet Tech's studios at 890 Broadway for beginner ballet classes. In subsequent years, Ballet Tech added classes for intermediate and advanced students.

In the Fall of 1995, Ballet Tech entered an unprecedented partnership with the Department of Education and opened **The New York City Public School for Dance**. By adding academic classrooms to its space at 890 Broadway, Ballet Tech's students could now pursue both their academic and dance studies under one roof.

In the 43 years since its founding, more than 935,000 elementary school children in all five boroughs have participated in Ballet Tech's citywide audition program and over 26,000 children have been invited to attend classes.

In addition to performing with Ballet Tech, alumni have danced with distinguished companies such as *Alvin Ailey, Abraham in Motion, Ballet West, Battery Dance Company, Charlotte Ballet, Dance Theatre of Harlem, Limón Dance Company, Martha Graham Dance Company, New York City Ballet, Pacific Northwest Ballet* and on Broadway. Students rank in the top percentiles on standardized exams and alumni have enrolled at leading colleges and universities including *Brandeis, Brown, Cornell, Juilliard, Penn State, Purchase College, Skidmore, and University of Southern California*.

II. WHO'S WHO AT BALLET TECH FOUNDATION

BOARD OF DIRECTORS

Philip E. Aarons

Patricia Crown

Laurel Durst

Jenny Gersten, *Treasurer*

Jilian Cahan Gersten, *Chair*

Bill Heinzen

Carol Zerbe Hurford, *Vice Chair*

Karen Levinson, *Secretary*

Mimi Lien

Rachel Moreno

Patricia Tuthill Pazner

TRUSTEES EMERITI

Cora Cahan

Gregory Hines (*in memoriam*)

Howard Klein (*in memoriam*)

LuEsther T. Mertz (*in memoriam*)

ARTISTIC STAFF

Dionne Figgins

Artistic Director

Ashley Tuttle

Director of Faculty

Cathy Rhodes

Director of Body Conditioning

Tammi Shamblin

Director of Dance Academics

Michael Snipe

Rehearsal Director

ADMINISTRATIVE STAFF

Maggie Christ

Executive Director

Elizabeth LaCause

Director of Development

Joe Gregori

Administrative Director

Janel Rayome

Administrative Director

Zoe Padden

Administrative Coordinator

Debbie Mausner

Program Coordinator

Darren Thomas

Program Coordinator

Russell Murphy

Finance Manager

Joshua Palmer

People & Culture Manager

Andrew Ennis

Development Assistant

Jason Walters

Building Manager

Israel Geronimo

Maintenance

Alicia Rivas

Maintenance

Marie Lascu

Archivist

Jennifer Marck Moran

Archivist

DANCE FACULTY

Lanette Costas	<i>Ballet, Conditioning</i>
Dionne Figgins	<i>Ballet, Conditioning, Pointe, Repertory / Improv</i>
Mary Lyn Graves	<i>Creative Movement</i>
Curtis Holland	<i>Tap</i>
Ellie Kusner	<i>Pilates</i>
Robert La Fosse	<i>Allegro, Ballet, Conditioning, Partnering</i>
Men Ca	<i>Horton</i>
Brian Reeder	<i>Allegro, Ballet, Conditioning</i>
Cathy Rhodes	<i>Ballet, Conditioning, Pointe, Feld Repertory</i>
Sierra Sanders	<i>Jazz</i>
Tammi Shamblin	<i>Ballet, Conditioning</i>
Michael Snipe	<i>Allegro, Audition Prep, Ballet, Conditioning</i>
Ashley Tuttle	<i>Ballet, Conditioning, Pointe, Feld Repertory</i>
Asia Yiu	<i>Feld Repertory</i>

ACCOMPANISTS

Michael Cherry	<i>Piano</i>
John Epperson	<i>Piano</i>
Sorin Frisan	<i>Piano</i>
Barbara Gayny	<i>Piano</i>
Allan Greene	<i>Piano</i>
Ai Isshiki	<i>Piano</i>
Annie LeBeaux	<i>Piano</i>
George Lykogiannis	<i>Piano</i>
Dmitry Polischuk	<i>Piano</i>
Jeremy Smith	<i>Percussion</i>
Mihoko Suzuki	<i>Piano</i>

DANCE CLASS ASSISTANTS

Jaya Collins <i>(BT Alum)</i>	Nilah Pettus
Toni David <i>(BT Alum)</i>	Janel Rayome
Lucy Hu <i>(BT Alum)</i>	Rachel Thalman
Michael Miles	Sofia Villa <i>(BT Alum)</i>
Rashel Orellana <i>(BT Alum)</i>	Asia Yiu <i>(BT Alum)</i>
Zuzu Park-Stettner <i>(BT Alum)</i>	

PROFILES: DANCE FACULTY

Dionne Figgins

Artistic Director

Dionne D. Figgins began her career as a member of the Dance Theatre of Harlem, under the direction of Arthur Mitchell, dancing lead roles in *Serenade*, *Four Temperaments*, *Agon*, and *Concerto Barocco*, all by George Balanchine. She has also appeared as a guest artist with Complexions Contemporary Ballet.

Her Broadway credits include *Hot Feet*, *Memphis*, *Leap of Faith* (Assistant Choreographer) and *Motown The Musical*. Her regional theatre credits include *Sophisticated Ladies*, *The Wiz*, *Ray Charles Live*, *Smokey Joe's Cafe* (Ovation Nominee, Chita Rivera Award nominee and winner for Outstanding Off-Broadway Ensemble), *Trip of Love*, *Chicago*, and *A Wonderful World*. Film/TV credits include: *Across the Universe*, *Walk Hard*, *The Princess and the Frog*, *Bolden*, *She's Gotta Have It* (Netflix), Starz dramas *Flesh and Bone* (Yasmine) and *Power*, *Glee*, *House*, and *The Academy Awards*, to name a few.

Ms. Figgins is the co-founder and Creative Director of Broadway Serves, a non-profit organization whose mission is to engage theater professionals in community service opportunities locally, nationally, and abroad. During the pandemic, she turned her focus to teaching full time for her home studio of Jones-Haywood Dance School in Washington, DC. She also galvanized the theatre community in a series of conversations on Instagram called Pass the Mic Broadway, an initiative that sparked dialogue about social justice issues between Black and White female theatre makers. She is a proud member of AEA and SAG-AFTRA.

Ashley Tuttle

Director of Faculty

Ms. Tuttle was invited by Mikhail Baryshnikov to join American Ballet Theatre at the age of 16. Her career spanned 17 years with ABT reaching the rank of Principal dancer. Ms. Tuttle is known for her pure classicism and vivid characterizations. While maintaining her career with ABT, Ms. Tuttle joined the acclaimed Twyla Tharp Dance Company in 2000. During her time with TTD, Ms. Tharp created the hit Broadway show *Movin' Out* and the role of Judy on Ms. Tuttle. Her interpretation of this role earned her both TONY Award and Fred Astaire Dance Award nominations. As well as continuing her performing career, Ms. Tuttle teaches ballet at the Mark Morris Dance Group, Steps on Broadway, The School at Steps, Gibney Dance, and Barnard College. Ms. Tuttle was awarded an Honorary Doctorate of Humanities from Wofford College in the spring of 2011. She joined Ballet Tech's faculty in 2016.

Cathy Rhodes

Director of Body Conditioning

Ms. Rhodes began her professional career with American Ballet Theatre at the age of 15. The company toured the United States and Europe under the direction of Lucia Chase and later Mikhail Baryshnikov. Later she was offered a contract under John Neumeier with The Hamburg Staats Opera in Germany. She holds her teaching certification from American Ballet Theatre and holds certifications in fitness and yoga. Ms. Rhodes joined Ballet Tech's faculty in 1995.

Tammi Shamblin

Director of Dance Academics

Originally from California, Tammi Shamblin began her dancing career after she found a local ballet studio in a phone book at the age of eight. She pursued her love of ballet while on scholarship at the University of Utah, where she received her BFA in Ballet with an emphasis in pedagogy and performing. After college she returned to Sacramento and danced with Sacramento Ballet and directed a youth ballet company. She moved to NYC in October of 2003 and began working with Deborah Lohse of ad Hoc Ballet and started her career teaching at Ballet Tech. She received her 500-hour certification in Pilates from Body Tonic in Brooklyn, NY. She also has her RYT 200 Certification from Abhaya Yoga and continues to train with Abhaya founder, and former Ballet Tech Director, Tara Glazier. She has studied extensively in therapeutics and teaches a wide range of somatic-based activities for all levels. She is currently pursuing her passion for pedagogy as Ballet Tech's Director of Dance Academics.

Michael Snipe

Rehearsal Director

Mr. Snipe received his BFA from The Juilliard School under the direction of Benjamin Harkavy, and upon graduation, he was awarded the Héctor Zaraspe Prize for choreography. He performed with Ailey II, Parsons Dance, and The Irish Modern Dance Theatre. He made his Broadway debut in *Movin' Out* before touring nationally and internationally with the show. He also toured with *Swing! The Musical*. Mr. Snipe has taught at the Kirov in DC, Columbia College in Chicago, Joffrey Ballet Academy, The Chicago High School for the Arts – ChiArts, Roosevelt University, and the Ailey Extension. He recently completed his Master's in Behavioral Sciences at Mercy College. He joined Ballet Tech's faculty in 2015.

Lanette Costas

Lanette Costas is a graduate of New York's LaGuardia High School of the Performing Arts and received both a Bachelor of Fine Arts degree from SUNY Purchase and a Master of Fine Arts degree from Hollins University/American Dance Festival. Ms.

Costas was a 2018-2019 School of American Ballet National Visiting Fellow. As a Dance Educator, she has been successfully teaching Ballet and Horton technique for over a decade to students in grades 2-12. Her students have been accepted into and received scholarships to attend some of the best university dance programs and summer intensive programs around the country. She was on faculty for the University of the Arts Pre-College Summer Institute for 8 years and was recently a Resident Artist at Lawrence University.

Her professional concert dance credits include Ailey II, Donald Byrd/The Group, Elisa Monte Dance, Fred Benjamin Dance Company, and Earl Mosley's Diversity of Dance. She was a featured dancer in Disney's *The Lion King*. Additional theater credits include The Skylight Music Theatre's production of *Five Guys Named Moe* (Choreographer), Maltz Jupiter Theatre's *Tin Pan Alley Rag* (Dance Captain), and *If This Hat Could Talk*. Ms. Costas performed for the television broadcast of CBS' Kennedy Center Honors where she performed for President Clinton in honor of Judith Jamison. She also toured internationally as a soloist with the Spiritual Singers of Harlem and danced for the NBA team, New Jersey Nets. In collaboration with Margaret Paek, she has performed at the Danspace Project and in the installation BLEED at the Whitney Museum of American Art. During her career, she performed throughout the United States, Canada, Europe, Asia, and South America.

Mary Lyn Graves

Mary Lyn Graves is a dancer and teacher based in Brooklyn, NY. Her recent performance credits include the Mark Morris Dance Group, Joanna Kotze, Megan Williams, and collaborations with composer Caroline Davis. From 2012-2018, Mary Lyn was a member of Ririe-Woodbury Dance Company in Salt Lake City, UT, where she originated roles in over 25 new works and toured across the United States, France, South Korea, and Mongolia. She has also performed extensively with Molly Heller, Cheyla Chandler, and the Nikolais/Louis Foundation. As a teacher, Mary Lyn has led classes at numerous universities, festivals, and studios, including Ballet San Angelo, Wichita State University, Chosun University in South Korea, Mongolian State University of the Arts & Sciences, and the University of Oklahoma. Additionally, Mary Lyn has facilitated creative movement classes in schools, community centers, and youth shelters across the United States and internationally, specializing in working with elementary age children.

A sixth-generation Oklahoman, Mary Lyn was born and raised in Tulsa, OK. She began her training at the Tulsa Ballet Center for Dance Education where she was also a member of Tulsa Ballet II. Mary Lyn holds a Bachelor of Fine Arts in Dance from the University of Oklahoma.

Curtis Holland

Curtis Holland was born in Miami, FL to parents Edwin and Gaile Holland. The youngest of three siblings, Curtis and his sisters grew up dancing in their parents' dance studio, the Edwin Holland School of Dance. Under the tutelage of Edwin and Gaile, Curtis learned the core fundamentals of ballet, tap, jazz, hip hop, and basic acrobatics from the time he was three years old all the way up to his eighteenth year. After high school, Curtis auditioned for Season 10 of *So You Think You Can Dance*, advancing to the live show and ending up as one of the Top Fourteen dancers of the season. After the show, Curtis came to New York to pursue his dance career, and has since worked with many great minds of the art form, including performing in three Broadway shows: *Shuffle Along*, choreographed by Savion Glover and directed by George C. Wolfe; *Mean Girls*, directed and choreographed by Casey Nicholas; and currently *The Music Man* starring Hugh Jackman and Sutton Foster, choreographed by Warren Carlyle. Curtis's passion for teaching dance dates back generations. "I love the thrill of seeing a concept finally click for a student," he often states when speaking of his joy for sharing information with the next generation. Curtis's future plans simply entail continuing to learn from the legends who came before him in order to share with the legends who will come after.

Robert La Fosse

Robert La Fosse received his early dance training at the Marsha Woody Academy of Dance in Beaumont, Texas. He continued his studies with David Howard at Harkness House and Stanley Williams at the School of American Ballet in New York City. He performed as a Principal dancer with American Ballet Theatre and New York City Ballet as well as many guest appearances in the United States, Europe and Japan. Dancing leading roles in many of the classical masterworks as well as roles created for him by some of the great American choreographers. He also starred in two Broadway shows, *Dancin'* and *Jerome Robbins' Broadway* for which he was nominated for a Tony award for best actor in a musical. In addition to his performing career, he is also an accomplished choreographer who has created over 75 works for ballet, opera, musical theater, film and television. He currently teaches ballet at Barnard College, Purchase College, NYU Tisch School of the Arts and Princeton University. In the past he has taught at the New York City Ballet, School of American Ballet, ABT's Jacqueline Kennedy Onassis School and summer intensives, The Juilliard School, Muhlenberg College, Northwestern University, Jacob's Pillow and Step's on Broadway.

Men Ca

The bio-kemet-cal essence of Men Ca is in his name: mata is energy from the nucleus of the ca'nsconscious atom. A practitioner of defining that which he does through that which he is (i.e. Men Ca), his absolute Art and Science is to be conscious at all times in all times. Thus, deepen the life force energy of love and understanding.

A third generation Lester Horton educator (educated by the unrivaled Dr. Elana Denise Anderson, who studied from James Truite), Men Ca resourcefully uses the technique as a medium for learners to actualize their Art & Science — Art, the Science of expressing; Science, the Art of knowing — aid their body to further activate the heart and mind. The Artist & Scientist.

Brian Reeder

Brian Reeder is the current year-round choreographer-in-residence for Manhattan Youth Ballet at Manhattan Movement Arts Center. As a choreographer, he has created or re-staged his work at ABT Studio Company, American Ballet Theatre, BalletNext, Colorado Ballet, Company C Contemporary Ballet, Pacific Northwest Ballet, Sacramento Ballet, and The Washington Ballet. Reeder's work has also been produced several times for Works & Process at the Guggenheim.

His professional career as a dancer was largely spent with American Ballet Theatre, New York City Ballet, and William Forsythe's Ballet Frankfurt. He has been the recipient of several grants and fellowships including The Boomerang Foundation, The New York Choreographic Fellowship, and The Jerome Robbins Foundation for New Works. Reeder has been a guest teacher at Goucher College, Emory University, and The Juilliard School.

Sierra Sanders

Born and raised in Montclair, New Jersey, Sierra is a passionate artist continuing the legacy of American Modern dance through Performance & Education. With training in West African Dance & Tap from a very young age, rhythmic movement is the very foundation of her love for the personification of sound through dance. A product of the New Jersey Performing Arts Center's Youth Artist Institute as well as Montclair State University, Ms. Sanders studied extensively in Horton and Limón . As a member of Graham 2, she received her Teacher's Certification in the Graham Technique from the Martha Graham School of Contemporary Dance. As an African American woman, she is honored to continue representation, share her artistry through performance and education in the American Modern Dance community.

III. DANCE CURRICULUM

DANCE TRAINING POLICY

Families are expected to make Ballet Tech their child's **primary school for dance study**.

In the experienced estimation of Ballet Tech's faculty, the BT dance curriculum offers students the proper amount of training for their age and developmental stage. However, families may enroll their children in supplemental dance classes outside of Ballet Tech provided that those classes do not conflict with any element of Ballet Tech's dance schedule – including dance classes, rehearsals and performances.

Elementary School Students

Families of Elementary School students should be particularly cautious about enrolling their children in **ballet** classes at other schools/institutions. There are different schools of ballet technique, including Cecchetti, Royal Academy of Dance, Vaganova, and various neo-classical American styles, and because every ballet school teaches different ballet techniques, training at multiple schools at this stage in their training can be confusing for young students.

Middle School Students

Ballet Tech's Middle School dance schedule extends late into the afternoon and families should be mindful of scheduling conflicts. However, it can be beneficial for older students to begin exploring other dance schools in preparation for planning for their high school years. Middle School families who are looking to enroll their children in supplemental dance classes outside of Ballet Tech should feel free in reaching out to school administration for advice on outside classes.

COURSES OF STUDY: 2022-23

Ballet Technique

All Grades

Ballet Tech's faculty embraces and teaches a blended style of ballet, utilizing influences from American, English, Italian, French, and Russian schools of training, which presents students with a full breadth of techniques rooted in Classical Ballet.

In Ballet Technique class, students learn proper body alignment, coordination, flexibility, and ballet vocabulary, with an emphasis on strength, speed and agility, control, stamina, memory retention, and artistry. Each technique class consists of barre work, center exercises, and traveling movements across the floor.

As students progress to higher levels, the work becomes more challenging: they learn more elaborate sequences of movement, more advanced ballet vocabulary, and more complicated rhythms and music.

There are six ballet courses at Ballet Tech:

Ballet I	4th Grade
Ballet II	5th Grade
Ballet III	Middle School Mixed Grades
Ballet IV	Middle School Mixed Grades
Ballet V	Middle School Mixed Grades
Ballet VI	Middle School Mixed Grades

Allegro

Middle School

Allegro focuses on the athleticism and strength required for the big jumps, turns, and acrobatic movements typically performed by the male dancer in ballet. Emphasis is also placed on upper body strength, preparing students for partnering. In the schedule, middle school students take *either* Allegro or Pointe. Consideration for entry into Allegro is based on aptitude as opposed to gender.*

** Dance is an ever-evolving artistic form and historically gendered techniques are now being studied and performed by people of any gender identity. As such, all students can be considered for placement in Allegro, regardless of gender.*

Audition Prep

8th Grade

In Audition Prep, 8th grade students prepare for the performing arts high school auditions, and review general audition skills and techniques, such as picking up combinations quickly and how to dress and present themselves. Students also choreograph their own solo, which some of the schools require for consideration. **This class is an elective** – students will have the opportunity to sign up for the class during the first weeks of school.

Conditioning

All Grades

As part of our ballet classes, students will have a 15-minute conditioning class designed to increase physical strength through weight bearing and resistance training. Conditioning focuses on teaching students the value of properly stretching to prevent injury, and a regime of exercises to help develop physical endurance, strength, and flexibility. The exercises in this class help support the added rigor of more complicated ballet exercises and help develop the strength necessary for partnering.

Creative Movement

4th Grade

Creative Movement is a type of dance improvisation class, delivering prompts for dancers to explore through various styles of movement. This dance class aids in developing physical skills, energy, self-confidence, and communications through the body. There is no “wrong” way to move in a Creative Movement class – instead, students focus on making clear, creative choices and developing their own physical voice.

Feld Repertory

7th & 8th Grades

In the Feld Repertory class, students will learn the choreography of Ballet Tech founder Eliot Feld. This class gives students the opportunity to learn the history of Mr. Feld and Ballet Tech through the celebration of his choreographic cannon, while preparing them for Ballet Tech performances, including Kids Dance at The Joyce Theater.

Horton

5th - 8th Grades

Horton Technique is a modern dance movement style named after its creator Lester Horton. This technique emphasizes a whole-body, anatomical approach to dance that includes flexibility, strength, coordination, and body and spatial awareness to enable unrestricted, dramatic freedom of expression.

Jazz

6th Grade

Jazz dance is a social dance style that emerged at the turn of the 20th century when African American dancers began blending traditional African steps with European styles of movement. Jazz dance shares many of the same techniques as ballet, though that shared vocabulary is presented in a parallel position. Jazz dance is known for its energetic and dynamic stylings and is frequently the go-to dance style for choreography in Broadway musicals, commercials, and Film/TV.

Partnering

7th & 8th Grades

Dance partnering is dancing performed by a pair of dancers, typically a male and a female but not always, in which the pair strives to achieve a harmony of coordinated movements so that the audience remains unaware of the mechanics. It relies on the application of partnering dance techniques that facilitate coordinated movements by a pair of dancers. In particular, it usually involves one dancer providing guidance, support, or both, for the other dancer. Dance partnering technique appears in various forms in many types of dance and is an essential part of all dance education.

Pilates

8th Grade

Pilates is a mind-body exercise that requires core stability, strength, and flexibility, and attention to muscle control, posture, and breathing. Pilates improves flexibility, builds strength and develops control and endurance in the entire body. It puts emphasis on alignment, breathing, developing a strong core, and improving coordination and balance. The core, consisting of the muscles of the abdomen, low back, and hips, is often called the “powerhouse” and is thought to be the key to a person’s stability.

Pointe

Middle School

Pointe technique is a form of ballet in which a dancer supports all their body weight on the tips of their toes in a specialized shoe called a pointe shoe. BT students begin pointe training in 6th grade. Historically, pointe is a ballet technique performed by the female dancer. In our Pre-Pointe class (which takes place during the Summer Session before 6th grade), training focuses on developing the muscles of the ankle and feet, so that students gain the necessary strength to support themselves on their toes. Once in 6th grade, more emphasis is placed on students finding their center of balance as they move *en pointe* and discover the ethereal quality of pointe dancing. In the schedule, middle school students take *either* Pointe or Allegro. Consideration for entry into Pointe class is based on aptitude as opposed to gender.*

** Dance is an ever-evolving artistic form and historically gendered techniques are now being studied and performed by people of any gender identity. As such, all students can be considered for placement in Pointe, regardless of gender.*

Repertory / Improv

7th & 8th Grades

In Repertory / Improv, students learn the art of making dance, known as choreography. Choreography comprises many components, including theme and variation, repetition, retrograde, narrative, and the use of music and rhythm in relationship to movement. Students learn to develop the skills to access their voice through dance, and the lens from which they view themselves, the world, and their unique place in it.

Tap

6th Grade

Tap dance is a form of dance characterized by using the sounds of tap shoes striking the floor as a form of percussion. Two major variations on tap dance exist: rhythm (jazz) tap and Broadway tap. Broadway tap places more emphasis on the carriage of the arms and torso, as well as the showmanship of the dance; it is widely performed in musical theater. Rhythm tap focuses on musicality, and practitioners consider themselves to be a part of the jazz tradition.

THE ELEMENTARY SCHOOL

In Elementary School, ballet technique classes are an hour and a half and are incorporated into the regular school day. Exercises are designed to be fun while developing muscular control, body awareness, rhythm, and vocabulary.

In their **ballet** classes, Elementary School students:

- Learn and retain basic ballet vocabulary
- Learn basic form, proper placement and alignment
- Have an understanding of the 8 classical ballet positions
- Understand the use of *épaulement* (the relationship of the head and shoulders to the feet)
- Develop coordination of the entire body

Elementary School Dance Schedule: Fall Term 2022-23

4th Grade

Weekly Classes, Fall Term 2022-23

Ballet I 2 classes per week
Conditioning 2 classes per week
Creative Movement 1 class per week

Tuesdays	Conditioning	11:45 AM - 12:00 PM
	Ballet I	12:00 PM - 1:15 PM
Thursdays	Conditioning	11:45 AM - 12:00 PM
	Ballet I	12:00 PM - 1:15 PM
Fridays	Creative Movement	11:45 AM - 12:45 PM

5th Grade

Weekly Classes, Fall Term 2022-23

Ballet II 3 classes per week
Conditioning 2 classes per week
Horton 1 class per week

Mondays	Conditioning	11:45 AM - 12:00 PM
	Ballet II	12:00 PM - 1:15 PM
Wednesdays	Ballet II	11:45 AM - 1:15 PM
Thursdays	Horton	11:45 AM - 12:45 PM
Fridays	Conditioning	11:45 AM - 12:00 PM
	Ballet II	12:00 PM - 1:15 PM

THE MIDDLE SCHOOL

Students in Ballet Tech’s Middle School dance 5 days a week, Monday through Friday. In their **ballet** classes, Middle School students:

- Retain form, proper placement, and alignment while doing more challenging combinations
- Continue to experience the flow of a ballet class, with more challenging barre and center work, and traveling combinations across the floor
- Learn and retain intermediate ballet vocabulary
- Continue to incorporate the use of *épaulement* (the relationship of the head and shoulders to the feet)
- Learn how to reverse all combinations
- Strengthen feet and legs for more advanced jumps and pointe work
- Deepen their connections to the relationship between music and movement

Mixed Grade Classes

Students take many of their dance classes with their academic cohort. However, effective September 2022, most middle school Ballet, Allegro, and Pointe classes will be “mixed-grade” classes to provide students with targeted instruction.

Students are assigned to the mixed-grade classes based on assessments made by the Artistic Director and Director of Faculty. Students will be re-assessed for their class assignment at the end of each Term / Marking Period (see page 24 for the Term / Marking Period calendar.)

Students take all other dance classes (Horton, Jazz, Tap, etc.) with their academic cohort.

Mixed-Grade Classes – Fall Term, 2022-23

Ballet III	6th grade students
Ballet IV	Mixed group of 6th and 7th grade students
Ballet V	Mixed group of 7th and 8th grade students
Ballet VI	Mixed group of 7th and 8th grade students
Allegro I	6th grade students
Allegro II	Mixed group of 7th and 8th grade students
Pointe I	6th grade students
Pointe II	7th grade students
Pointe III	Mixed group of 7th and 8th grade students

Middle School Dance Schedule: Fall Term 2022-23

6th Grade

Weekly Classes, Fall Term 2022-23

Ballet	5 classes per week
Allegro or Pointe	2 classes per week
Conditioning	2 classes per week
Horton	1 class per week
Jazz	1 class per week
Tap	1 class per week

Mondays	Conditioning	1:45 PM - 2:00 PM
	Ballet III <i>or</i> IV	2:00 PM - 3:30 PM
	Pointe I <i>or</i> Allegro I	3:30 PM - 4:30 PM
Tuesdays	Ballet III <i>or</i> IV	1:45 PM - 3:15 PM
	Tap	3:15 PM - 4:15 PM
Wednesdays	Conditioning	1:45 PM - 2:00 PM
	Ballet III <i>or</i> IV	2:00 PM - 3:30 PM
	Pointe I <i>or</i> Allegro I	3:30 PM - 4:30 PM
Thursdays	Ballet III <i>or</i> IV	1:45 PM - 3:15 PM
	Jazz	3:15 PM - 4:15 PM
Fridays	Ballet	1:45 PM - 3:15 PM
	Horton	3:15 PM - 4:15 PM

7th Grade

Weekly Classes, Fall Term 2022-23

Ballet	5 classes per week
Allegro or Pointe	2 classes per week
Conditioning	2 classes per week
Feld Repertory	1 class per week
Horton	1 class per week
Partnering	1 class every other week
Repertory / Improv	1 class every other week

Mondays	Conditioning	1:45 PM - 2:00 PM
	Ballet IV <i>or</i> V <i>or</i> VI	2:00 PM - 3:30 PM
	Pointe II <i>or</i> III <i>or</i> Allegro II	3:30 PM - 4:30 PM
Tuesdays	Ballet IV <i>or</i> V <i>or</i> VI	1:45 PM - 3:15 PM
	Horton	3:15 PM - 4:15 PM
Wednesdays	Conditioning	1:45 PM - 2:00 PM
	Ballet IV <i>or</i> V <i>or</i> VI	2:00 PM - 3:30 PM
	Pointe II <i>or</i> III <i>or</i> Allegro II	3:30 PM - 4:30 PM
Thursdays	Ballet IV <i>or</i> V <i>or</i> VI	1:45 PM - 3:15 PM
	Partnering <i>or</i> Rep Improv	3:15 PM - 4:15 PM
Fridays	Ballet	1:45 PM - 3:15 PM
	Feld Repertory	3:15 PM - 4:15 PM

8th Grade

Weekly Classes, Fall Term 2022-23

Ballet	4 classes per week
Allegro or Pointe	2 classes per week
Audition Prep	1 class per week (<i>optional class</i>)
Conditioning	2 classes per week
Feld Repertory	1 class per week
Horton	1 class per week
Partnering	1 class every other week
Pilates	1 class per week
Repertory / Improv	1 class every other week

Mondays	Conditioning	1:45 PM - 2:00 PM
	Ballet V or VI	2:00 PM - 3:30 PM
	Pointe III or Allegro II	3:30 PM - 4:30 PM
Tuesdays	Ballet V or VI	1:45 PM - 3:15 PM
	Feld Repertory	3:15 PM - 4:15 PM
Wednesdays	Conditioning	1:45 PM - 2:00 PM
	Ballet V or VI	2:00 PM - 3:30 PM
	Pointe III or Allegro II	3:30 PM - 4:30 PM
	<i>Audition Prep (Elective)</i>	<i>4:30 PM - 5:30 PM</i>
Thursdays	Ballet V or VI	1:45 PM - 3:15 PM
	Partnering or Rep Improv	3:15 PM - 4:15 PM
Fridays	Horton	1:45 PM - 3:15 PM
	Pilates	3:15 PM - 4:15 PM

ASSESSMENTS AND GRADING

Dance Report Cards are distributed three times a year in alignment with the Academic School’s Marking Period calendar. In addition, students receive a **written assessment** at the mid-point of the Fall Term, prior to the Fall Student-Parent-Teacher Conferences.

Mid-Fall Assessment:	September 8, 2022 – October 20, 2022 <i>Written assessments distributed October 21, 2022</i>
Fall Term / Marking Period 1:	September 8, 2022 – December 9, 2022 <i>Report Cards distributed December 16, 2022</i>
Winter Term / Marking Period 2:	December 12, 2022 – March 24, 2023 <i>Report Cards distributed March 31, 2023</i>
Spring Term / Marking Period 3:	March 25, 2023 – June 23, 2023 <i>Report Cards distributed June 27, 2023</i>

Elementary School students receive “level” grades; Middle School students receive “percentage” grades:

PERFORMANCE	LEVEL	PERCENT
Exceeds Standard	4	100% - 90%
Meets Standard	3	89% - 76%
Approaching Standard	2	75% - 65%
Below Standard	1	64% - Below

Students are graded in the following categories on their Dance Report Cards: Work Habits and Technical Progress.

The **Work Habits** category comprises **60%** of the Overall Grade; the **Technical Progress** category comprises **40%** of the Overall Grade. The **Overall Grade** also appears on the Academic Report Card.

WORK HABITS – 60%

- Acceptance of Corrections
- Application and Retention of Corrections
- Concentration and Focus
- Conduct and Decorum
- Energy and Physicality
- Preparedness and Organization
- Punctuality
- Work Ethic

TECHNICAL PROGRESS – 40%

- Placement/Alignment
- Coordination
- General Flexibility
- Extension
- Use of Hip Rotation
- Use of *Port de Bras*
- Strength of Footwork
- Ability to Pick Up Combinations
- Attention to Musicality

Grading Category Descriptions

Work Habits

Acceptance of Corrections

How consistently the dancer pays attention to both **general corrections** that are given to the entire class and **individual corrections** given to that particular dancer.

Please note: the term “correction” specifically refers to feedback about physical technique; not, for example, a correction regarding conduct.

Application and Retention of Corrections

How effectively the dancer absorbs and retains the specific feedback the teacher is giving them about their physical movements.

Concentration and Focus

How well the dancer maintains their attention and mental energy while in class.

Conduct and Decorum

How consistently the dancer conducts themselves in a positive way in the dance learning environment, both in the studio and the dressing room.

- *Does the dancer conduct themselves with respect and treat others with respect?*
- *Does the dancer follow the rules of etiquette and behavior?*
- *Does the dancer turn their attention to the teacher when the teacher is speaking?*
- *Does the dancer keep their body off the ballet barre between exercises?*
- *Does the dancer ask appropriate questions at the appropriate times and follow established rules?*

Energy and Physicality

How consistently the dancer studies with their best physical effort and gives 100% of their capacity in a physical sense.

Preparedness and Organization

How consistent the dancer is in being prepared and organized for their dance classes. The number of days “**unprepared**” for class automatically affects this category -- dancers are marked unprepared when they do not have the necessary materials for class (including dancewear, dance dictionaries and journals) or are not physically prepared (having correct dance attire, having hair correctly secured, etc.).

(See Section V. page 34.)

Punctuality

How consistent the dancer is in arriving to class in a timely manner. The number of unexcused days late to class automatically affects this category.

(See Section IV. page 30.)

Work Ethic

Does the dancer train with discipline, integrity, hard work, and diligence?

Technical Progress

Placement/Alignment

How well the dancer finds proper, balanced alignment in any given exercise.

Coordination

How well the dancer understands opposition, uses *port de bras* (carriage of the arms) with their legs and torso, and puts two or more movements together smoothly and effectively.

General Flexibility

How effectively the dancer can stretch and elongate their body.

Extension

How well and how high the dancer can lift and hold a properly placed leg.

Use of Hip Rotation

How well the dancer maintains their ability to rotate the legs and feet from the hips within their own personal range of motion.

Use of Port de Bras

How gracefully and harmoniously the dancer's arms are carried in relation to their body.

Strength of Footwork

How well the dancer can maintain their floor position, use their entire foot in action, and stretch their foot to its fullest point. How well the dancer can utilize their muscles to leave the floor and find elevation in the air with both power and grace.

Ability to Pick Up Combinations

How well the dancer can produce a combination, as instructed by the teacher either visually or verbally.

Attention to Musicality

How well the dancer hears nuances in music and can apply it to their movement.

STUDENT-PARENT-TEACHER CONFERENCES

Student-Parent-Teacher conferences are held twice a year—in the fall and in the spring. Conferences are for both academics and dance. **Both students and parents/guardians attend the conferences.**

November 2, 2022: 4pm - 7pm

November 3, 2022: 1pm - 4pm

March 8, 2023: 4pm - 7pm

March 9, 2023: 1pm - 4pm

DECEMBER OPEN CLASSES

Ballet Tech holds Open Classes each December so that you may view your child's dance progress in person.

Monday, December 12 5th Grade Open Classes

Tuesday, December 13 4th Grade Open Classes

Thursday, December 15 Middle School Open Classes

Friday, December 16 Middle School Open Classes

(Schedule above is subject to change.)

Please note: in order to enter the school building, all guests will need to follow the appropriate COVID-19 protocols that are in place at the time of the Open Class Weeks. Seating will be limited – an RSVP form will be sent home closer to the time of the event.

KIDS DANCE

Kids Dance is Ballet Tech's annual performance season at The Joyce Theater, located at 175 8th Avenue (at the corner of 19th St.) Kids Dance typically features students in the Middle School, as Elementary School students are still in the primary stages of their dance training.

Students will have the option to audition for the 2023 Kids Dance season in January. Participation in Kids Dance is at the discretion of the Artistic Director and the Director of

Faculty and is based on a student's work ethic and ability to execute the choreography. Students participating in Kids Dance must attend **all scheduled rehearsals and performances.**

2023 Kids Dance Season

Thursday, June 8 (<i>Opening Night Gala</i>)	7pm
Friday, June 9	7pm
Saturday, June 10	2pm and 7pm
Sunday, June 11	2pm

(Schedule above is subject to change.)

THE SUMMER SESSION

Each summer, Ballet Tech Foundation offers its **incoming** and **continuing** students a 4-week summer dance program. Participation in the Summer Session is recommended, but not required.

In addition to their regular dance classes, students take classes that are not offered during the academic school year.

The **2023 Summer Session** is scheduled for **July 10 - August 4**. The summer class schedule and registration forms will be distributed to families in late Winter 2023.

DANCE DICTIONARIES

All BT students are given a copy of a dance dictionary in their first year at Ballet Tech: *Technical Manual and Dictionary of Classical Ballet* by Gail Grant. This dictionary is a useful resource to students throughout their years at Ballet Tech.

Teachers will instruct students on which days they would like them to bring the dictionaries to class.

Students who lose their dance dictionaries will be charged **\$8** for a replacement copy. The charge for replacement copies will be deducted from students' **Dancewear Deposits**. For more information about the Dancewear Deposit please see Section V of this Handbook. (Families are also welcome to purchase a new or used copy from Amazon or another online bookseller, if they prefer.)

IV. NORMS OF STUDENT CONDUCT

Ballet Tech requires strong levels of physical, intellectual, and emotional commitment from each student to meet the rigorous standards and expectations required for the study of classical dance. Students are expected to fully dedicate themselves to their dance studies and take full advantage of the unique training that is offered to them.

ATTENDANCE

Students are expected to regularly attend all scheduled dance classes and rehearsals. Illnesses, injuries, or other serious circumstances are the sole allowable reasons for absences. Appointments – including medical and dental – should be made on days/times that do not conflict with classes and rehearsals.

Middle School Schedule

The end of the Middle School academic school day is 2:50pm. However, Middle School dance classes extend past 2:50pm. **Students are obligated to attend these classes.** When students are engaged in dance activities past 2:50pm, they are instructed and supervised by Ballet Tech Foundation faculty and staff, not the NYC Department of Education.

PUNCTUALITY

Students are expected to arrive on time and be fully prepared to begin each of their dance classes. **Punctuality is a component of the “Work Habits” section in the Dance Assessment.**

CONDUCT

General Conduct

All members of the BT community – faculty, staff, musicians, and students – are expected to contribute to a positive and productive learning environment and are expected to conduct themselves with respect and treat others with respect.

Students are expected to show a consistent focus and commitment to their dance studies. Matters of student conduct must be in accordance with the NYC Department of

Education's *Discipline Code*. **Conduct is a component of the "Work Habits" section in the Dance Assessment.**

Dismissal from Class

A teacher may need to dismiss a student from dance class due to disorderly or disruptive conduct, including, but not limited to, failing to abide by the rules of the ballet studio, invading the space of others, or a violent outburst.

A student who is dismissed from class meets with school directors and an "Incident Report" is filled out and saved in the student's file. A phone call home or a conference with the student's family occurs when deemed necessary by school administration, or when requested by a parent/guardian.

School Property

Students are expected to respect all school property including, but not limited to, dance studios, pianos, dressing rooms, lockers, hallways, and walls. Students are not permitted to use any equipment kept in the studios, nor are students permitted to be in the studios unsupervised. Eating and drinking in the studios and dressing rooms is prohibited, except for water.

Cell Phones and Electronic Devices

Cell phones, portable music and entertainment systems may not be turned on or visible at any time during the school day. If a student's phone is turned on or visible it will be confiscated by BT staff. Students may ask permission to use their cell phone in the front office for the purposes of communicating with a family member.

V. DANCEWEAR AND APPEARANCE

Ballet Tech provides necessary dancewear for all students. As part of their pre-professional training, all Ballet Tech students are expected to come fully prepared for class every day, wearing the correct uniform. Students are to be conscientious and organized about the upkeep of their dancewear.

DISTRIBUTION OF UNIFORMS

Elementary School students receive two sets of their dance uniform. Each set contains a leotard, a pair of shorts, and a pair of socks. Middle School students receive three sets of their dance uniform. Each set contains a leotard, a pair of tights, and a pair of socks when applicable. Slight variations in the dance uniforms are outlined in the “Dancewear by Level” section of the Handbook.

Purchased Dancewear – Middle School Levels

As stated above, students are provided with dancewear free of charge. Ballet Tech distributes the dancewear to students and then collects it at the end of the school year.

However, certain items worn by Middle School students cannot be re-distributed, and therefore are sold to families **at a discounted rate**: pointe shoes, toe pads, dance belts (dance underwear for boys), and split-sole ballet slippers.

When any one of these items is provided to a student, the cost is deducted from the student’s **dancewear deposit**. (More information about the dancewear deposit is provided later in the Handbook.)

Ballet Tech shares in the cost of the items listed below and charges families the following discounted rates:

<u>Item</u>	<u>Cost to Ballet Tech Families</u>	<u>Retail Value</u>
Pointe Shoes	\$40	\$75 - \$120
Toe Pads (<i>For Pointe Shoes</i>)	\$15	\$27
Split-sole Ballet Slippers	\$20	\$27-42
Dance Belts	\$15	\$22

MAINTENANCE AND UPKEEP

Students are responsible for maintaining the upkeep of their dancewear. They must wash their clothes regularly, mend holes, and sew elastics and/or ribbons on their shoes, as needed.

Students are responsible for keeping their dancewear clean and bringing it with them to school daily. Students will be marked “unprepared” when they come to school missing any of their dancewear items.

Tips for Maintenance and Upkeep of Dancewear

- **Machine Washing and Drying:** In a regular washing machine, use the gentle cycle. In a dryer, use a **low heat setting** (high heat will shrink the clothes). For best results, hang dry the dancewear on a drying rack or a hanger.
- **Hand Washing:** Use warm water and a very small amount of detergent. Allow clothing to soak in the soap and water for several minutes and rub the clothing on any dirty parts. After washing, rinse all the detergent out of the clothing. After rinsing, squeeze out all excess water. Hang clothes to dry on a drying rack or on a hanger over a bathtub.
- If a student notices a mendable hole or tear in their clothing, **it is their responsibility to repair it** as soon as possible. School staff can provide advice on how to do so.

CLOTHING REQUESTS

Students may request a replacement item of dancewear if they have an item that they have outgrown or that is worn beyond repair.

HAIR AND JEWELRY

Loose hair can be a distraction to a student’s training. As such, for dance class all students must properly secure their hair up and away from the face and off their neck, using discreet hair supplies, if needed. Students who are unable to quickly and neatly secure their hair prior to the start of dance class **should come to school with their hair already prepared for dance.**

Students may not wear necklaces, bracelets, anklets, toe rings, belly rings, dangly earrings, or any other jewelry that could limit their mobility or pose a safety risk. Stud earrings are permissible.

UNPREPARED POLICY

As stated above, students must be prepared for class. **Preparedness for class is a component of the “Work Habits” section in the Dance Assessment.** Students are allowed 3 days per school year in which staff will provide replacement dancewear before their grade is affected. Families will be notified if their child is consistently unprepared for class.

DANCEWEAR DEPOSIT

A \$200 refundable deposit is required from families of all **Middle School** students and, new to this school year, a \$100 refundable deposit is required from families of all **Elementary School** students. Payments are due by Friday, September 30.

For both elementary and middle school students, the deposit serves as security if dancewear has been damaged or lost by a student. The cost of any damaged or lost dancewear provided by Ballet Tech will be deducted from the deposit, excluding normal wear and tear. Below are the amounts for each clothing item that will be deducted, based on average retail prices:

<u>Item</u>	<u>Deduction Amount</u>
Leotards	\$15
Tights (Black or Gray)	\$30
Tights (Pink)	\$15
Shorts	\$10
Pointe Skirts	\$15
Full-Sole Ballet Slippers:	\$20

For middle school students, the deposit is also used to cover dancewear purchases. Pointe shoes, toe pads, split-sole ballet slippers, and dance belts (dance underwear for boys) are considered purchases. When any one of these items is given to a student, the cost will be deducted from the student’s deposit. Please note that if a student’s deposit gets too low to purchase a certain item, they will not be able to receive that item until the account has been replenished.

At the end of the school year, students return their dancewear to Ballet Tech. It is expected that they turn in all sets of laundered dancewear. The cost of any missing and/or damaged items is deducted from the dancewear deposit on file.

Any unused portion of the deposit from the previous school year is rolled-over into the new year and families refill the remaining balance as needed. The unused portion of the deposit is refunded to the family when their child completes their time at Ballet Tech.

DANCEWEAR BY LEVEL

4TH GRADE

Leotards	Shorts	Socks	Ballet Slippers
2 White	2 Black	2 Pairs White	1 Pair White

5TH GRADE

Leotards	Shorts	Socks	Ballet Slippers
2 Royal Blue	2 Black	2 Pairs White	1 Pair White

MIDDLE SCHOOL

Leotards	Tights	Socks	Ballet Slippers	Misc. Extras
3 Black	3 Black or Pink	3 Pairs White (<i>Boys only</i>) 1 Pair White (<i>6th Grade girls for Tap</i>)	1 Pair Pink or White	3 Dance Belts and 1 Waist Belt (<i>when applicable</i>) 1 Pointe Skirt (<i>when applicable</i>)

VI. COVID-19 SAFETY

Ballet Tech Foundation will continue to align its COVID-19 Health and Safety policies with the guidelines provided by the NYC Department of Education.

Surfaces in the dance spaces, including the studios and dressing rooms will continue to be routinely sanitized.

As in the academic classrooms, windows and doors in the dance studios will remain open to maximize air flow. The NYC School Construction Authority visited Ballet Tech to ensure that there was proper ventilation in all of our spaces. In addition, Ballet Tech Foundation hired an industrial hygienist who reviewed our facilities and concurred that there was proper ventilation.

All air conditioning units have been cleaned and have been set to take in maximum outside air. Many of our rooms also have exhaust fans, which have also been function tested for correct operation.

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DANCE CALENDAR: 2022-23

SEPTEMBER 2022

- 8 First Day of School, 2022-23
- 15 Harkness Nutrition Workshop (Middle School)
- 15 Meet the Teachers Night, 5:30pm
- 26-27 Rosh Hashanah – School Closed

OCTOBER 2022

- 5 Yom Kippur – School Closed
- 10 Italian Heritage / Indigenous Peoples' Day – School Closed
- 12 First Day of Fall "Introduction to Ballet" Program

NOVEMBER 2022

- 2 Student-Parent-Teacher Conferences, 4pm – 7pm
- 3 Early Dismissal / Student-Parent-Teacher Conferences, 1pm – 4pm
- 8 Election Day – No Classes
- 11 Veterans Day – School Closed
- 24-25 Thanksgiving Recess – School Closed

DECEMBER 2022

- 9 End of Fall Term (Marking Period 1)
- 12 Open Classes: 5th Grade
- 13 Open Classes: 4th Grade
- 15-16 Open Classes: Middle School
- 19 Last Day of Fall "Introduction to Ballet" Program
- 26-Jan 2 Winter Recess – School Closed

Please visit ballettech.org/schedule for the most up-to-date version of the school calendar, including academic and PTA events.

CONTINUING AND INCOMING STUDENTS:

2023 SUMMER SESSION
July 10 – August 4

JANUARY 2023

- 3 Classes Resume
- 9 First Day of Winter "Introduction to Ballet" Program
- 9-13 Kids Dance Auditions (Middle School)
- 16 Rev. Dr. Martin Luther King, Jr. Day – School Closed

FEBRUARY 2023

- 20-24 Mid-Winter Recess – School Closed

MARCH 2023

- 8 Student-Parent-Teacher Conferences, 4pm – 7pm
- 9 Early Dismissal / Student-Parent-Teacher Conferences, 1pm – 4pm
- 24 End of Winter Term (Marking Period 2)
- 29 Last Day of Winter "Introduction to Ballet" Program

APRIL 2023

- 6-14 Spring Recess – School Closed
- 21 Eid al-Fitr – School Closed

MAY 2023

- 29 Memorial Day – School Closed

JUNE 2023

- 5-7 Kids Dance Load-In and Tech Rehearsals
- 8 Anniversary Day – *No Academic Classes*
- 8 Kids Dance Gala, 7pm
- 9 Clerical Day – *No Academic Classes*
- 9 Kids Dance, 7pm
- 10 Kids Dance, 2pm and 7pm
- 11 Kids Dance, 2pm
- 19 Juneteenth – School Closed
- 23 End of Spring Term (Marking Period 3)
- 23 8th Grade Graduation, 5pm
- 27 Last Day of School, 2022-23