

BALLET TECH



PARENT / STUDENT

DANCE HANDBOOK

2023-2024

TABLE OF CONTENTS

WELCOME

Parent / Student Dance Agreement.....	2
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I. ABOUT BALLET TECH FOUNDATION

Mission and Values.....	3 - 4
History.....	5

II. WHO'S WHO AT BALLET TECH

Board of Directors.....	6
Artistic and Administrative Staff.....	6
Dance Faculty.....	7
Accompanists.....	7
Dance Class Assistants.....	7
Profiles: Dance Faculty.....	8 - 14

III. DANCE CURRICULUM

Dance Training Policy.....	15
Courses of Study.....	16 - 20
The Elementary School.....	21 - 22
The Middle School.....	23 - 26
Assessments and Grading	27 - 30
Student-Parent-Teacher Conferences.....	30
Open Classes.....	31
Kids Dance.....	31 - 32
Playscape Performs.....	32
The Summer Session.....	32 - 33
Dance Dictionaries & Notebooks.....	33

IV. NORMS OF STUDENT CONDUCT

Attendance of Classes.....	34
Punctuality.....	34
Conduct.....	34 - 35

V. STUDENT HEALTH

Health.....	36
Injury.....	36 - 37

VI. DANCEWEAR AND APPEARANCE

Distribution of Uniforms.....	38
Maintenance and Upkeep.....	39
Clothing Requests.....	40
Hair and Jewelry.....	40 - 41
Unprepared Policy.....	41
Free Dress Days.....	41
Dancewear Deposit.....	42
Dancewear by Level	43

APPENDIX

Hair Preparation Examples.....	44 - 47
Contact Us.....	48
School Calendar.....	49

WELCOME

September 2023

Dear Ballet Tech Families,

Welcome to the 2023-24 school year.

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

Ballet Tech is a collaboration between Ballet Tech Foundation, Inc. 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 or Ballet Tech's academic school.**

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, a consent form for data collection, 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.

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

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

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

Ballet Tech Foundation was founded in 1974 by choreographer Eliot Feld as a professional ballet company, then known as **The Eliot Feld Ballet**. For 30 years, until 2003, the company presented biannual performance seasons in New York and toured extensively domestically and abroad.

A few years after founding the company, Mr. Feld was struck with an idea while sharing a subway car with a class of exuberant elementary school children: all children in New York City's public schools should be introduced to classical 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 and in 1978 the school – originally called **The New Ballet School** – opened its doors.

In its first year, 138 students from 8 elementary schools were bused from their schools to 890 Broadway for beginner ballet classes. In subsequent years, dance classes for intermediate and advanced students were added.

In the Fall of 1995, Ballet Tech Foundation entered an unprecedented partnership with the Department of Education and opened **Ballet Tech, The NYC Public School for Dance**. Ballet Tech's students could now pursue both their academic and dance studies under one roof.

BT alumni have danced with distinguished companies such as *A.I.M* by Kyle Abraham, *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	Bill Heinzen
Warren Adams	Carol Zerbe Hurford, <i>Vice Chair</i>
Patricia Crown	Karen Levinson, <i>Secretary</i>
Laurel Durst	Mimi Lien
Jenny Gersten, <i>Treasurer</i>	Rachel Moreno
Jilian Cahan Gersten, <i>Chair</i>	Patricia Tuthill Pazner
Suk Han	Edgar Peterson

TRUSTEES EMERITI

Cora Cahan
Gregory Hines (<i>in memoriam</i>)
Howard Klein (<i>in memoriam</i>)
LuEsther T. Mertz (<i>in memoriam</i>)

ARTISTIC STAFF

Dionne Figgins	<i>Artistic Director</i>
Ashley Tuttle	<i>Director of Faculty</i>
Cathy Rhodes	<i>Director of Body Conditioning</i>
Janelle Barry	<i>BTANY Manager</i>

ADMINISTRATIVE STAFF

Maggie Christ	<i>Executive Director</i>
Elizabeth LaCause	<i>Director of Development</i>
Joe Gregori	<i>Administrative Director</i>
Janel Rayome	<i>Administrative Director</i>
Zoe Padden	<i>Administrative Coordinator</i>
Debbie Mausner	<i>Program Coordinator</i>
Rashel Orellana	<i>Program Coordinator</i>
Darren Thomas	<i>Program Coordinator</i>
Russell Murphy	<i>Finance Manager</i>
Joshua Palmer	<i>People & Culture Manager</i>
Andrew Ennis	<i>Development Assistant</i>
Jason Walters	<i>Building Manager</i>
Israel Geronimo	<i>Maintenance</i>
Alicia Rivas	<i>Maintenance</i>
Marie Lascu	<i>Archivist</i>
Jennifer Marck Moran	<i>Archivist</i>

DANCE FACULTY

Max Azaro	<i>Allegro, Ballet</i>
Janelle Barry	<i>Introduction to Ballet</i>
Lanette Costas	<i>Ballet, Conditioning</i>
Megan Eng	<i>Feld Repertory</i>
Dionne Figgins	<i>Audition Prep, Ballet, Study Hall</i>
Mary Lyn Graves	<i>Creative Movement, Introduction to Ballet</i>
Curtis Holland	<i>Tap</i>
Karisma Jay	<i>West African</i>
Men Ca	<i>Horton</i>
Zuzu Park-Stettner	<i>Feld Repertory, Jazz</i>
Brian Reeder	<i>Ballet, Conditioning, Partnering, Pointe</i>
Cathy Rhodes	<i>Ballet, Conditioning, Pointe</i>
Danielle Thomas	<i>Ballet, Conditioning</i>
Ashley Tuttle	<i>Ballet, Conditioning, Pointe</i>
Asia Yiu	<i>Feld Repertory</i>

ACCOMPANISTS

Nezih Antakli	<i>Percussion</i>
John Epperson	<i>Piano</i>
Allan Greene	<i>Piano</i>
Ai Isshiki	<i>Piano</i>
George Lykogiannis	<i>Piano</i>
Ben Pawlak	<i>Piano</i>
Dmitry Polischuk	<i>Piano</i>
Mihoko Suzuki	<i>Piano</i>

DANCE CLASS ASSISTANTS

Mailyynn Arias (<i>BT Alum</i>)	Rashel Orellana (<i>BT Alum</i>)
Max Azaro	Sofia Villa (<i>BT Alum</i>)
Jaya Collins (<i>BT Alum</i>)	Jaheem Wilson (<i>BT Alum</i>)
Basia Lamy	Taliya Winecoff (<i>BT Alum</i>)
Michael Miles	Asia Yiu (<i>BT Alum</i>)

PROFILES: DANCE FACULTY

Dionne Figgins

Artistic Director

Dionne 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. As a community activist, she galvanized the theater 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 femme theater makers. She is a proud member of AEA and SAG-AFTRA.

Ashley Tuttle

Director of Faculty

Ashley 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 also holds certifications in fitness and yoga. Ms. Rhodes joined Ballet Tech's faculty in 1995.

Janelle Barry

BTANY Manager

Janelle Barry is a caffeinated ball of energy from Southern California. She earned her BFA in Dance from Chapman University before moving to Brooklyn to perform with The Metropolitan Opera, the Boston Symphony Orchestra, and the Mark Morris Dance Group. She has experience puppeteering and acting, but her greatest passion is teaching dance. For over a decade she has taught ballet, modern, swing, tap, and creative movement in New York City public, private, and charter schools, and was the Student Company Director for the Mark Morris Dance Group. She is currently a Lead Teacher and Teacher Trainer with Dance for PD®.

Max Azaro

Max Azaro began dancing under Risa Kaplowitz, Director of Princeton Dance and Theater Studio, in Princeton, N.J. In 2014, Max began studying at American Ballet Theatre's Jacqueline Kennedy Onassis School after winning a full scholarship through Youth American Grand Prix. He trained at the JKO School from 2014-2017, first under Franco De Vita and then Cynthia Harvey. In 2016, Max was awarded the prestigious Northern Trust Scholarship. In 2017, he joined Ballet Austin as an apprentice and the following year was promoted to the Company. His performance credits include Snow King and Cavalier in *The Nutcracker*, Peasant Pas de Deux in *Giselle*, the lead roles in *Rubies* and *Symbiotic Twin*, and featured roles in works by choreographers such as Annabelle Lopez Ochoa, Christopher Wheeldon, George Balanchine, and Stephen Mills.

With the beginning of his professional performing career, Max began teaching as well. His teaching credits include Princeton Dance and Theater, Ballet Austin Academy, and many other guest teaching engagements in Central Texas, New Jersey, and New York.

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.

Megan Eng

Megan Eng is a Ballet Tech alumna who began her dance training at Ballet Tech in 2009 and graduated from the high school program in 2019. Throughout her years at Ballet Tech, Megan performed in the premiere casts of Eliot Feld's *KYDZNY*, *Pointing 1*, *Pointing 2*, and *Pointing 3*, and performed as a soloist in Feld's *A Yankee Doodle* and *The Jig is Up*. Megan returned to Ballet Tech in the 2022-23 school year to set A

Yankee Doodle on students for the 2023 Kids Dance season. She graduated from Baruch College in 2019 and is currently pursuing a pilates certification. She holds a marketing position in the health and wellness company WTHN.

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 four Broadway shows: *Shuffle Along*, choreographed by Savion Glover and directed by George C. Wolfe; *Mean Girls*, directed

and choreographed by Casey Nicholaw; *The Music Man* starring Hugh Jackman and Sutton Foster, choreographed by Warren Carlyle; and *Funny Girl*, choreographed by Ellenore Scott and directed by Michael Mayer. 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.

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.

Zuzu Park-Stettner

Zuzu (She/Her) was born and raised in NYC and began dancing at the age of three. She started her dance training at The School at Steps and, at the age of ten, enrolled at Ballet Tech. She trained at Ballet Tech for nine years and performed both new works and classics during the annual Kids Dance season led by Eliot Feld. After graduating from the Professional Performing Arts School, she performed as Anybodys in a summer stock production of *West Side Story* at New Bedford Festival Theater. She is a graduate of Point Park University in Pittsburgh, earning a Bachelor's Degree in Dance with a minor in Musical Theater. She has worked with choreographers Eliot Feld, Laura Careless, Brian Brooks, Crystal Frazier, Jae Man Joo, and Shana Simmons. Her teachers include Christine Sarry, Daniel Levans, Michael Snipe, Rocker Verastique, Kiki Lucas, Keisha Lalama, Tim Marquette, Jason McDole, Susan Stowe and Daniel Karasik. She is a proud Ballet Tech alumna and is so excited to teach and carry on the foundation's mission.

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. Mr. Reeder's work has also been produced several times for Works & Process at the Guggenheim.

Mr. Reeder's 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.

Danielle Thomas

Born and raised in New York, New York, Ms. Thomas began her extensive dance training at the Dance Theatre of Harlem at the age of four, studying various genres of dance including ballet, tap, and jazz. Upon graduating high school, Ms. Thomas was invited by Mr. Arthur Mitchell to dance professionally with the Dance Theatre of Harlem Company. During her tenure with the company, Ms. Thomas traveled the world, appearing and performing on various platforms including Sesame Street and the Apollo Theatre in Harlem, NY.

Ms. Thomas has trained and performed with some of the most prominent dance artists over her fifteen-year tenure as a professionally trained dancer, including her mentor, the late legendary Mr. Arthur Mitchell.

In more recent years, Ms. Thomas has taught dance at Radio City Music Hall for the New York City Rockettes Conservatory Program, New York City Public and Charter Schools, Harlem School of the Arts, and her alma mater, Dance Theatre of Harlem. She is also an American Ballet Theatre Certified Teacher. Ms. Thomas is thrilled to be able to share her passion for the arts and knowledge of dance with the Ballet Tech community.

Asia Yiu

Asia Yiu is a Ballet Tech alumna who began her training in Ballet Tech's Introduction to Ballet Program in 2009. She learned and danced at Ballet Tech up until she graduated from the high school program in 2019. She holds a Bachelor's Degree in Communication with a minor in Psychology from Baruch College. Since returning to Ballet Tech, Asia has assisted in ballet class for the elementary students, appeared as a guest performer in Ballet Tech's 2022 Kids Dance season, and set Eliot Feld's *A Yankee Doodle* on students for the 2023 Kids Dance season. She is beyond delighted to have joined the Ballet Tech community in this new way.

III. DANCE CURRICULUM

DANCE TRAINING POLICY

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

Families who choose to enroll their child in supplemental dance classes outside of Ballet Tech may do so, provided that those classes **do not conflict with any element of Ballet Tech's dance schedule** – including dance classes, rehearsals and performances.

Middle School families need to be especially mindful of the possibility of schedule conflicts, as **Ballet Tech's middle school dance schedule extends late into the afternoon**.

7th and 8th grade families who are beginning to explore other dance schools in preparation for their child's high school years are welcome and encouraged to reach out to school administration for advice on other programs. Ballet Tech has relationships with many other training facilities in the city and can help guide families towards programs best suited for their child

In addition to scheduling conflicts, families who choose to enroll their child in supplemental dance classes should take the following into consideration:

Ballet technique: there are different approaches to ballet technique, and students may find those approaches conflicting.

Physical health / injuries: 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**. Families should be mindful of the number of hours their child is dedicating to dance training beyond the Ballet Tech schedule and the effect that extra training may have on their physical health.

COURSES OF STUDY: 2023-24

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 this class, students will also be introduced to classical ballet variations, preparing them for stage performances. In the schedule, middle school students take *either* Allegro or Pointe.*

There are two Allegro courses:

ALLEGRO I

6th Grade

ALLEGRO II7th and 8th Grades

** Dance is an ever-evolving artistic form, and historically gendered techniques are now being studied and performed by people of all gender identities. As such, all students can be considered for placement in Allegro or Pointe, regardless of gender. Students who are initially assigned to Allegro who would prefer to be considered for Pointe should meet with the Director of Faculty.*

Conditioning*All Grades*

Conditioning class is designed to increase physical strength and flexibility through weight bearing, resistance training, and stretching exercises. It 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 and 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 Eliot Feld and Ballet Tech through the celebration of Feld’s choreographic cannon, while preparing them for Ballet Tech performances, including Kids Dance at The Joyce Theater.

Horton

Middle School

Horton Technique is a modern dance movement style named after its creator Lester Horton and popularized by master choreographer Alvin Ailey. 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 compliments ballet training by emphasizing similar technical elements while using parallel positioning and alignment. In Jazz class, the curriculum will utilize energy, stylization, and musicality in familiarizing students with the style of choreography that is often used in Broadway musicals, film and television, and commercials.

Partnering

7th & 8th Grades

Dance partnering is dancing performed by a pair of dancers, typically, but not always, by a male and a female dancer, 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. Partnering class teaches students how to collaborate, and how to safely support one another. These skills are applicable to many forms of dance and it is an essential component of dance education.

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.*

There are three Pointe courses:

POINTE I	6 th Grade
POINTE II	7 th and 8 th Grades
POINTE III	7 th and 8 th Grades

** Dance is an ever-evolving artistic form, and historically gendered techniques are now being studied and performed by people of all gender identities. As such, all students can be considered for placement in Pointe or Allegro, regardless of gender. Students who are initially assigned to Pointe who would prefer to be considered for Allegro should meet with the Director of Faculty.*

Tap

6th & 8th Grades

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.

Variations

7th & 8th Grade pointe dancers

During Variations class, students use their pointe technique to begin exploring different variations from the classical ballet cannon, preparing them for dancing *en pointe* in performance. Variations class alternates with Partnering class in the weekly schedule.

West African

6th Grade

West African Dance is a full-bodied dance experience jam packed with traditional and contemporary movements as well as a historical grounding to help connect the dots. This class is an energetic dance and full body experience with funky routines to keep students engaged and enriched. (West African class is generally part of the Summer Session curriculum; however, 6th graders will take a series of West African classes at the start of the 2023-24 Fall Term.)

ELECTIVES

Audition Prep

Open to: 7th and 8th Grades

In Audition Prep, students are guided through the audition process for admission to high school performing arts and summer dance programs, as well as for the broader world of professional auditions. Students review general audition techniques, such as picking up combinations quickly and how to dress and present themselves for different audition settings. With assistance from BT faculty, 8th grade students will choreograph their own solos, which many high schools require for consideration. **This class is an elective** – the high school audition session is only open to 8th graders, and starts in September; the summer program audition session is open to both 7th and 8th graders, and will begin later in the fall. Students will have the opportunity to sign up for this class during the first weeks of school.

Study Hall

Open to: 7th & 8th Grades

Study Hall is open for 7th and 8th grade students who want additional help / guidance in their dance studies. (This class is also utilized to supplement the work that is happening in the Audition Prep class when needed.) **This class is an elective** – students will have the opportunity to sign up on a week by week basis.

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 2023-24

4th Grade

Weekly Classes, Fall Term 2023-24

Ballet 2 classes per week

Conditioning 2 classes per week

Creative Movement 1 class per week

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

5th Grade

Weekly Classes, Fall Term 2023-24

Ballet II 3 classes per week

Conditioning 2 classes per week

Mondays	Conditioning	11:45 AM - 12:00 PM
	Ballet	12:00 PM - 1:15 PM
Wednesdays	Ballet	11:45 AM - 1:15 PM
Fridays	Conditioning	11:45 AM - 12:00 PM
	Ballet	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, most middle school Ballet, Allegro, and Pointe classes are “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 at the beginning of the Fall Term. Mixed-grade class assignments may change at the beginning of each new Term / Marking Period (see page 27 for the Term / Marking Period calendar.)

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

Middle School Dance Schedule: Fall Term 2023-24

6th Grade

Weekly Classes, Fall Term 2023-24

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	2:00 PM - 3:30 PM
	Allegro or Pointe	3:30 PM - 4:30 PM
Tuesdays	Ballet	1:45 PM - 3:15 PM
	Tap	3:15 PM - 4:30 PM
Wednesdays	Conditioning	1:45 PM - 2:00 PM
	Ballet	2:00 PM - 3:30 PM
	Allegro or Pointe	3:30 PM - 4:30 PM
Thursdays	Ballet	1:45 PM - 3:15 PM
	Jazz	3:15 PM - 4:30 PM
Fridays	Ballet	1:45 PM - 3:15 PM
	Horton	3:15 PM - 4:30 PM

7th Grade

Weekly Classes, Fall Term 2023-24

Ballet	5 classes per week
Allegro or Pointe	2 classes per week
Audition Prep	1 class per week (<i>elective class</i>)
Conditioning	2 classes per week
Feld Repertory	1 class per week
Horton	1 class per week
Partnering or Variations	1 class every other week
Study Hall	1 class per week (<i>elective class</i>)

Mondays	Conditioning	1:45 PM - 2:00 PM
	Ballet	2:00 PM - 3:30 PM
	Allegro or Pointe	3:30 PM - 4:30 PM
Tuesdays	Ballet	1:45 PM - 3:15 PM
	Horton	3:15 PM - 4:30 PM
Wednesdays	Conditioning	1:45 PM - 2:00 PM
	Ballet	2:00 PM - 3:30 PM
	Allegro or Pointe	3:30 PM - 4:30 PM
	<i>Audition Prep (Elective)</i>	<i>4:30 PM - 5:30 PM</i>
Thursdays	Ballet	1:45 PM - 3:15 PM
	Partnering or Variations	3:15 PM - 4:30 PM
	<i>Study Hall (Elective)</i>	<i>4:30 PM - 5:30 PM</i>
Fridays	Ballet	1:45 PM - 3:15 PM
	Feld Repertory	3:15 PM - 4:30 PM

8th Grade

Weekly Classes, Fall Term 2023-24

Ballet	4 classes per week
Allegro or Pointe	2 classes per week
Audition Prep	1 class per week (<i>elective class</i>)
Conditioning	2 classes per week
Feld Repertory	1 class per week
Horton	1 class per week
Partnering or Variations	1 class every other week
Study Hall	1 class per week (<i>elective class</i>)
Tap	1 class per week

Mondays	Conditioning	1:45 PM - 2:00 PM
	Ballet	2:00 PM - 3:30 PM
	Allegro or Pointe	3:30 PM - 4:30 PM
Tuesdays	Ballet	1:45 PM - 3:15 PM
	Feld Repertory	3:15 PM - 4:30 PM
Wednesdays	Conditioning	1:45 PM - 2:00 PM
	Ballet	2:00 PM - 3:30 PM
	Allegro or Pointe	3:30 PM - 4:30 PM
	<i>Audition Prep (Elective)</i>	<i>4:30 PM - 5:30 PM</i>
Thursdays	Ballet	1:45 PM - 3:15 PM
	Partnering or Variations	3:15 PM - 4:30 PM
	<i>Study Hall (Elective)</i>	<i>4:30 PM - 5:30 PM</i>
Fridays	Horton	1:45 PM - 3:15 PM
	Tap	3:15 PM - 4:30 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 7, 2023 – October 19, 2023
Written assessments distributed October 20, 2023

Fall Term / Marking Period 1: September 7, 2023 – December 8, 2023
Report Cards distributed December 15, 2023

Winter Term / Marking Period 2: December 11, 2023 – March 22, 2024
Report Cards distributed March 28, 2024

Spring Term / Marking Period 3: March 25, 2024 – June 21, 2024
Report Cards distributed June 26, 2024

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 (*Middle School Only*)
- 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 VI page 40.)

Punctuality

How consistent the dancer is in arriving to class in a timely manner. (**Note:** Middle School students get a grade in this category; Elementary School students do not. Punctuality is incorporated into the “Work Ethic” category for Elementary School students.) The number of unexcused days late to class automatically affects this category.

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 1, 2023:	4pm - 7pm
November 2, 2023:	12:30pm - 3:30pm
March 6, 2024:	4pm - 7pm
March 7, 2024:	12:30pm - 3:30pm

OPEN CLASSES

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

Please note the dates below are subject to change:

Fall Term

Tuesday, December 12	Elementary School Open Classes
Thursday, December 14	Middle School Open Classes
Friday, December 15	Middle School Open Classes

Winter Term

The week of March 11 – a detailed schedule for the March open classes will be released later in the year.

PERFORMANCE OPPORTUNITIES

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.

Middle school students will have the option to audition for the 2024 Kids Dance season in December. 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, ability to execute the choreography, and consistency in their attendance for class. Students participating in Kids Dance must attend **all scheduled rehearsals and performances**.

Students who opt out of Kids Dance will attend a separate dance class during the scheduled rehearsal time or may be asked to attend the rehearsals to learn choreography as part of their training.

2024 Kids Dance Season

Thursday, May 30	7pm
Friday, May 31	7pm
Saturday, June 1	2pm and 7pm
Sunday, June 2	2pm

(Schedule above is subject to change.)

Playscape Performs

Playscape Performs is an outdoor performing arts festival that takes place at the “Playscape” playground in the Battery. The festival is organized by the Battery Conservancy.

As part of the festival, Ballet Tech’s 4th and 5th grade students dance in an original piece called “About Sprouts”, choreographed by David Parsons, Artistic Director of Parsons Dance.

All 4th and 5th grade students are eligible, and encouraged, to participate. Participating students must attend **all scheduled rehearsals and performances**.

Rehearsals happen in the spring during dance classes.

2024 Playscape Performs Season

Friday, June 14	2pm & 3pm
Saturday, June 15	2pm & 3pm
Sunday, June 16	Rain Date

(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. (During the 2023 Summer Session, BT introduced a series of alumni classes which we plan to continue in the future. 8th grade graduates will be eligible to participate in those classes.)

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. For new students and their families, the Summer Session is a great time to get to know new classmates and fellow parents prior to the start of the school year.

The **2024 Summer Session** is scheduled for **July 8 - August 2**. The summer class schedule and registration forms will be distributed to families in late Winter 2024.

DANCE DICTIONARIES & NOTEBOOKS

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.

Students are also given a small **notebook** for their dance classes and a **tote bag** to carry all their dance supplies to class

.

Students are always expected to keep their dance dictionaries and notebooks in their tote bags and are expected to bring their tote bag to all their dance classes.

Students who lose their dance dictionaries will be charged **\$5** for a replacement copy. (Families are also welcome to purchase a new or used copy from any bookseller, if they prefer.)

Students who lose their notebook and/or tote bag have the option of using a different notebook or bag of their choosing. However, if they would prefer a replacement of their BT notebook / tote bag, the notebook can be purchased for **\$2** and the tote bag can be purchased for **\$5**.

The charge for replacement items can also be deducted from students' **Dancewear Deposits**. For more information about the Dancewear Deposit please see Section VI of this Handbook.

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. **To ensure continuity in their dance training, we strongly encourage families to make appointments – including medical and dental – 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 video or sound equipment (including instruments) 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.

Personal Property

Students are expected to respect the property of their fellow students. Matters of theft / destruction of student property will be addressed in accordance with the NYC Department of Education's *Discipline Code*.

Ballet Tech is not responsible for stolen property – 4th, 5th, and 6th grade students are expected to utilize the "lock-boxes" in the dressing rooms for any items of personal value. 7th and 8th grade students are provided with a dance locker in the 8th floor dressing rooms and are expected to use them accordingly. In addition, all middle school students have an academic locker.

Cell Phones and Electronic Devices

Cell phones and any other portable electronic devices 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. STUDENT HEALTH

HEALTH

Throughout the year, Ballet Tech invites **Harkness Center for Dance Injuries**, a leading organization in the field of dance medicine, to provide educational lectures and workshops for our students, faculty, and families. Some of the topics they cover include:

- Injury Prevention
- Nutrition for Dancers
- Landing Safely (for Allegro students)
- Pre-Pointe Preparedness
- Dynamic Warm-Up for Dance

This year, Harkness will provide workshops both in person and virtually. Workshops for families will be held on Zoom, and an email will be sent out in advance with a Zoom link.

Harkness Injury Prevention Assessments (IPA)

Harkness offers BT students free “Injury Prevention Assessments” with a physical therapist or athletic trainer at one of the Harkness locations.

Families who are interested in signing their child up for an assessment can make an appointment by calling **212-598-6054** or emailing **harkness@nyulangone.org**.

INJURY

Injury At School

Ballet Tech Foundation follows all NYC Department of Education guidelines on addressing any student accident / injury that happens onsite.

When a student is injured during dance class, the principal and the academic office is notified, the student’s parent/guardian is notified, an incident report is filled out, and first aid is administered (see note below.)

First Aid

If the injury occurs during the academic school day (until 2:50pm), the student will be brought to the school nurse who will assess the student and administer first aid.

If the injury occurs in dance class after the academic school day is over, then Ballet Tech Foundation will administer first aid (limited to ice and band-aids, as appropriate). Ballet Tech Foundation faculty and staff are **not permitted to give medication to students**.

Injury Outside of School

Families should inform **BOTH Ballet Tech's academic office and the dance office** if their child has suffered an injury outside of school hours. (Please see the academic school's Handbook for guidance on communicating with the academic school.)

Observing Class

When appropriate, students unable to physically participate in dance class due to an injury will be expected to observe class and rehearsal. If a student has a long-term injury (e.g. they are not permitted to dance for six weeks), then the academic office and the dance office will collaborate on an appropriate learning plan for the student.

Resuming Dance Activity After Injury

To ensure their safety, students will not be allowed to re-engage in physical activity after returning from an injury without parental consent and a note from a medical professional. **Both the academic office and the ballet office need to receive a copy of the medical note.**

Modified Class / Ongoing Physical Conditions

There are scenarios when a student may be able to participate in their dance classes but in a modified manner. (For example, it is common for a doctor to give permission for a dancer to return to class after a foot injury but initially advise that they skip any exercises that involve jumping.)

Dance faculty will modify their instruction for a student, but the student's family must provide an **official note from the student's doctor** outlining and permitting the modifications and guidelines.

VI. 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	\$27

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.

Tips for Maintenance and Upkeep of Pointe Shoes

Students who take pointe class are responsible for the maintenance of their pointe shoes. Pointe shoes require a lot of care and should be treated with respect and diligence. They are handmade by artists and are very expensive.

There are also things that can be done to help pointe shoes feel better for a dancer, so the shoe feels more like a part of the foot.

- Pointe shoes should be kept clean and not worn at home. They should be *aired out* at home in between classes.

- **Ribbons** and **elastics** should be sewn at the **correct length** for each student and sewn in the **correct placement** on the shoe. The elastic should fit **snuggly** around the ankle.
- Students should check the sewing of their ribbons and elastics after each class. If something needs to be repaired or tightened, it should be done **before** the following class.
- Students should make sure and have **two toe pads** and any **toe spacers** they might use.
- Students should have their own supply of band-aids, toe tape, “second skin” and jet glue (if needed). **Jet glue** should be applied **at home with adult supervision**, not at school.
- **Fittings** for new shoes are done after-school on Fridays. There is a sign-up sheet posted on the bulletin board in the cafeteria. Students should anticipate when they need new shoes and sign up in advance to avoid being marked **unprepared** for pointe class.

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. Faculty or staff members may also replace an item of dancewear for a student if they deem it necessary.

HAIR AND JEWELRY

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. There may be times when a teacher allows students to wear their hair in a looser fashion, and students will be informed of that when applicable.

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 are expected to have their own hair supplies.

There are many ways to prep hair for dance class – please see pages 43-46 for examples for multiple hair textures and lengths.

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.

Preparedness is not limited to the dance uniform. Other examples of being “unprepared” for dance class are:

- Not having dance dictionaries and/or notebooks and/or a writing utensil
- Not having pointe shoes or pointe supplies such as ribbons, toe pads, band aids, etc.
- Not having hair properly secured / not having hair supplies

Students are provided with the dance tote bag (see page 33) so that they can bring all the necessary supplies with them to class.

FREE DRESS DAYS

There are a few days throughout the school year when students will be allowed to take dance class in an outfit other than the official BT dance uniform, such as Halloween, Valentine’s Day, etc. Families and students will be informed of those days in advance.

DANCEWEAR DEPOSIT

A \$200 refundable deposit is required from families of all **Middle School** students and a \$100 refundable deposit is required from families of all **Elementary School** students. Payments are due by Friday, September 29.

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 (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 certain items, such as pointe shoes or split-sole ballet slippers, 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

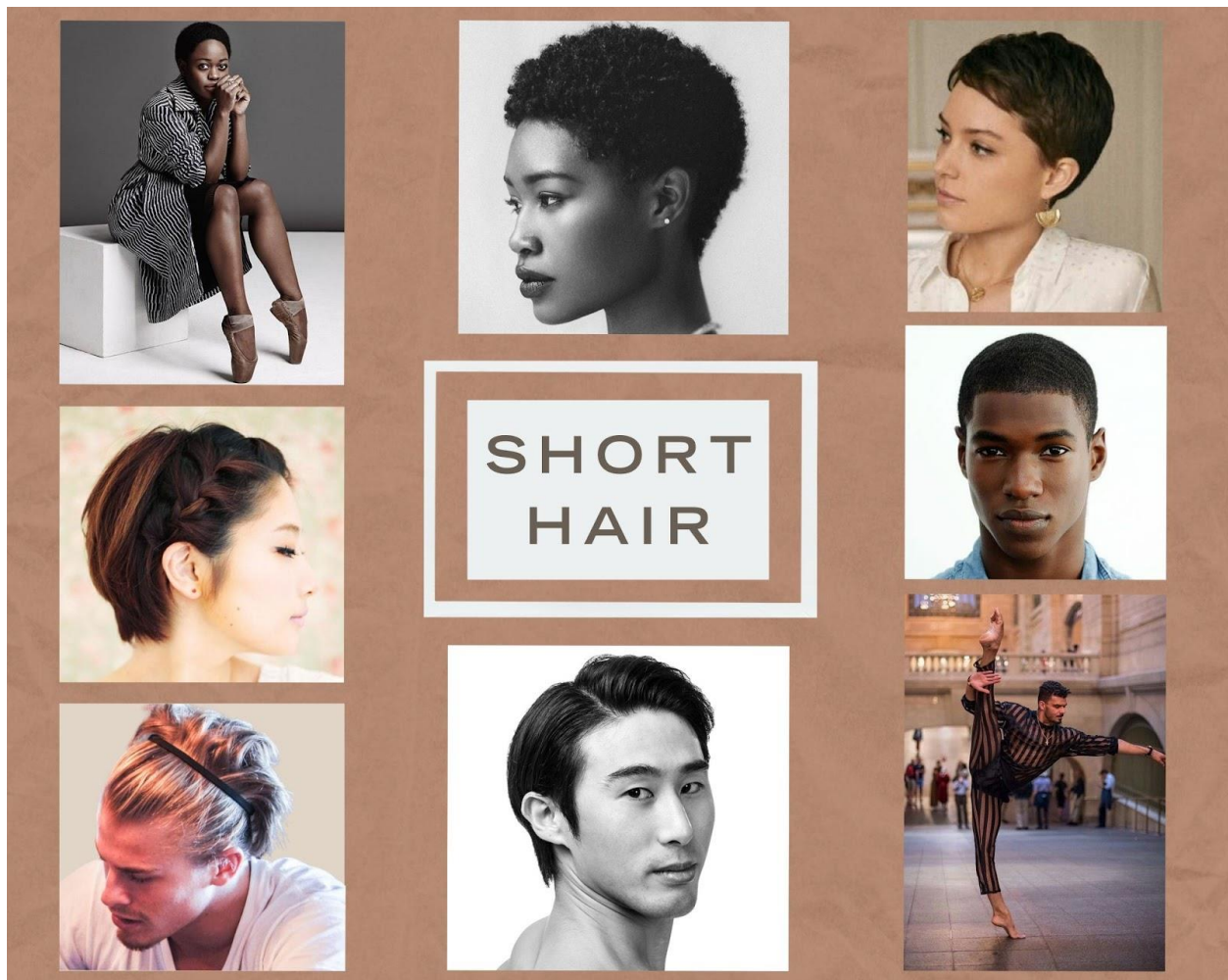
MIDDLE SCHOOL

Leotards	Tights	Socks	Ballet Slippers	Misc. Extras
3 Black	3 Gray or Pink	3 Pairs White (<i>Boys only</i>) 1 Pair White (<i>6th & 8th 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>)

HAIR PREP FOR DANCE CLASS: EXAMPLES

SHORT HAIR

Here are some examples of ways to prepare short hairstyles for dance class:



BUNS

Here are some examples of ways to prepare buns for dance class:



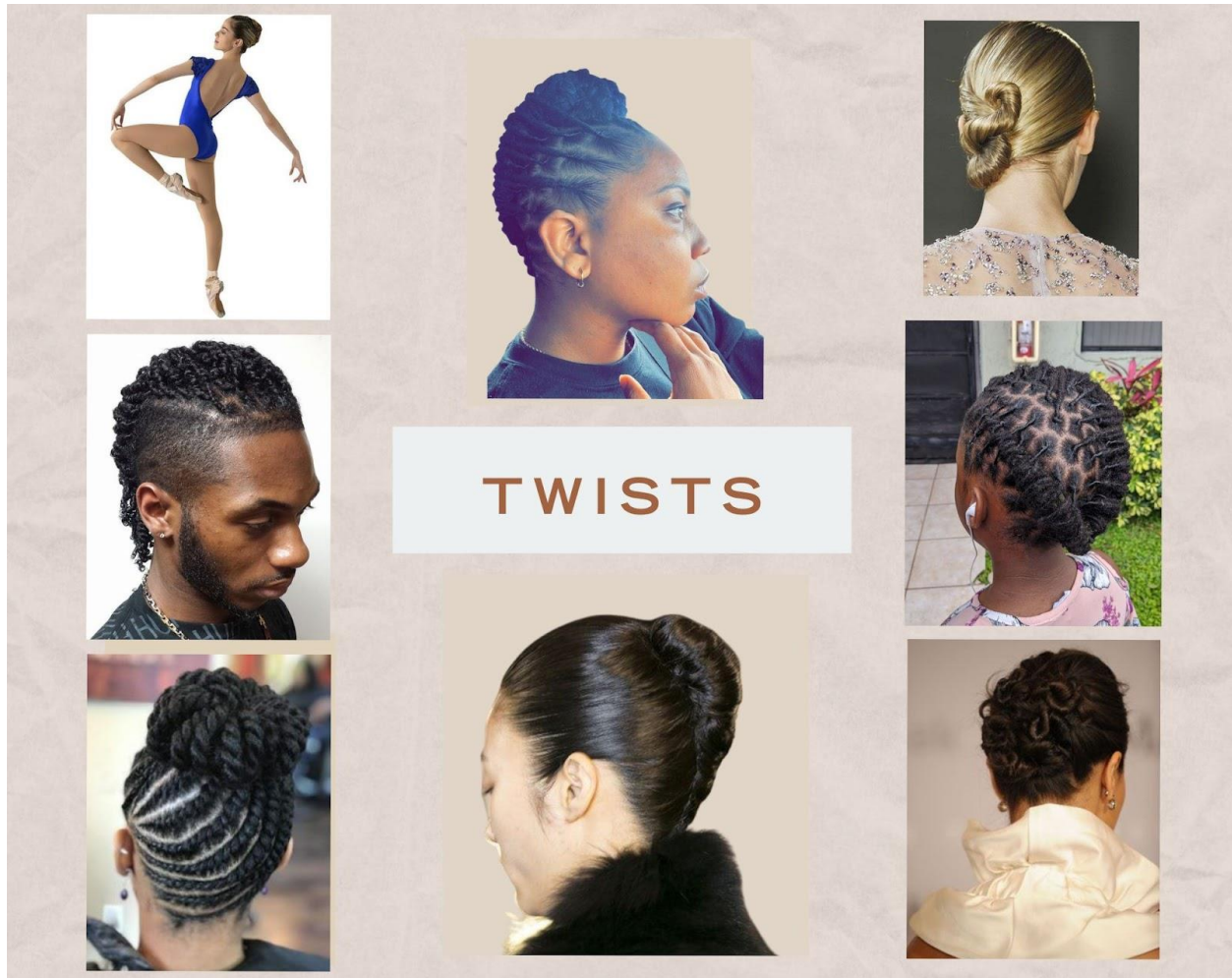
BRAIDS

Here are some examples of ways to prepare braids for dance class:



TWISTS

Here are some examples of ways to prepare hair in twists for dance class:



CONTACT US

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DANCE CALENDAR: 2023-24

SEPTEMBER 2023

- 5-6 Faculty Orientation Days
- 7 First Day of School, 2023-24
- 8 Harkness Nutrition Workshop for Middle School Students, 3:30pm
- 14 Meet the Teachers Night, 5:30pm
- 20 Harkness Nutrition Workshop for Families on Zoom, 12:00pm
- 25 Yom Kippur – School Closed
- TBD Ballet Hispanico Workshops

OCTOBER 2023

- 9 Italian Heritage / Indigenous Peoples' Day – School Closed
- 11 First Day of Fall "Introduction to Ballet" Program
- 19 PTA Meeting, 6pm: "Dance Curriculum Night"
- 20 Mid-Fall Assessments Distributed to Students
- 23-27 Paul Taylor Dance Workshop (7th & 8th Grades)
- 31 Halloween – 3:15pm Middle School Dismissal (No Second Classes)

NOVEMBER 2023

- 1 3pm Middle School Dismissal (No Second Classes)
- 1 Student-Parent-Teacher Conferences, 4pm – 7pm
- 2 Early Dismissal / Student-Parent-Teacher Conferences, 12:30pm – 3:30pm
- 7 Election Day – No Classes
- 16 PTA Meeting, 6pm: "Family Ballet Class"
- 22 3:30pm Middle School Dismissal (No Second Classes)
- 23-24 Thanksgiving Recess – School Closed

DECEMBER 2023

- 8 End of Fall Term
- 12 Open Classes: 4th & 5th Grades (Subject to change)
- 14-15 Open Classes: Middle School (Subject to change)
- 18-21 Kids Dance Auditions
- 22 3:15pm Middle School Dismissal (No Second Classes)
- 25-Jan 1 Winter Recess – School Closed

JANUARY 2024

- 2 Classes Resume
- 16 Rev. Dr. Martin Luther King, Jr. Day – School Closed
- 18 PTA Meeting, 6pm: "Kids Dance Movie Night"
- 22 First Day of Winter "Introduction to Ballet" Program

FEBRUARY 2024

- 5-16 Parsons Playscape Workshop (Elementary School)
- 19-23 Mid-Winter Recess – School Closed

MARCH 2024

- 6 3pm Middle School Dismissal (No Second Classes)
- 6 Student-Parent-Teacher Conferences, 4pm – 7pm
- 7 Early Dismissal / Student-Parent-Teacher Conferences, 12:30pm – 3:30pm
- 11-15 Open Class Week (Schedule TBD)
- 22 End of Winter Term
- 29 Good Friday – School Closed

APRIL 2024

- 1 Easter Monday – School Closed
- 10 Eid al-Fitr – School Closed
- 22-30 Spring Recess – School Closed

MAY 2024

- 9 Night of the Arts (Visual Art & Poetry), 5:30pm
- 27 Memorial Day – School Closed
- 28-29 Kids Dance Tech Rehearsals at The Joyce Theater
- 30 Kids Dance, 7pm
- 31 Kids Dance, 7pm

JUNE 2024

- 1 Kids Dance, 2pm and 7pm
- 2 Kids Dance, 2pm
- 6 Anniversary Day – No Classes
- 7 Clerical Day – No Classes
- 12-13 Playscape Performs Tech Rehearsals at The Battery
- 14 Playscape Performs, 2pm and 3pm
- 15 Playscape Performs, 2pm and 3pm
- 16 Playscape Performs (Rain Date)
- 17 Eid al-Adha – School Closed
- 18 Full Faculty Meeting, 4:45pm - 5:45pm
- 19 Juneteenth – School Closed
- 21 End of Spring Term
- 24 8th Grade Graduation, 5pm (Subject to change)
- 26 Last Day of School, 2023-24

JULY 8 – AUGUST 2: 2024 SUMMER SESSION

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