

STUDENT/PARENT HANDBOOK 2024-2025



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Brent & Judy Klopfenstein

ARTISTIC DIRECTORS

DALLAS BALLET CENTER

Judy & Brent Klopfenstein, Directors

The Dallas Ballet Center's spacious facilities include seven professionally sprung dance studios, male & female dressing areas, lobby areas for guests & students, snack/kitchen area and an office. These facilities are also the official headquarters for Dallas Ballet Company, a pre-professional ballet company directed by Judy & Brent Klopfenstein.

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www.dallasballetcenter.com

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DALLAS BALLET CENTER 2024-2025 CALENDAR

AUGUST	17	New Student & Parent Orientation/Sandy's Shoes & Dancewear at DBC
	19	Classes Begin
	25	DBCo Company Auditions, Times: Age 12-13 1:00, Age 14+ 3:00
SEPTEMBER	2	Labor Day Holiday – No Classes
	14-15	Nutcracker Auditions – see website for details
OCTOBER	5	Most Nutcracker Rehearsals Begin
	15	Last Day to Change DBC Class Schedule
	20	Les Danses d'Automne – Granville Arts Center (GAC)
NOVEMBER	1	Spring Production Costume Deposit & Performance Fee Due
	TBD	DBCo Nutcracker Tea (Tentative)
	15	Last Day to Drop any DBC Class
	27-30	Thanksgiving Holiday – No Classes
DECEMBER	2	Balance of Costume Fees Due
	4	DBCo RED CAST Nutcracker Tech Rehearsal – GAC
	5	DBCo RED CAST Nutcracker Dress Rehearsal – GAC
	6-8	DBCo Nutcracker Performances 12/6 & 12/7 7:30 PM, 12/8 2PM - GAC
	11	DBCo Green CAST Nutcracker Tech Rehearsal – GAC
	12	DBCo Green CAST Nutcracker Dress Rehearsal – GAC
	13-15	DBCo Nutcracker Performances 12/13 & 14 7:30 PM, 12/15 2PM - GAC
	21-Jan 4	Winter Break – No Classes
JANUARY	6	Classes Resume
	27-Feb 1	Class Visitation Week
FEBRUARY	TBD	DBCo Daddy Daughter Dance
	16	Variation Showcase Studio Run-Through
	23	Variation Showcase – Granville Arts Center
MARCH	10-15	Spring Break – No Classes
	12-15	RDA Festival – Fort Smith, AR
	30	En Avant – Granville Arts Center
APRIL	01	April & May Tuition Due
	18-19	Easter Holiday– No Classes
	22	Online Registration Begins for Current Students — 1:00 PM
	26-27	YOUNGER STUDENT PRODUCTIONS - SMU McFarlin
MAY	TBA	Rehearsals for June Ballet Production – ALL Saturdays in May
	TBA	Pointe Evaluation for Current Ballet II-B Students
	TBA	Online Registration Begins for New Students
	19-24	LAST WEEK OF CLASSES APRIL Performance Students
	26	Memorial Day – No Classes
	29	Studio Rehearsal for Tap & Jazz Production
	26-31	LAST WEEK OF CLASSES JUNE Production Students
JUNE	2	TAP & JAZZ TECH and DRESS REHEARSAL - SMU McFarlin
	3	TAP & JAZZ PERFORMANCE - SMU McFarlin
	4	JUNE BALLET TECH and DRESS REHEARSAL - SMU McFarlin
	5	JUNE BALLET PERFORMANCE - SMU McFarlin
	16	Summer Classes Begin
	16-20	Discovery Dance Camp I Ages 3-6 (10-noon)
	16-20	Ballet Dance Camp Ages 7-9 (1-5)
23-27	Tap & Jazz Workshop Ages 10-18 (9-5)	
JULY	7-11	Full Day Ballet Summer Intensive I Ages 10-18 (9-5)
	14-18	Full Day Ballet Summer Intensive II Ages 10-18 (9-5)
	21-25	Discovery Dance Camp II Ages 3-6 (10-noon)
	21-25	Broadway Bound Ages 7-11 (1-5)
JULY	29-Aug 1	Discovery Dance Camp III Ages 3-6 (10-noon)
	29-Aug 1	Half Day Ballet Summer Intensive Ages 10-13 (1-5)
AUGUST	2	Last Day of Summer Classes

ALL DATES SUBJECT TO CHANGE
Please check email for updates.

PERFORMING HISTORY OF DALLAS BALLET CENTER

	BALLET	TAP AND JAZZ
1988	La Boutique Fantasque	
1989	Sleeping Beauty	Fabulous Feet
1990	La Fille mal Gardee	Let's Go to the Movies
1991	Graduation Ball	Dancin' in Big D
1992	Coppélia	Destination Broadway
1993	Pineapple Poll – La Boutique Fantasque	Dance Rhythms
1994	Sleeping Beauty	Curtain Up ... Light the Lights
1995	Swan Lake Act II – La Fille mal Gardee	C'mon Let's Dance!
1996	Raymonda	This Joint is Jumpin'
1997	Le Corsaire	Spreadin' Rhythm Around
1998	Coppélia	Ragtime to Rhythm & Blues
1999	Don Quixote	Dancin' Into the Millennium
2000	Sleeping Beauty	Fabulous Feet
2001	Raymonda	Hollywood Bound
2002	Swan Lake Act II – La Fille mal Gardee	Dance ... Just Because!
2003	Le Corsaire	Destination Entertainment
2004	Sleeping Beauty	You Can't Stop the Beat
2005	Don Quixote	Another Opening, Another Show
2006	Coppélia	Be Our Guest
2007	Raymonda	Come On Everybody, Let's Dance!
2008	Swan Lake Act II – La Fille mal Gardee	Front Row Center!
2009	Le Corsaire	The Show Must Go On
2010	Sleeping Beauty	Dancin' Through the Decades
2011	Don Quixote	Fabulous Feet
2012	Coppélia	The Rhythm, The Beat, The Dance!
2013	Raymonda	Let's Dance
2014	Le Corsaire	Put On Your Dancin' Shoes
2015	Sleeping Beauty	Dancing in the Streets
2016	Swan Lake	Steps in Time
2017	Don Quixote	Dancing Through Life
2018	Raymonda	On Your Feet!
2019	Le Corsaire	The Greatest Show
2020	Sleeping Beauty	All That Jazz
2021	La Boutique Fantasque – Paquita	All That Jazz
2022	Swan Lake Act II– Coppélia	The Legacy of Dance
2023	Raymonda	Lights, Camera, Action!
2024	Sleeping Beauty	Dancing Ever After

SCHOOL POLICIES

REGISTRATION

1. Pre-registration for currently enrolled students and their families is offered beginning in April; date TBA. Pre-registration information will be emailed to all currently enrolled students. Students are not automatically enrolled in classes for the next year. A first-come opportunity to pre-register lasts until early May, after which registration is open to new students.
2. There is a non-refundable individual enrollment fee of \$60.00; the family enrollment fee (2 or more dancers in each family) is \$90.00.
3. Registration is exclusively online through our website www.dallasballetcenter.com

Tuition & Fees for 2024 - 2025

Hours Weekly Per Student	Monthly Tuition Nine payments 9/1 - 5/1	5% Discounted Rate 1 st Payment Due 9/1 2 nd Payment Due 1/15
¾	\$91	\$389
1	\$105	\$449
1¼	\$122	\$522
1½	\$134	\$573
1¾	\$148	\$633
2	\$161	\$688
2¼	\$175	\$748
2½	\$188	\$804
2¾	\$204	\$872
3	\$215	\$919
3¼	\$228	\$975
3½	\$241	\$1030
3¾	\$259	\$1,107
4	\$270	\$1,154
5	\$326	\$1,394
Unlimited	\$348	\$1,488

1. Tuition is due the 1st of every month, beginning September 1st. Tuition is based on a 9-month curriculum and divided into 9 equal payments covering classes late August to early June. **Tuition for April & May is due April 1st.**
2. There is a \$4.00 monthly discount for second, third, etc. family members.
3. A \$20 late fee will be automatically charged after the 10th of the month.
4. A 5% discount is offered if tuition is paid in two equal payments due September 1st and January 15th. Email the DBC Office in August to set up the two-payment plan.
5. Make tuition payments by cash, check or credit card.
6. DBC does not email or mail monthly statements. Check your online account for current statement.
7. If you have a question about your tuition, please speak to the office manager.

WITHDRAWAL FROM CLASS & REFUND POLICY

If you withdraw from a class and/or the studio, you must notify the office in writing.

All tuition payments are non-refundable.

Registration in classes is for the full year (from late August through the end of May). **A withdrawal after November 15th will obligate payment of the remainder of the Fall/Spring Season's tuition.**

Because the Nutcracker is performed in December, participating dancers are obligated for the entire nine months tuition.

A medically documented withdrawal (either temporary or permanent) will be accepted as a valid waiver of payment for the affected period of time.

Summer Workshop Cancellation

30 days or more from the first day of workshop: the fee is refundable.

7-30 days from the start of a workshop: 50% refund.

6 days prior to the start of a workshop: fee is non-refundable except for a medically documented withdrawal.

A \$30 processing fee will apply to all DBC refunds.

OFFICE HOURS

The Dallas Ballet Center Office Hours vary weekly in order to accommodate all 60+ hours of weekly classes. Due to the number of dancers and families in our facility, assisting clients in person is our first priority. You are welcome to leave a phone message; however, for the most expedient reply please email the office and we will respond as soon as possible. If you would like to make an appointment with DBC faculty or office manager, email your request. We welcome all questions, concerns and encouraging comments. Email address is info@dallasballetcenter.com

CANCELLATIONS

On a rare occasion, we may find it necessary to cancel a class session. We will make every effort to notify those students involved, and advise you whether the class will be rescheduled or a makeup class should be attended. If severe or inclement weather conditions exist, the Dallas Ballet Center will communicate closure decisions via email.

MAKING-UP MISSED DANCE CLASSES

1. No reduction or refund for missed classes. No exceptions.
2. DBC appreciates an email notification if you know that your child will be absent. Please put your instructors name in the subject line.
3. Classes can be made up in another same level class. You do not need to call ahead to arrange a makeup. Ask your instructor for a recommendation if needed.
4. It is recommended that you attend a makeup class within the month of the missed class with the exception of the weeks before a performance.

ARRIVAL AT DBC

Students and parents may not be inside the Dallas Ballet Center unless a staff member is present. Staff members are not responsible for supervising students until class time begins. Students should arrive no earlier than 15 minutes prior to the start of your class.

1. **Age 6 and under:** Parents/Guardians must walk students into the Dallas Ballet Center and supervise the child until the class begins.
2. **Age 7 to 15:** Parents/Guardians are to make sure the child has entered the Dallas Ballet Center before leaving the premises.
3. **Do not leave your car unattended in the front of the studio.** This is a drive-through lane for drop-off of students, as well as a fire lane.
4. Do not leave children unattended at the studio if they are not in a class.
5. Students should wait quietly for their class to begin.
6. Students are not allowed in the dance studios until invited by an instructor.

DEPARTURE FROM DBC

Morning classes: Parents/Guardians will pick up students at the door of the classroom when class is dismissed. If the child's parent or guardian is not present when the class is dismissed, the child will remain in the classroom until a parent/guardian arrives.

Evening classes: Most weekday evening classes will dismiss to a carpool line in the rear of the studio. Only join the carpool line when your child's class has concluded; do not block neighboring businesses or parked cars; do not leave your car unattended. Parents will be asked to volunteer to assist with carpool. Your teacher will communicate with the class if dismissal will NOT be to the back carpool.

Under no circumstances will students be allowed to wait or loiter outside the front or back of Dallas Ballet Center.

LATE ARRIVALS

Tardiness is a detriment to the child and a disruption to the class. A student who misses the first few class exercises runs the risk of injury by not being properly warmed up. However, if a student arrives late due to unforeseen circumstances, the student should enter the studio quietly and ready to dance only when an exercise is completed. At that point, they may walk quietly into the room, acknowledge the teacher, and join the class in progress. Students should not walk into class during the middle of an exercise since this is disruptive to the class and instructor.

PARENT/TEACHER COMMUNICATION

The staff welcomes parent communication and encourages parents to share information about their child that will help the teacher to do the best possible job. All such information will be held in the strictest confidence. A parent visitation week will be held each January when parents are invited to attend their child's class to observe and learn. If at any time you wish to speak to a teacher, please email the studio office and your message will be given to that teacher. Please allow a few days for a teacher response, as many teachers are not here every day. Often, teachers must begin the next class, so do not attempt a private conference at the end of a class.

Every class will be asked to provide one (1) Room Parent and two (2) Backstage Parents with the following responsibilities:

1. Room Parent serves as a communication liaison between the teacher and parents, e.g., last-minute time change; bring needed item to class; costume instructions; carpool volunteers.
2. Room Parents may coordinate any class parties or parent-initiated socials.
3. Backstage Parents are responsible for working with their class at the performances.

DBC provides class rosters to the Room & Backstage Parents for communication purposes.

ATTIRE (for further information about dance shoes, see HELPFUL HINTS, p.19)

Dressing Rooms: Male and female dressing rooms are provided. General Rules:

1. **Clothes are to be worn over leotards** when entering or leaving the studio.
2. **Do not wear dance shoes outside the studio**; the shoes wear out faster and it brings street dirt onto our studio floors.
3. Keep jewelry to a minimum. It can be distracting as well as dangerous.

Dress Code for Ballet Classes:

Dallas Ballet Center has a uniform dress code for ballet classes (beginning with the 2023-2024 season). Please refer to www.dallasballetcenter.com/ballet-dress-code for full details and links to order attire.

Girls' Dress Code

Creative Movement: **Pink** leotard, pink tights, pink ballet shoes

Pre Ballet & PreK Ballet/Tap: **Lilac** leotard, pink tights, pink ballet shoes

Beginning Ballet & Kinder Ballet/Tap: **Light Blue** leotard, pink tights, pink ballet shoes

Ballet I-A, I-B, I-C: **Fuchsia** leotard, pink tights, pink ballet shoes

Ballet II-A, II-B, II-C: **Royal Blue** leotard, pink tights, pink ballet shoes

Ballet III-A, III-B: **Eggplant** leotard, pink tights, pink ballet shoes

Ballet IV: **Navy** leotard, pink tights, pink ballet shoes

Ballet V: **Burgundy** leotard, pink tights, pink ballet shoes

Ballet VI-A, VI-B: **Gray, White** or **Black** leotard, pink tights, pink ballet shoes

Boys' Dress Code

Fitted white t-shirt, black shorts or tights, thin white socks, black or white ballet shoes

See www.dallasballetcenter.com/classes/boys for more detailed information on attire for male dancers

Attire for Tap Classes:

- One-piece leotard worn with mid-thigh bike shorts, tights, or leggings (no bare legs)
- Any color acceptable, but please keep styles, colors & patterns simple
- Socks or tights must be worn with tap shoes
- Students may wear jazz pants, as long as tap shoes are still visible
- No baggy sweat pants or warm-up pants

Attire for Jazz & Contemporary Classes:

- One-piece leotard or fitted shirt, any color; no exposed midriff.
- Mid-thigh bike shorts, tights, leggings, or jazz pants
- No baggy sweat pants or warm-up pants over leotard
- Tan jazz shoes

DANCE STUDENT SUPPLIES

The Dallas Ballet Center does not sell dancewear. These items may be purchased at a dancewear store. Dancers eight years and older need to have an equipped dance bag. Dancers are responsible for bringing their own hair supplies, band-aids, tape, safety pins, and other items. Dallas Ballet Center has supplies limited to urgent and immediate needs.

SUMMER CLASSES AND WORKSHOPS

The Dallas Ballet Center offers many classes and workshops during the summer months. Dates and informational brochures are available in the spring months. Please ask if you are not sure which classes and workshops would be appropriate. We attempt to offer a variety of schedules to accommodate those busy summer months.

EXTRACURRICULAR ACTIVITIES

Dance, like many other activities, requires a large commitment of time and regular attendance in order for a student to maintain and progress beyond the current achievement level. Parents are advised to weigh this commitment when considering the addition of other extracurricular activities to their children's schedules that may conflict with the ballet schedule. As well, some physical activities build muscles diametrically opposed to the long muscles needed to excel in ballet.

VALUABLES and LOST AND FOUND

Valuables should be left at home or brought into the studio classroom, **not** left in the dressing room. Lost and Found is located in Dressing Room One. All dancers are strongly encouraged to write their names on the inside of all dance shoes and attire. Periodically, lost and found items will be sorted and donated to appropriate agencies.

ANNOUNCEMENTS AND NOTICES

Flyers and notices are posted in the front waiting area. A bulletin board is located in the back kitchen area for other dance-related information. Please check with the office before posting any information.

FOOD/TRASH

A beverage vending machine is in the snack area near Studio E. If you experience trouble with the machine, please notify the office. Drinks and food are to be consumed in one of the snack areas near either Studio E or Studio A3. All trash goes into the large black trash container near the vending machine. Aluminum cans go in the green trash can for recycling. Please empty liquids and ice in the sink before depositing.

NO FOOD IN DRESSING ROOMS OR ANY OTHER AREAS OF THE STUDIO.

TELEPHONE

The telephone lines are for DBC business use only. Exceptions: Student phone calls and emergency calls. We will always allow students to make necessary phone calls to parents in any situation.

PERFORMANCES AND COSTUMES

DBC schedules three performances: 1) a younger students' performance, usually in late April or early May, which includes all ballet classes from 3-year-old Creative Movement through Ballet I-C, and the younger tap classes (determined by mid-October); 2) two older students' performances, usually in early June, one of which includes all ballet classes from Ballet II-A and up and the other for all jazz/contemporary/hip hop/modern/musical theater classes and all remaining tap classes.

In order to receive costumes in time for both performances, we must order early. To do this we require a November 1st down payment of \$25.00 per costume and a performance fee: \$60 per student or \$90 per family. The remainder of the costume fees will be due December 1st. If you have more than one child performing or several costumes to purchase, we will be glad to divide your payment. Please contact the office manager.

You pay only one performance fee even if your child performs both April and June.

All costume and performance fees are non-refundable. No exceptions.

A Special Note About Our Performances

The Dallas Ballet Center takes a special interest in presenting high-quality, professional productions for all of our students. This includes all areas of dance: choreography, costumes, sets and scenery, lighting, and programs. Parental support is vital to a successful production. Your volunteer time is needed and appreciated, in addition to bringing your child to class regularly, specific volunteer opportunities will be posted. Please take your turn. Volunteering also lets your child know that his/her participation is very important to you.

One of the many lessons to be learned from a production is performance etiquette. While many students will not continue formal dance lessons as adults, many will continue to participate in the arts as an audience. Courteous and attentive behavior is, of course, expected. Photography and videography are prohibited at performances. We also ask that you turn off all cell phones. Please do not leave the auditorium after your child's dance; it is disruptive to others in the audience. Please set a good example for the children in the audience, our future arts supporters.

Parents of children in the younger students' performance: **CLASSES CONTINUE AFTER THE APRIL PERFORMANCE.** The teachers have prepared material that is necessary for the student to advance to the next level the following year.

PROGRAM DESCRIPTIONS

BALLET PROGRAM

Dallas Ballet Center, under the direction of Brent and Judy Klopfenstein, offers a ballet program designed to encourage students to enjoy the art and discipline of ballet, whether they are very young, or aspiring pre-professional dancers. Productions of professional quality allow students to participate in and perform the classics. Some of the ballets which DBC has produced are: The Nutcracker (performed annually with Dallas Ballet Company), Coppelia, Sleeping Beauty, Swan Lake, Pineapple Poll, La Boutique Fantasque, Paquita, Graduation Ball, La Fille mal Gardee, Raymonda, Le Corsaire, and Don Quixote.

BALLET CURRICULUM

Preschool Division

(age at start of fall semester)

Moms & Tots (age 18 mo – 2 yrs)

Creative Movement (age 3)

Pre-Ballet (age 4)

Pre-K Ballet/Tap (ages 4-5)

Elementary Division

(age at start of fall semester)

Beginning Ballet (age 5)

Ballet I-A (age 6+)

Ballet I-B (age 7+)

Ballet I-C (age 8+)

Ballet II-A (age 9+; twice weekly)

Ballet II-B (ages 9+; twice weekly)

Student Division

(age 10+; student must be on pointe)

Ballet II-C

Ballet III

Pre-Professional Division

Ballet IV

Ballet V

Ballet VI

PLACEMENT FOR BALLET CLASSES

Your child's current teacher(s) will determine class level placement for the next year. (For ages 3-8 in ballet, dancers automatically advance to the next level unless the teacher recommends on an individual basis that a level be repeated, perhaps due to excessive absences or a late start in the year.) The progression for ages 3 through 8 in ballet is as follows: Creative Movement, Pre-Ballet, Beginning Ballet, Ballet I-A, Ballet I-B, and Ballet I-C. Following Ballet I-C, students progress to Ballet II-A and the requirement of two ballet classes per week. All students must have completed two classes per week of Ballet II-A before entering the II-B level. This requirement prepares students for pointe evaluation at the end of the II-B year.

During the first month of classes, teachers will recommend any necessary adjustments in class level placement. Parents will be contacted if any changes are recommended. Your patience is appreciated. We want every dancer to be in the most appropriate class, and many factors are considered in this process.

BALLET: PRESCHOOL & ELEMENTARY DIVISIONS

Our Elementary Division provides instruction specifically tailored for the special needs of young developing students, ages 3-9 (and beginning ballet for the older 10+ student). Classes introduce students to skills necessary for classical ballet training. Gentle discipline and encouragement are combined to nurture each child's natural creativity. Terminology and the basics of technique are gradually introduced.

Creative Movement & Pre-Ballet

Classes specifically tailored for 3- and 4-year-olds, which introduce the alphabet of movement through creative expression and prove to be an excellent foundation for students wanting to pursue the study of classical ballet. Skills are learned in their most basic form to initiate the process of building a solid foundation helpful in future dance study. Taking the special characteristics of these age levels into consideration, their wonderful imagination and boundless energy, many of the exercises and skills are taught through story, song, and role-playing. Concentration is on establishing developmental skills needed to execute dance steps. Exercises enhance flexibility, coordination, strength, and muscle tone. Introduction and experimentation of movement with various styles of music develop musicality, rhythm and creativity. Gentle discipline and adherence to classroom etiquette promote self-discipline and self-esteem. Repetition of movements and combinations increases auditory and visual memory.

Beginning Ballet

Beginning Ballet uses similar principles and techniques that are taught in Creative Movement and Pre-Ballet. Correct placement and body alignment are now of utmost importance. Class structure greatly advances as barre work is introduced. All exercises, skills, and steps become faster and more complex. Many new steps are introduced at this level. Students are more disciplined and eager to learn at this level; therefore, more literal terminology is used, and basic ballet terms are introduced.

Ballet I (I-A, I-B, I-C)

The aim of Ballet I is to produce a proper understanding and execution of basic ballet technique. Emphasis is placed on the discipline and classroom etiquette required of all ballet students. Class work begins at the ballet barre. Students are guided through a series of exercises designed to strengthen the leg muscles and train the torso and upper body in order to maintain proper ballet placement. Simple conditioning exercises are begun to ensure suppleness in the muscles necessary in the years to come. Center combinations are kept simple and appropriate. Center work incorporates technique, coordination, awareness of space, and sensitivity to music—all vital to the understanding of classical ballet.

Ballet II (II-A, II-B, and II-C) (Level II-C begins the STUDENT DIVISION)

Once the student has completed the Ballet I level, more serious training can begin. Two technique classes per week are required with entrance into level II-A (see PLACEMENT FOR BALLET CLASSES, p.12). More emphasis is now placed on proper "turn-out" of the leg, (outward rotation of the entire leg from the hip socket), lengthening of the muscles, and correct stance. Students continue the barre work and time is spent increasing the balance on one leg. Center combinations become more complex, focusing again on balance with the addition of two-footed turns. More attention is given to jumps through acquiring greater strength for increased elevation. Entry into the II-C level requires pointe work (see POINTE below).

POINTE

NOTE: What can't be done well in soft shoes is impossible to do well on pointe.

Students are always eager to get their first pair of pointe shoes. Who wouldn't be? Professional dancers make it look so easy! The fact is that dancing on pointe is hard work!

Entry into the II-C level requires pointe work. Students may be considered for pointe when they are at least 10 years of age and have been taking two classes per week for two years. A technique analysis will be given to determine if the student is ready for pointe.

What do we look for when deciding whether someone is eligible for pointe work?

The following is a general list:

1. How much natural stretch and bend does the ankle have?
2. When the foot is pointed, does it create a straight line from the knee to the tarsal arch?
3. Are back, thigh, and abdominal muscles strong enough to lift the body out of the hips and off the feet?
4. Do the student's knees straighten completely? If not, is it due to muscle weakness or bone structure?
5. Is the general body structure aligned correctly to insure proper body placement over the pointes?
6. Is the student's overall technical ability advanced enough to begin pointe work?

Each student is considered individually according to these criteria. Please know that we are concerned with providing the best training for all of our students, and that means being conscientious when it comes to placing students on pointe. Damage caused by attempting pointe work too early can cause lifelong discomfort and deformity.

Ballet III - Requirement: 2 technique classes weekly (1 hr. 30 min. each)
+ 1 pointe class per week

Ballet III continues to educate the dancer by increasing the complexity and length of classroom exercises. Basic adagio, pirouettes, and intermediate jumps are added to center combinations increasing strength, balance, and stamina. Coordination is challenged by the progression of combining different enchainements. In pointe class, the student continues to work on strengthening exercises to secure proper body placement and is introduced to all basic pointe combinations.

BALLET: PRE-PROFESSIONAL DIVISION

Ballet IV - Requirement: 2 technique classes weekly (1 hr. 30 min. each)
+ 1–2 pointe classes

Ballet IV is a continuation of Ballet III with an additional class weekly. Combinations and rhythms become more complicated, and a variety of pirouettes and big jumps are added to center combinations. Pointe work continues to build as the legs and body become strengthened for more complicated steps and turns.

Ballet V - Requirement: 2 technique classes weekly (1 hr. 30 min. each)
+ 1–2 pointe classes

Ballet VI - Requirement: 3 technique classes weekly (1 hr. 30 min. each)
+ 1–2 pointe classes

Ballet V & VI are for dancers who desire to pursue the highest level of classical training at DBC. These levels are for the more serious dancer and lay a strong foundation for any student choosing ballet as a professional career.

TAP & JAZZ PROGRAM

Dallas Ballet Center has many classes to offer students who are interested in tap and jazz. Founded by Peggy McCaslin, the Tap & Jazz Division receives a solid technical foundation. Classes are fun and fast-paced and are offered to students ages 5+ in tap and ages 7+ in jazz. Tap and jazz are excellent ways to develop rhythm, coordination, dexterity, and agility that carry over to other dance disciplines, academics, and athletics. They improve concentration and a student's ability to grasp and execute combinations and instructions quickly. Students not only learn tap and jazz technique but also develop self-confidence, stage presence, and performance skills. Tap students in younger classes also receive an introduction to musical theater skills with routines that incorporate song and dance.

PLACEMENT FOR TAP & JAZZ CLASSES

The tap and jazz classes are designated beginning, intermediate, and advanced. The titles assigned to all tap and jazz classes are primarily a scheduling aide and do not always coincide with age or number of years of training. Dance classes do not progress as school grades, so your child's class name or number may not change every year. A student will most likely remain in the same level for 2 or 3 years.

Please be assured that the faculty tries very hard to place your child where she will receive the best training for her chronological age, her emotional maturity, and her technical abilities. Even though your child may be enrolled in the same level for more than one year, she is still learning more advanced technique and new choreography each year. The teachers work very hard to move the classes along at a challenging pace while still making sure each student is given a strong technical foundation. Each level of tap and jazz has basic skills that should be mastered before the student is allowed to advance. Progress is very individual depending on technical abilities, how a student applies herself in class, and if she takes other forms of dance. Jazz students who study or have studied ballet will usually progress faster because they already have a good understanding of body placement.

As a faculty, we want our dancers to love dance and enjoy their classes, but dance is a demanding art form, not just another social activity. We try to consider a student's schedule, carpool, etc.; however, because students progress at such different rates, it is not always possible or the wisest choice to place students with their friends. For each student to reach his/her full potential and get a good return on your investment, we must enforce high standards and insist that each dancer come to class with a good attitude and a willingness to work hard.

We have wonderful students and we truly appreciate your parental guidance and support. Please know that every decision we make is made with your child's best interest at heart. We welcome your involvement, so feel free to introduce yourself to your child's teacher. It helps us do our job if we know the parents of our students.

CONTEMPORARY

Contemporary dance is a combination of jazz and ballet. Classes are offered to students age ten and older who have had at least two years of ballet training and current enrollment in a ballet technique class. Jazz is not required but is recommended. **Concurrent ballet class required for all contemporary students.**

MODERN

Modern dance is a derivative of the “modernism movement” in art with its roots beginning in the latter part of the nineteenth century. Modern dance was born during the turn of the century, enveloped in the pinnacle of preeminent world changes. These changes occurred politically, socially, scientifically, and artistically, and included changes in literature, art, music, theater, and dance. Modern dance, which has been ever changing and evolving through the twentieth century, has ensured a place in the twenty-first century as a contributing integral force in the future of the artistic dance theatrical mainstream. Modern dance has been described as a “...point of view different for every decade, every country, and every human being who gives birth to it..”

Dallas Ballet Center’s modern dance classes provide knowledge and proficiency in this genre, thereby increasing the student’s repertoire of movement and choreography. Emphasis is placed on learning the particular movements and positions unique to both Bill Evans’ style and basic Martha Graham technique. Improvisational techniques will at times be demonstrated and practiced. The freedom to explore space outside the classical spectrum enriches the student’s vocabulary of movement, enabling the dancer to convey ideas and express inner feelings.

REQUIREMENTS: Beginning Modern Students must be 12 years of age; Intermediate Modern Students must be at least 13 years of age. A strong ballet foundation is highly recommended. Hair must be pulled back and secured. Black or dark colored leotards and black footless tights or leggings are also required.

HIP HOP

Hip Hop is a unique dance discipline that is upbeat and energetic. It combines the rhythm of jazz and street dancing with intricate arm and foot patterns. Coordination, syncopation, and free-style moves are all aspects that make this a fun and popular way to dance. Dallas Ballet Center ensures that popular music selections are appropriate for young dancers.

BOYS' PROGRAM

Dallas Ballet Center is pleased to offer a separate Boys' Program for ages eight and up. Under the direction of Brent Klopfenstein, boys receive instruction in strengthening, coordination, and flexibility based upon the technique of ballet. This high-energy class is geared for active young boys.

DANCE ETIQUETTE

Dancers show respect for themselves by:

- Arriving promptly for class
- Dressing properly for class (see Attire, p.9)
- Having their hair up off the neck, in a bun for ballet or a ponytail for tap and jazz

Dancers show respect for others by:

- Keeping their hands to themselves during class
- Waiting quietly for others to have a turn
- Talking only during share time, or when spoken to by the instructor

Dancers show respect for their teacher and the art form they are learning by:

- Being properly dressed and ready for class on time
- Listening when the teacher speaks
- Raising their hand to be called upon and asking questions relevant to the class work
- Addressing the teacher as Mr., Ms., or Mrs.
- When sitting on the floor, sitting criss-cross style with backs up straight
- Being prepared for their turn
- Always asking permission before leaving the room for any reason
- Applauding their teacher at the end of class

Dancers show respect for the studio by:

- Leaving gum, food, or drink outside
- Never hanging on the barres
- Never running or doing gymnastics in the studio or lobby
- Putting trash and cans in the proper places
- Putting away books and magazines when they are finished with them

Parents show respect for the dance class, teacher and studio by:

- Knocking before entering the classroom if a class is in progress
- Standing away from the viewing window if it is obvious students are distracted
- Having students ready for class before entering the classroom
- Picking students up promptly after class

Restroom breaks during class:

- Please remind all dancers to use the restroom before class.
- Pre-school/Kindergarten classes: If needed during class, the teacher will ask the parent to take their child to the restroom, or, if there is a demonstrator, she will escort the student to the restroom.
- Ballet I-A – VI-B (age 6+): students are asked not to leave class to use the restroom except for illness or emergency. If, for some reason, a student does need to use the restroom, they should quietly ask the teacher to be dismissed.

Water breaks:

Dancers may bring water bottles into class so they do not need to leave the classroom.

GENERAL STUDIO ETIQUETTE

1. Do not leave children unattended at the studios who are not in a class.
2. Younger siblings must be completely supervised at all times and are not allowed to play in the studios with equipment. Running and horseplay can cause injuries and excessive noise is a disturbance to the staff and the classes in session.
3. Please pick up your personal belongings and put trash in the appropriate containers.
4. Do not leave your car unattended in the front of the studio. This is a drive-through lane for drop-off of students, as well as a fire lane.
5. Do not block parked cars in front of adjacent businesses. If you arrive before your child's class has ended, please park and come into the studio to retrieve your dancer.

DRESSING ROOM GUIDELINES

1. Students may not take photos, videos, videos calls, post to any social media, etc. from the dressing rooms.
2. No eating or drinking (other than water) is allowed in the dressing rooms.
3. Students should not loiter in the dressing rooms; prepare for class quickly and exit the dressing room.
4. Do not leave any valuables in the dressing room, even inside a closed bag. If a student must bring valuable items to DBC, bring these into the studio during classes.

HELPFUL HINTS

HAIR FOR CLASSICAL BALLET

Why must a ballet dancer wear her hair in a special way?

1. The correct placement of a dancer's head and neck are extremely important. Hair must be off the neck and away from the face to allow instructors to see placement and give corrections when needed.
2. Ballet requires a great deal of concentration. Hair not put up correctly is always a distraction to the dancer and takes away from learning and performance.
3. Good balance is a must for dancers. Hair not correctly and securely fastened can easily throw a dancer off balance especially during turns when the head whips around rapidly.
4. Bangs or any other hair that is in the face creates unwanted shadows on the face when under stage lights.
5. Every head of hair is different; therefore, grooming it properly for ballet becomes just as much an art as dance. It takes years of practice to learn how to groom hair to a professional standard.
6. It is most important for dancers to have a clean uniform look in class and especially for performances.
7. As in every aspect of life, people feel more at ease and confident about themselves when well-groomed and prepared. These qualities are very evident in a dancer's performance.
8. Any credible classical ballet school requires its students to wear their hair up for class and performance. Hair that is not properly groomed is a gesture of disrespect to the teacher.

HAIR SUPPLIES

Spray bottle of water

Hair spray

Braided elastic (see illustration) (rubber bands tear the hair)

Hairpins (color of hair) (see illustration)

Nylon hair net (color of hair) (see illustration)

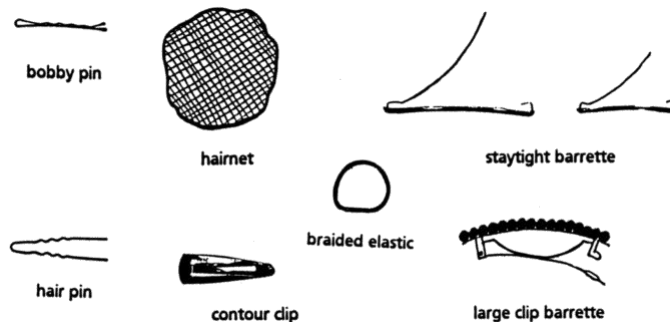
Thick bristle brush (not vent brush)

OPTIONAL SUPPLIES

Hair gel (for hair that is different lengths or has lots of natural curl)

Stay tight barrettes (large or small) (see illustration)

Contour clips (color of hair) (see illustration)



HOW TO DO A CLASSICAL BALLET BUN

Teachers will give an in-class demonstration prior to performances. Please watch for the date and plan to attend. Bring your own hair supplies to practice with your child.

1. Brush through hair thoroughly. Leave no tangles.
2. Mist hair with water, using spray bottle until hair is damp.
3. Spray lightly with hair spray. If hair is different lengths or has extra curl, rub hair gel in palms of hands and smooth over hair evenly. Use as much gel as needed for extra hold.
4. Brush all hair smoothly to the back of the head just below the crown in line with the cheekbones and ears. Secure with braided elastic (see step 4 illus).
5. Use contour clips and/or stay tight barrettes to secure hair that gel and braided elastic will not hold.
6. Divide ponytail into two sections, three if hair is extremely thick (see step 6 illus).
7. Twist section A of ponytail clockwise (see step 7 illus).
8. Keep section A twisted as you wrap it clockwise around braided elastic, lightly securing as you go with hairpins (see step 8 illus).
9. Twist section B clockwise (see step 9 illus).
10. Keep it twisted as you wrap it clockwise around (not on top of section A). Make sure section B is also touching the scalp, pinning as you wrap (see step 10 illus).
11. Hair should be in a rough bun by now. Do not worry about ends that may stick out at this point. The hair net will catch these (see step 11 illus).
12. Place hair net over bun, twist net once and place over bun again. Repeat this process as many times as you can. Take excess net that won't cross back over bun. Twist it and pin it under the edge of the bun.
13. Insert hairpins beginning on one side and continue clockwise all the way around the bun. Insert pins at an angle, close to the scalp so they will lock.
14. Spray all hair and bun. Immediately brush hair toward bun and use your hand while spray is wet to catch loose ends to give hair a smooth look. Smooth from forehead back to bun and from nape of neck up to bun, etc.
15. Spray all well with hairspray.

SEE ILLUSTRATIONS ON NEXT PAGE

**ILLUSTRATIONS
HOW TO DO A CLASSICAL BALLET BUN**



STEP 4



STEP 6



STEP 7



STEP 8



STEP 9



STEP 9
(side view)



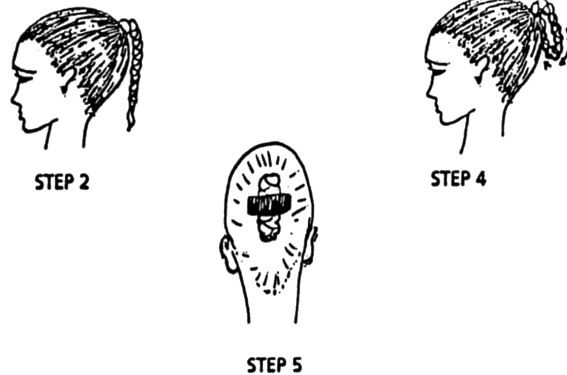
STEP 10



STEP 11

HOW TO BRAID AND CLIP

1. Brush hair into a ponytail and secure with braided elastic.
2. Braid ponytail and secure end of braid with braided elastic (see step 2 illus.)
3. Spray hair thoroughly all the way to the scalp with hairspray and brush toward ponytail while spray is wet. Also use your hand to smooth hair back.
4. Fold braid under once or twice depending on length of hair (see step 4 illus.)
5. Secure large clip barrette over folded braid (see step 5 illus.)
6. Use hairpins or bobby pins to secure any ends that may stick out.



HAIR FOR CLASSES OTHER THAN BALLET

Hair must be worn secured back off of face and out of the eyes. Long hair should be in a ponytail; shorter hair should be secured off the face with a headband or clips.

MAKEUP/TIGHTS FOR PERFORMANCES

Teachers will give an in-class demonstration prior to performances. Please watch for the date and plan to attend. Bring your own makeup supplies to practice with your child.

Girls: Dark pink or red rouge (no brown tones)

Red lip pencil

Blue or brown eye shadow (as instructed by teacher)

Eyebrows may need to be darkened

Mascara (for older students)

Ballet Tights: Capezio Professional Mesh Transition, Classical Pink #9C or #9

Tap/Jazz/Cont/Mod Tights: Capezio Ultra Soft Transition, Light Suntan #1916C or #1916

Boys: Dark pink or red rouge

Eyebrows may need to be darkened

Red lip pencil

HOW TO FIT BALLET SLIPPERS

1. Ballet shoes are one of the most important tools the student uses; therefore, it is important to have them fit properly.
2. Make sure the shoes fit snugly. Leather shoes will stretch and mold themselves to the shape of the foot. Do not fit shoes with room to grow.
3. Gaps at the back and sides of the shoes, or length at the toes mean that the shoe is too big.
4. Never tighten the drawstring to take up slack. This can injure the Achilles tendon. Either tuck in the drawstrings or tie in a knot and cut off the excess
5. Toenails should be kept short to insure a proper and more comfortable fit.

6. Boys' shoes are fit similarly, keeping in mind that canvas doesn't stretch.
7. **DO NOT** sew the elastic on your shoes until your teacher has checked and approved the fit.
8. Most shoes do not come with elastic sewn on them. You should receive elastic when you purchase the shoes. For proper placement of elastics:
 - a. Fold heel inward from sole to form a triangle.
 - b. Mark each inside corner with pencil.
 - c. Attach one end of elastic with heavy thread on your pencil mark.
 - d. Have student put on shoe; stretch loose end across instep; pull to get proper tension-don't pull too tight!
 - e. Cut elastic and sew on the mark.
9. Write your name on the inside of both shoes with a permanent marker.

Girl's Ballet Shoe



WRONG POSITION



RIGHT POSITION

Boys' shoes require four pieces of elastic (two on each shoe):

Boy's Ballet Shoe



1. Attach one end of elastic at the anklebone; stretch across instep and attach other end in line or just behind side seam on the opposite side.
2. Repeat with second elastic on other side.

TAP SHOES/PERFORMANCE TIGHTS

Guidelines for all ages:

- All black
- Low heel (no 1- or 2-inch character shoes with taps)
- No "jingle" taps or "echo" taps
- Shoes that come with ribbon ties: please replace the ribbon with a length of black elastic
- Always have student's name inside or on the bottom of the shoe
- Never wear tap shoes on concrete or pavement; do not walk between the car and the studio in tap shoes; do not practice in the garage or on the patio, etc.
- Provide the dancer with a dance bag to carry shoes and other supplies
 - Tap/Jazz/Cont/Mod Tights: Capezio Ultra Soft Transition, Light Suntan #1916C or #1916

Tap Shoes: Beginners

First Choice:

Capezio 3800 Mary Jane style shoe

Black Leather

Sizes 6 Toddlers to Adult. Smaller sizes have Velcro closure.

Second Choice:

Danshuz Black Patent

Black elastic and black ribbon ties.

Mary Jane style is better choice, as they do not have to tie ribbons.

Fitting tap shoes for younger students:

Due to the expense of tap shoes, it is important to allow room for growth, but only about one thumb's width at the end of the shoe. Shoes that are too long make it difficult for the student to control sound and execute steps. The big toe should come to the middle of the toe tap. Dr. Scholl's innersoles may be added to shoes to make them fit more snugly, and then removed as the child's foot grows. It is very important to check your child's shoe every two or three months or anytime their street shoe size changes.

Tap Shoes: Second-year Beginners and Intermediate

First Choice:

Black Capezio 3800 Mary Jane style or Danshuz Black Patent.

Second Choice:

Black lace-up oxford style

Bloch S0381, Capezio CG09 or Capezio CG55

Please check with your child's teacher for approval of styles **before** child wears shoes.

Tap Shoes: Intermediate & Advanced

Choices:

Black lace-up oxford style

Bloch S0381, Capezio CG09 or Capezio CG55

Shoes must be black. At this level there are many options for style, build-ups, sound, etc. Students may have developed a preference for a particular style, fit, sound, etc. Advanced dancers need to speak with instructor about shoes before purchasing.

JAZZ & CONTEMPORARY SHOES/PERFORMANCE TIGHTS

Tan slip-on jazz shoes (or best match to skintone)

Tap/Jazz/Cont/Mod Tights: Capezio Ultra Soft Transition, #1916C or #1916 Light Suntan (or best match to skintone)

HIP HOP SHOES

Clean light-weight tennis shoes.

PLEASE VISIT OUR WEBSITE
www.dallasballetcenter.com

for up-to-date bios of our teaching faculty

NOTES