



# BALLET IDAHO ACADEMY HANDBOOK



**2009/2010**



## BALLET IDAHO MISSION STATEMENT:

“Enriching lives through a dynamic tradition of classic ballet”

Deeply rooted in the community, Ballet Idaho and its Academy creates, presents, teaches and preserves the art form of classic ballet serving the citizens and visitors of Boise, the state of Idaho and beyond.

By bringing diverse groups of people together for a common theatrical experience, Ballet Idaho communicates a deeper understanding of the way in which classic ballet relates to the other arts and values of western culture through fine music, choreography, performance, scenic design and costumes.

The Academy’s goal is to train children and young dancers in the physical discipline and artistic merits of classical dancing through musicality, precision of movement and mental aptitude.

We reach out to all generations and social groups as creators, teachers, performers and stewards to instill a life-long appreciation of the arts. We enrich the quality of life through the unique authenticity of live performances and excellent arts education.

Ballet Idaho and the Academy honor our dancers’ professional excellence and our students’ training through teamwork, dignity, honesty and respect.



**Creating classics everyday. . . on stage and in the classroom**

## **Welcome to Ballet Idaho Academy!**

We are delighted to welcome you into the Academy and look forward to working together to create an exciting, challenging and creative dance experience for you and your child.

At Ballet Idaho Academy, we work hard to provide every student with exceptional training. Our program embodies the high standards and artistic excellence represented by our professional company. Students have a first hand opportunity to train with and sometimes perform with company members.

The comprehensive "Curriculum Track" teaches a strong classical ballet technique that is fundamental to any style or genre of dance and on par with national training standards. The "Choice Track" classes in ballet and other disciplines are designed to allow for customized training at every level of interest and ability. Class sizes are limited to 20 students so that faculty can provide each student adequate personal attention and technique correction.

Ballet Idaho Academy Faculty are trained dance professionals and teachers. Each teacher is selected for their experience in the dance and education fields as well as their ability to motivate and nurture students at every level. Ballet Idaho provides ongoing teacher-training opportunities to keep our standards high.

While we realize that some students may later choose to pursue other areas of career interest, we believe that each student deserves the best instruction possible. This is our commitment to you.

Please take time to read and to share the information in this handbook with your child. Many of your questions will be addressed within these pages and important policies and procedures are outlined.

If you have any questions or concerns not addressed in the handbook, contact us by calling (208) 343-0556 or by sending us an e-mail at [admin@balletidaho.org](mailto:admin@balletidaho.org). There is also additional information on our Web site at [www.balletidaho.org](http://www.balletidaho.org).

Thank you for entrusting us with your child's dance education.

Sincerely,

Peter Anastos, Artistic Director,  
Academy Director

Alex Ossadnik, Balletmaster  
Associate Academy Director

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## FACULTY AND STAFF CONTACTS

Academy Director/ Artistic Director	Peter Anastos	Ext. 19	panastos@balletidaho.org
Associate Academy Director/ Balletmaster	Alex Ossadnik	Ext. 21	aossadnik@balletidaho.org
Executive Director	Julie Numbers Smith	Ext. 17	jnsmith@balletidaho.org
Marketing Coordinator	Heather Calkins	Ext. 22	hcalkins@balletidaho.org
Pre-Ballet Coordinator	Lacey VanderBoegh	Ext. 27	lvanderboegh@balletidaho.org
Outreach Coordinator	Echo Waldron	Ext. 15	ewaldron@balletidaho.org
Business Manager	Kim Wegener	Ext. 18	kwegener@balletidaho.org
Director of Development	Siva Quoi Laughlin	Ext. 23	slaughtlin@balletidaho.org
Admin Assistants FRONT DESK	Jaki Covington Durea Thrall	Ext. 26	admin@balletidaho.org
Production Manager	Monica Fabbi	Ext. 16	mfabbi@balletidaho.org
Wardrobe Master	Lito-John Demetita	Ext. 33	litojohn@yahoo.com
Parent Guild Contact	Patricia Dunlop		parentguild@balletidaho.org

**208.343.0556**  
**208.424.3129 fax**  
[www.balletidaho.org](http://www.balletidaho.org)

**Ballet Idaho Academy**  
**501 South 8<sup>th</sup> Street**  
**Boise, Idaho 83702**

### FRONT DESK HOURS:

Monday-Friday 9:00 a.m. to 9:00 p.m.

Saturday 8:30 a.m. to 5:00 p.m.

### ASSOCIATE ACADEMY DIRECTOR OPEN OFFICE HOURS:

Tuesdays & Thursdays from 6:30 p.m. to 8:00 p.m.

OR please make an appointment through the front desk for either Director.

Ballet Idaho Academy will be closed for major holidays and office hours may vary, please call or check the Web site for updated information.

## ACADEMY FACULTY

Phyllis Rothwell Affrunti *	Ballet/ Adult Ballet
Erin Armstrong	Ballet/ Pre-Ballet 5+
Ryan Callan *	Adult Ballet/ Boys Ballet/ Dance Advance
Lito-John Demetita	Creative Movement
Sarah Ellis *	Ballet
Heather Hawk *	Ballet
Yurek Hansen	Modern Dance
Miranda Juza	Pre-Ballet 3+/ Pre-Ballet 5+
Sarah Morris	Ballet
Racheal Nole *	Ballet
Alex Ossadnik	Ballet/ Tone and Stretch
TBA	Pre Ballet 7+/ Dance Advance
Mary Slate *	Ballet/ Ballet 101
Misty Dawn Taylor	Pre-Ballet 3+/ Pre-Ballet 5+
Lacey VanderBoegh	Pre-Ballet 3+/5+/ Mommy & Me
Echo Waldron	Pre-Ballet 7+/Jazz/Tap/Hip Hop/Dance Advance

Please note that Ballet Idaho may change staffing or faculty during a given term.

**\* Ballet Idaho company members**  
**Please see pages 23-26 for biographies on faculty and staff**

## **BALLET IDAHO ACADEMY CALENDAR 2009-2010**

<b>Friday, August 21</b>	Scholarship Application Deadline
<b>Saturday, August 29</b>	Scholarship Auditions
<b>Tuesday-Friday, September 1-4</b>	Academy Open house 4:00-6:00p.m.
<b>Monday, September 14</b>	Academy Opens – first day of classes
<b>Friday, September 18</b>	Nutcracker Parent Mtg. How to audition 6:30p.m.
<b>Saturday, September 19</b>	Youth Ensemble auditions
<b>Saturday, September 19</b>	<i>The Nutcracker</i> auditions
<b>Monday-Saturday, October 5-10</b>	Bring-a-Friend week
<b>Saturday, October 24</b>	Costume Party fundraiser
<b>Monday-Saturday, November 2-7</b>	Parents observation week
<b>Wednesday-Saturday, November 25-28</b>	Academy closed for Thanksgiving
<b>Saturday, December 5</b>	Ballet Holiday
<b>Thursday-Sunday, December 10-13</b>	<i>The Nutcracker</i> Performances
<b>Monday, December 21- Saturday, Jan 2</b>	Academy closed for holidays
<b>Monday, January 18</b>	Academy closed MLK Day
<b>Saturday, January 30</b>	Tea for Tutus
<b>Monday-Saturday, March 15-20</b>	Parents observation week
<b>Saturday, March 20</b>	Academy Concert participation deadline
<b>Monday, March 29-Saturday, April 3</b>	Academy closed for Spring Break
<b>Thursday, May 13</b>	Dance Education Celebration
<b>Saturday, May 22</b>	Pre-Ballet year-end Concert
<b>Saturday, May 29</b>	Academy year-end Concert
<b>Saturday, May 29</b>	Academy regular term closes
<b>Monday-Saturday, June 14-26</b>	Summer Intensive
<b>Monday-Thursday, July 12-15</b>	Wizards & Spells Summer Camp
<b>Monday-Thursday, July 19-22</b>	Angelina Ballerina Summer Camp
<b>Monday-Thursday, July 26-29</b>	Angelina Ballerina Summer Camp
<b>Monday, August 16-Saturday, September 4</b>	Summer School Classes

This calendar is subject to change. Please Check the Academy bulletin boards and [www.balletidaho.org](http://www.balletidaho.org) for calendar updates.

## **THE CURRICULUM TRACK & THE CHOICE TRACK**

**The Curriculum Track (Ballet 1A, 2A, 3A, 4A)** is designed for the more serious student. It methodically trains the discipline of classical ballet in 5 tiers following a progressive curriculum. Students who enroll in this track enroll for the Academy term (September – May) and are required to take a specified number of classes per week in order to achieve success in the program and fulfill the expectations of the Academy. In addition, students are encouraged to enroll in alternative dance disciplines, such as modern dance, jazz, hip-hop and musical theatre to increase versatility.

Should a student wish to pursue a career in ballet, the Curriculum Track will provide the foundation for such endeavors. It will, in any case, develop and strengthen in the student qualities of character, discipline, motivation, manners, teamwork, leadership and the overcoming of obstacles in the achievement of goals, together with a life-long admiration for dance, great music and Western culture.

**The Choice Track (Pre-Ballet 3+, 5+ and 7+, Ballet 1, 2, 3)** combines the methodical ballet training of the Curriculum Track with convenience and flexibility for students who wish to pursue other activities outside Ballet Idaho Academy and who are not able to commit to a mandatory class schedule. It also includes the alternative dance disciplines described above to mix and match with the ballet classes chosen by the student. Students who enroll in this track for ballet must be leveled by Ballet Idaho Academy faculty prior to purchasing a self-determined schedule of classes in specified six and seven week periods, using a class-card. Class cards can be purchased at anytime for an individual period, however, all classes must have a total of 5 students registered per week, per session before classes begin or it will be canceled. See registration packet for 2009-2010 calendar of periods.

## **CLASS LEVELS**

Ballet Idaho Academy offers opportunities that enrich and enlighten students of all ages and abilities: three years old to adult, beginning to professional. All students -- whether aspiring to a professional career or studying for enjoyment -- are equally valued by faculty members. Through focused discipline and training, Academy teachers encourage students to share their love of the art. In addition to learning sound technique, students develop life skills such as self-motivation, confidence, poise, and respect. For these reasons, students and their families are encouraged to take full advantage of the many classes, programs, and performances available – Ballet Idaho provides a complete dance experience.

The study of classical ballet technique is the foundation of a professional dance education. Ballet Idaho Academy students study in a professional environment and follow a sequential curriculum divided into Five Levels: Pre-Ballet 7+ (Choice only), Ballet 1 (Choice) and 1A (Curriculum), Ballet 2 (Choice) and 2A (Curriculum), Ballet 3 (Choice) and 3A (Curriculum), Ballet 4A (Curriculum only).

Levels are divided by age (depending on how birthdays fall in our Academic year), ability and talent.

Unlike Academic schools, Ballet Idaho Academy has a 5-tier program and assumes that not every student will advance to the next level after one year only. Our primary concern is that a student be placed in a level that is appropriate to his or her skills and physical strength. Because students grow and develop at different rates, advancement to the next level will be different for each child. For instance, a child that has a growth spurt may need additional time to gain strength and coordination necessary to execute specific dance steps appropriately. Please do not assume that “something is wrong” if your child remains in his or her current level for more than one year. A student who carefully develops his or her technique early in the curriculum will reduce their risk of injury and will actually improve their rate and likelihood of advancement in later years.

Please see a Level placement chart on page 11.

## CLASS PLACEMENT

Class placement is solely the decision of the Academy Directors and faculty. Class levels are determined by age, previous experience and ability. Every effort is made to place each student in the appropriate level.

A student must demonstrate consistent mastery of all technical and artistic aspects of his/her present class level in order to advance to the next level. Some students will need to remain for more than one year in certain levels.

It is our goal to assist students in attaining the highest levels of mastery and achievement through our dance curriculum. Because students progress at different rates, it is likely that some within a class level may be promoted to a higher level during the school year. In the rare instance that a student is promoted to a higher level during the school year, he/she will pay any additional tuition costs of the higher level on a pro-rated basis.

## CLASS DESCRIPTIONS

**Pre-Ballet Program** is for children ages 3 to 7 and is designed to develop an appreciation of music and dance. Students learn basic movement skills, develop rhythm and coordination, and increase listening and communication skills. Pre-Ballet students do not need to take a placement class. Pre-Ballet 3+ and Pre-Ballet 5+ classes last for 45 minutes.

**Pre-Ballet 7+** is designed to prepare students for their first exposure to Ballet Idaho's Classical Ballet curriculum at Level 1 or 1A. The class focuses on the mechanics of ballet vocabulary such as posture, turn-out, bending and lifting of legs, brushing of feet, spinning and jumping. Classes last for one hour.

**Ballet 1** establishes basic ballet vocabulary, barre and center work, spatial awareness, coordination of the arms and legs. Classes last for one hour.

**Ballet 2** continues training of ballet vocabulary by establishing more complex material such as pirouettes, jumps landing on one foot, port de bras and musicality. For girls, pre-pointe training (ankle strength, alignment, endurance) is added to a number of weekly classes and classes are increased to 90 minutes.

**Ballet 3** builds on Ballet 2 material by raising the level of difficulty of already established exercises and adds new vocabulary. Ballet 3 level is a crucial landmark in a students' training as it reveals potential for further progress in this discipline. Some students with potential to advance but with technical limitations may be required to repeat this level. For girls, pointe-training is added to a number of weekly classes which will increase those classes from 90 minutes to 2 hours.

**Ballet 4** rounds out the introduction of new vocabulary and focuses on challenging the students' technical efficiency and versatility. It also emphasizes musicality, interpretative skill and the ability to learn and perform complicated combinations of steps, turns and jumps.

For girls, pointe-training is added to a number of weekly classes which will increase those classes from 90 minutes to 2 hours. It is possible some students will repeat this level. Others may be invited to join the professional company of Ballet Idaho as trainees or apprentices at the discretion of the artistic staff. Still others may wish to pursue their professional studies elsewhere.

**Ballet 101 / Adult Ballet** is offered to people who are curious about the art of ballet, how ballet technique works and have not been enrolled in a regular ballet curriculum. Classes emphasize a simplified syllabus to teach basic mechanics and structure of classical ballet. We also offer Adult classes in Modern Dance, Jazz, Tap, Musical Theatre, Tone and Stretch, Hip-Hop and Creative Movement. Many of these classes are scheduled to coincide with Pre-Ballet and regular curriculum classes so that parents/guardians of Ballet Idaho students can enjoy the benefits of physical activity and learning.

**BALLET IDAHO YOUTH ENSEMBLE** is a pre-professional component of Ballet Idaho's educational outreach program. It provides education in stage craft, stage etiquette, choreography and the teamwork and dedication required of any performing group. The Ballet Idaho Youth Ensemble will perform at local school assemblies and various local community events. **Acceptance is by audition only** and is open to enrolled Ballet Idaho Curriculum students in Level 2A and up who take at least four hours of ballet instruction per week. Peter Anastos and Alex Ossadnik will direct the Youth Ensemble and provide choreography along with members of Ballet Idaho artistic staff. Rehearsals are scheduled twice weekly, up to 2 hours in length, *separately* from scheduled classes and require the participants to commit to attend each scheduled rehearsal.

The Directors will strive to cast each performance program in triplicate so that no one child will miss more school than is appropriate or allowable by their Academic school district. There is a Membership/Production Fee of \$400 which includes costumes, props, scenery, production staff, transportation and administration.

### **DANCE ADVANCE**

Each year, our Learning Through Dance program, an in-school educational outreach activity, invites students from area schools to take part in Dance Advance – an Academy program that offers dance training to many who might not otherwise have the opportunity to study dance. A full academic year of lessons, class uniform and ballet shoes are provided free of charge to students who demonstrate talent, commitment, discipline and motivation. This scholarship is good for one year only, however, students of singular ability coupled with financial need may be extended to a second scholarship year at the discretion of the Academy Directors.

### **SUMMER PROGRAMS**

Ballet Idaho Academy offers Summer Intensive Training programs with nationally-known guest teachers, Ballet Idaho principal dancers and artistic staff for intermediate and advanced students age ten and older, in addition dance camps are offered for younger children. Qualified students at the advanced level are often invited to join the Ballet Idaho professional company as trainees or apprentices. Please check our Web site for information about these summer programs. Current schedules are included in the Academic Calendar on page 7 of this Handbook.

## LEVEL TRANSLATOR: PREVIOUS 08-09 SYSTEM TO NEW 09-10 SYSTEM

AGE	PREVIOUS	***** <b>CHOICE TRACK</b>  7 Week Commitment---Pay in Full Or \$15 for individual Class	<b>CURRICULUM TRACK</b>  Academic Year Commitment for 34 weeks
7 - 8	PRE- BALLET 6	<b>PRE- BALLET 7+</b> UP TO 5X/WK 1 HR. MO/TUE/WED/THU/FRI	<b>By Choice Track only</b>
8 - 10	BALLET 1 BALLET 2 BALLET 3	<b>BALLET 1</b> UP TO 3X/WK 1 HR TUE/THU/SAT	<b>BALLET 1A</b> 2X/WK MANDATORY 1HR MOWED
10 - 12	BALLET 4	<b>BALLET 2</b> UP TO 2X/WK 1.5 HRS TUE/THU  <b>PRE-POINTE TRAINING</b> 2X/WK 0.5 HRS WED/FRI	<b>BALLET 2A</b> 3X/WK MANDATORY 1 HR-1.5 HRS MOWED/FRI  <b>PRE-POINTE TRAINING</b> 2X/WK MANDATORY 0.5 HRS WED/FRI
12 & up	BALLET 4 UPPER 1 UPPER 2	<b>BALLET 3</b> UP TO 4X/WK 1.5 HRS-2 HRS MOWED/FRI/SAT  <b>POINTE TRAINING</b> UP TO 3X/WK 0.5 HRS MOWED/THU	<b>BALLET 3A</b> 4X/WK MANDATORY 1.5 HRS-2HRS MO/TUE/WED/THU  <b>POINTE TRAINING</b> 3X/WK MANDATORY 0.5 HRS MOWED/THU
14 & up	UPPER 2 UPPER 3	<b>Curriculum Track only</b>	<b>BALLET 4A</b> 5X/WK MANDATORY 1.5 HRS MO/TUE/WED/THU/FRI  <b>POINTE TRAINING</b> 4X/WK MANDATORY 0.5 HRS TUE/WED/THU/FRI
10 & up	TEEN BALLET	<b>BALLET101</b> UP TO 4X/WK 1 HR MOWED/FRI/SAT	<b>Choice Track only</b>

\*\*\*\*\*All Pre-Ballet and Choice Track students may purchase all 34 weeks and be eligible for payment plan options

## **PERFORMANCE OPPORTUNITIES**

### **YEAR- END PERFORMANCES:**

Academy students have several opportunities to perform each season. All students in the Academy are eligible to participate in the **Academy Concert** at the end of the year; however, all participation is voluntary. Ballets and dances created for the Academy Concert will require *additional rehearsal time that is separate from regularly scheduled technique classes*, so that those students not participating in the Concert will receive the full value of their training for the year. Students participating in the concert will additionally benefit by not being shortchanged in their technique classes.

Ballet Idaho will provide additional faculty and administrative time, in-house designed and executed costumes and props (where necessary) and the performance space. We will not require costumes to be purchased by the student. Each participating student is required to pay a performance fee of \$50 to cover production costs. Student participation will be confirmed by March 20<sup>th</sup>, rehearsals will begin during the week of March 22<sup>nd</sup> and payment is due no later than March 27<sup>th</sup>.

**Choice Track** students will be eligible to participate in the year-end performance. Concert will require *additional rehearsal time that is separate from regularly scheduled technique classes*. Students must be enrolled by February 22<sup>nd</sup> and costume fee paid by March 27<sup>th</sup> to participate in the performance.

### **PRE-BALLET YEAR-END PERFORMANCE**

To be eligible for the year-end performances, pre-ballet students must be registered by February 22<sup>nd</sup> and enrolled in the last two periods of the year. A performance fee of \$65 for all students that are participating in the year-end performance must be paid by March 27<sup>th</sup>. This includes two tickets to the showing and a costume that the student will keep. Rehearsals will take place **during regular class time**.

### **ON THE MAIN STAGE:**

Ballet Idaho's annual production of *The Nutcracker* provides many young dancers with their first professional stage experience. Academy students may audition together with qualified students from across the Treasure Valley to appear with the company. Please see Calendar on page 7 for the audition date. Roles will be assigned by age and size to coincide with current production costumes. Students can only audition for roles that suit their qualifications, size and age. There will be a single audition fee of \$25.00. All casting decisions are made solely by the artistic staff of Ballet Idaho and are final.

*The Nutcracker* rehearsals will be scheduled for Fridays from 5.30p.m. – 8.00p.m. and Saturdays 12:00 p.m. – 6:30 p.m., excluding Thanksgiving weekend, when there will be no rehearsals. Students and parents must make a total commitment to attend these rehearsals. If you already know of family or other activity conflicts during the rehearsal period, please do not audition for *The Nutcracker*.

In the 2010-11 season, the second full-length story ballet will be produced at the Morrison Center in May instead of February, as in previous seasons. Auditions for children's roles will take place sometime in the February-March 2011 period and will be exclusively reserved for Ballet Idaho Academy students. Audition and production fees, casting rules, rehearsal times will be similar to *The Nutcracker*.



## **REGISTRATION**

In order to register for classes in the **Curriculum Track**, you will need to complete and sign a Registration form, which is a contract agreement, and complete and sign a Medical Information form. You must complete your payment plan schedule and pay for your classes by check, cash, credit card or automatic withdrawal and return your completed registration materials to the Academy.

In order to register for classes in the **Choice Track**, you will need to complete and sign a Registration form and complete and sign a medical information form. Payments are due by the first of each 7-week period and the Choice Track classes shall be determined at the time of payment. Classes cannot be substituted or changed once determined each period. Classes can be changed from period to period. A class card is purchased at the time of registration. This card will identify the student and their class and should be scanned each day before attending class to check-in.

New students from 3 to 7 years of age will be placed in the **Pre-Ballet** program based upon age. Consideration will be given to the age, birth dates and previous training for each new student. All **Pre-Ballet** students are in the **Choice Track** but may register for an entire year and are eligible for payment options. Once registered, parents agree to the terms of our contract and basically commit to the entire year of classes.

The Academy has an open enrollment policy and accepts new students throughout the fall, winter and early spring. Late spring enrollment is allowed only after consultation with the Academy Directors.

No previous dance experience is required in order to enroll in the Academy, but students will be placed in levels according to their ability.

Please call the Academy to request an enrollment packet or visit our Web site at [www.balletidaho.org](http://www.balletidaho.org).

## **TUITION/FEES/REFUNDS**

Tuition payments are due in-full at the time of registration OR according to the payment plan selected.

Payments must be received by the posted due dates and no student will be allowed to take classes for which outstanding balances are due.

Requests for withdrawal and refunds will only be accepted up to two weeks after the start of classes.

After the first two weeks, there are **NO** refunds, credits or transfers of tuition payments for early withdrawal. In the event of an individual circumstance involving prolonged illness, injury or relocation, Ballet Idaho may consider a refund on a case-by-case basis. Written verification by a physician or proof of move may be required.

Should it become necessary for a child to withdraw from the training program at Ballet Idaho Academy, please notify the Business Manager of your decision, **in writing**, and make arrangements regarding the settlement of your account.

### **Fees**

The registration fee, audition fee and production fees are non-refundable.

## **SCHOLARSHIPS**

Merit scholarships, Full or Partial, may be awarded to students who have demonstrated exemplary talent, work ethic and commitment to their training and who are in financial need. Students who meet ALL the above criteria may apply for a Scholarship, but they are awarded only under exceptional circumstances. All scholarship awards are solely the decision of the Academy Directors and faculty and are final.

A scholarship is a serious commitment for the student, a serious investment for the Academy of Ballet Idaho and requires consistent excellence on the part of the student to justify this privilege. Scholarship students may be asked, from time to time, to assist staff or faculty in other tasks such as stuffing envelopes, distributing materials to students, presenting flowers at performances and the like.

## **CLASS CODE OF CONDUCT**

Faculty shall be addressed as Mr., Miss or Ms. and their last name.

Students should remain quiet during class as the focus should always be on the teacher and the lesson. Students should demonstrate a respectful and attentive posture during class. Body language sets a tone: Leaning on the barres, hands on hips or arms crossed in front of the chest are not considered polite stances. Excessive talking or chatter not related to class work, open-mouth yawning or being distracted are impolite. Lack of focus or concentration will impede any student's progress.

Students should make a serious effort to arrive in class 10 minutes before class starts (if possible) to warm up and focus their attention on the upcoming lesson. The teacher should always be the last person to arrive in the studio.

Students may not enter the class late or leave the class early without the permission of the instructor, except in the case of an emergency.

Cell phones, pagers and watch alarms shall be silenced in the studios.

Students are not allowed to play the pianos, use the sound equipment, or swing or hang on the *barres* in the studios.

Students are not allowed to bring any food, chewing gum or drinks into the studios. Students may bring plastic water bottles with sealed tops.

Trash should be discarded in the proper receptacles.

Keep personal belongings in order.

Older students are expected to be positive role models for younger students in behavior, language, attitude, and work habits.

Once a teacher arrives in the studio, there is only one agenda and that is the class.



## DRESS CODE

Ballet Idaho suggests, but does not require, Bloch brand leotards and does not require a specific style. We do require that each level follow the color scheme listed below:

Pre-Ballet:	Pink
Ballet 1:	White
Ballet 2:	Sky Blue/Baby Blue
Ballet 3:	Navy Blue
Ballet 4:	Black

### **BALLET (All levels)**

#### **Girls**

- Hair neatly secured and pulled back from the face in a bun
- No warm-up clothing, leg warmers or loose-fitting dance attire in classes
- No dangling earrings, watches, necklaces, bracelets or gum
- Pink tights (convertible style)
- Pink ballet slippers with sewn elastics
- Pink *pointe* shoes (if applicable) with sewn ribbons
- Pink waist elastic (0.5" width)

#### **Boys**

- Black tights or black bike shorts
- White socks
- Black or white ballet shoes
- White fitted tee-shirt

### **MODERN**

- Leotard of any color, footless tights or cropped pants

### **JAZZ and BROADWAY**

- Leotard of any color, jazz shoes, jazz pants

### **TAP**

- Leotard of any color, tap shoes, tights or anklets



### **Suppliers:**

Ballet shoes may be purchased at Nelson School Supply, Maysco, Onstage (in Boise) or The Dance Boutique at Tri-Cities Academy of Ballet (Richland, WA) or online at [www.empiredanceshop.com](http://www.empiredanceshop.com)

Pointe shoes can be purchased from Maysco, online at [www.empiredanceshop.com](http://www.empiredanceshop.com) and The Dance Boutique at The Tri-Cities Academy of Ballet.

**Students who are not properly attired for their class will be asked by their instructor to observe that particular class.**

## STUDENT EVALUATIONS

Students are evaluated on a daily basis by their teacher during class times and this information is shared with the Academy Directors at regularly scheduled faculty meetings.

At the end of each year, **Curriculum Track** students will receive an evaluation form and a determination will be made regarding the student's progress and level assignment for the following year.

## **CLASS OBSERVATION POLICY**

As a courtesy to our students and teachers who must be allowed to conduct class without any distractions, the Academy has a “no observation” policy. Regular classes are closed to visitors and parents/guardians, who are welcome to wait in designated areas or take adult classes while children are in class. Observation windows are not to be used to monitor a child’s progress or to observe an instructor. Parents/guardians are encouraged to observe classes during Class Observation Weeks in the fall and spring and to attend the Academy Concert in the spring.

## **LINES OF COMMUNICATION**

Ballet Idaho Academy attempts to communicate with parents/guardians in a timely and accurate fashion. From time to time, your child may receive printed information from the academy. Please assist us by checking with your child to see if he/she has received any printed information from us.

Pertinent information will be posted on bulletin boards, and sent via email. We must have your current email address in order to do so. Please check these regularly. In particular, rehearsal schedules may require more flexibility than class schedules. It is our responsibility to post current information and to make it available to you; parents/guardians are responsible for checking the bulletin boards and Web site frequently for updated information.

Parents/guardians may not post anything on bulletin boards without prior approval from the Academy Director.

Please do not hesitate to contact the Academy or the Parent Guild Steering Committee if you have additional questions.

Communication

- > between students and teachers should take place in the classroom,
- > between parents (with/without the student) and teachers during scheduled appointments with that teacher,
- > between students or parents and Academy Directors during scheduled appointments, either by phone or in person.

E-mails to teachers or Directors are not considered an appropriate line of communication unless they are requests to schedule personal meetings.

Associate Academy Director, Alex Ossadnik will keep open office hours (no appointment necessary):

**Tuesdays and Thursdays from 6:30 to 8:00 p.m.**

Otherwise, please work with the front desk to schedule an appointment with either Academy Director.

## **THE PARENT GUILD**

The Parent Guild has been formed to assist and support the programs and students of Ballet Idaho Academy. When you enroll your child or children in Ballet Idaho Academy you automatically become a member of the Parent Guild. The Guild assists in organizing educational, fundraising and social events and there will be a variety of volunteer opportunities in relation to these events. The Steering Committee of the Parent Guild is made up of five parents and they are a resource for information. The Guild as a whole will meet several times throughout the Academy year.

The Parent Guild represents the interests of the Academy to the Ballet Idaho Board of Directors, to the students and to the community at large. One member of the Steering Committee will serve on the Education Committee of the Board of Directors to ensure effective communications between all groups.

## **EMERGENCY CONTACT INFORMATION**

In the event of a family or medical emergency, a parent/guardian may call the Ballet Idaho Front Desk and ask for a message to be given to a student who is taking class. This is only possible while the Front Desk is open. While we may have difficulty responding to telephone calls after office hours, we will make every attempt to respond to emergencies when possible.

Front Desk hours: Monday through Friday, 9:00am – 9:00pm

### **Ballet Idaho - (208) 343-0556**

Front Desk – Ext. 26  
Alex Ossadnik – Ext. 21  
Peter Anastos – Ext. 19  
Julie Numbers Smith – Ext. 17

## **CONTACT AND MEDICAL INFORMATION**

It is vital that the Academy have accurate contact information and emergency contacts for **each** student and his/her parent/guardian. The Medical Information and Registration Form must be returned to the Front Desk in order for a child to participate in dance classes.

Please download a copy of the Medical Information Form from our Web site if you need to notify us about any change in your contact information, medical history or insurance information. Ballet Idaho is not responsible for mail, telephone calls or e-mails that do not reach a student or their parent/guardian due to inaccurate information on file.

## **PHYSICAL FITNESS/HEALTH ISSUES**

Ballet Idaho is committed to supporting the health and welfare of all students. Since dance is a physically demanding activity, Ballet Idaho reserves the right to temporarily suspend any student from class participation if it is determined that the student may have a health issue which could interfere with safe training practices. If an Academy faculty member recognizes that a student may have such a health issue, Ballet Idaho reserves the right to require a fitness assessment, physical examination, or wellness screening of the student at the expense of the parent/guardian by a licensed healthcare provider before allowing the student to return to class. Potentially unsafe fitness conditions may include (but are not limited to) injuries, illnesses, weight issues or suspicion of substance abuse.

There may be instances when the Academy Directors address a health or physical fitness issue with a student and/or their parent/guardian. In all cases, physical fitness/health matters will be handled in a confidential and discreet manner.

Parents/guardians are encouraged to discuss physical fitness/health issues with the Academy Directors should they have any questions or concerns.



## BUILDING ACCESS

The main entrance doors to both Ballet Idaho Academy buildings will be locked following the dismissal of the final class of the day. Children are to wait **inside** the buildings until a parent/guardian arrives to pick them up. Ballet Idaho faculty are not obligated to wait for a child to be picked up.

## PARKING

### Arriving and Departing

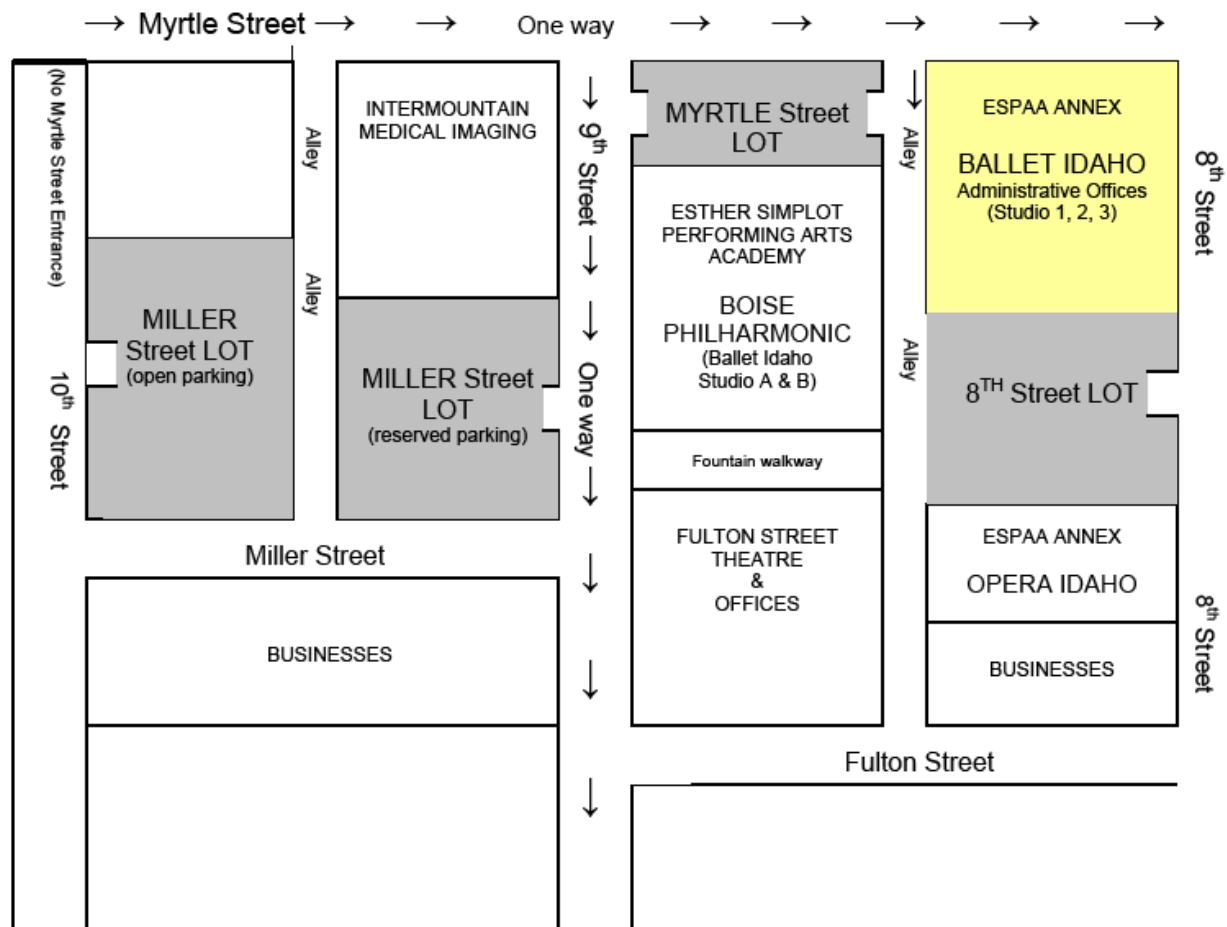
Please make every effort to use the alley access route between 8<sup>th</sup> and 9<sup>th</sup> Street for dropping off and picking up students.

### Dropping Off

On the first day of class, parents should find parking in either the front or side parking lots to the annex or the overflow parking lot on 9<sup>th</sup> & Miller (see map) and escort their student into the building, leaving once class begins. Please be advised that the parking lot in front of the Academy is very small and cannot safely accommodate large numbers of vehicles.

### Waiting

If you are waiting for a child, please use the Miller Street parking lot if possible, entering either from 9<sup>th</sup>, 10<sup>th</sup> or Miller Street. Parking Passes for our lots are available at the front desk. Please do not block any driveway, fire lanes, or designated handicap spaces while waiting for your child. The parking lot in front of the buildings is for drop off and pick up only – no waiting please. Your cooperation in helping with “traffic flow” during busy times is appreciated.



## **ATTENDANCE/ PUNCTUALITY POLICIES**

Regular attendance is expected of all students. All students must have their class card for check-in at the front desk to be counted present. Ten minutes after class starts, students will be counted absent and will not be able to participate in class.

If a student expects to miss class, he/she **must** notify the Academy at least one hour in advance of the scheduled class. If an injury – whether major, minor, acute, or chronic -- prevents the student from full participation, he/she is expected to observe class. The Academy must be notified **in advance** when injury or contagious illness necessitates bed rest. Informing your child's instructor of an absence is considerate, but insufficient for the attendance record.

**Please Note:** In order for any absence to be recorded you must notify the Front Desk in the Ballet Annex building.

The following are considered "Excused Absences":

Illness, Injury, Family Emergency, Scheduled Nutcracker or Ballet Idaho professional company rehearsal, Youth Ensemble performances.

All other absences may put a student at risk for injury, impede his/her progress and negatively impact production rehearsals.

If a student is absent for more than two weeks for medical reasons the Front Desk must be notified and a related doctor's note should be entered into the student's file.

Students who have missed more than three classes for unexcused reasons will be contacted by the Academy Director. If a student's absences affect the general progress of the class, Ballet Idaho reserves the right to re-assign the student's level or class schedule.

The class attendance policy also applies to rehearsals and performances with the Youth Ensemble and Ballet Idaho professional productions. Students who are unable to attend all of their scheduled rehearsals, or if missed rehearsals adversely affect other students, the student may be asked to withdraw from their performance appearance agreement.

No credit or refund is given for missed classes. **There are no make-up classes.** If a student wishes to make up missed work, they may enroll in a lower level class in addition to their regular schedule.

Students are asked to arrive at least ten minutes in advance of their scheduled class in order to sign in, stretch and prepare for class.

Students who arrive more than ten minutes late for a class will be asked to observe that particular class.

## **INCLEMENT WEATHER POLICY**

Ballet Idaho Academy adheres to the school closure policy of Boise Public Schools when there is inclement weather. Please call the Academy or check our Web site to learn whether or not your class will be held when there is snow.

## CODE OF CONDUCT WITHIN THE ESPAA FACILITIES

The Esther Simplot Performing Arts Academy (ESPAA) is one of the most spacious and beautiful performing arts complexes in the country and home to several arts organizations. As administrative offices and rehearsal studios for these organizations are located throughout both the Ballet Annex and the Philharmonic buildings, we require students, parents and any visiting family members/siblings to keep the noise level to a minimum at all times, especially in the hallways and waiting areas.

Certain areas of the complex are off limits to Academy students. These may include (but are not limited to) the company lounges, wardrobe and scenery departments, storage areas, administrative offices, and conference rooms. Please ask permission before entering any areas not designated for use by the Academy.

Parents/guardians are responsible for supervision of their child any time a child is not in class. Siblings of students who are taking class may **not** be left unattended. Running, climbing, excessive noise and other behavior inappropriate to the professional setting is prohibited and will not be tolerated.

Parents/guardians are responsible for ensuring that their child arrives for class in a timely manner and for picking them up promptly, but no more than ten minutes after the conclusion of class. Ballet Idaho Academy is not responsible for providing supervision to students who are left unattended before or after class.

Students are expected to stay inside the buildings unless accompanied by a parent/guardian.

Students must dress appropriately with clothing over their class attire when going between buildings. Dance shoes of any kind must not be worn outside at any time.

Academy students are expected to show respect and consideration for the personal and property rights of others. Any behavior which compromises the safety, dignity, and security of others in the facility will not be tolerated.

Please check carefully for all personal belongings before leaving the buildings. The Academy is not responsible for personal items left in the facility. The Academy maintains a Lost and Found box, but periodically donates unclaimed items to charity. Avoid bringing valuables into the facility. Students are encouraged to bring their dance bags with them into the studio during class to prevent theft or loss.

Defacement of Ballet Idaho property or the property of the ESPAA will result in immediate dismissal from the Academy.

Smoking is not permitted in the ESPAA complex. Use of tobacco products, alcohol and/or illegal or controlled substances on the premises by any student is grounds for dismissal from the Academy. Weapons and incendiary devices are not permitted on the property.

Service animals are the only pets allowed in the ESPAA complex. All other animals are not permitted in the buildings.



## **HAZING AND HARASSMENT**

The Board of Directors of Ballet Idaho is committed to maintaining an educational environment that protects and promotes dignity, individual worth, and mutual respect for each individual. Each Ballet Idaho student, employee, parent/guardian, or visitor deserves the opportunity to participate or work in a safe, supportive atmosphere that promotes equal opportunities, free from all forms of discrimination, harassment, and coercive or disruptive conduct.

It shall be a violation of this policy for a Ballet Idaho student, parent/guardian, employee, or visitor to bully, haze or harass another individual while on the Esther Simplot Performing Arts Academy premises or at any Ballet Idaho-sponsored activity, regardless of location. Violation of this policy may result in disciplinary action, even if the threat is not substantial, direct, or specific enough to constitute a violation of state or federal law.

### **Reporting Hazing and Harassment**

Anyone who believes he/she has knowledge of a person or persons affected by a violation of this policy or who witnesses a violation of this policy should take immediate action to stop the inappropriate behavior and to report the incident to a Ballet Idaho staff or faculty member, who shall immediately report the matter to the Executive Director. If the matter involves the Executive Director, the staff or faculty member must immediately report the matter to the Board President.

Ballet Idaho personnel who fail to take action to stop violations of this policy or to report a violation may face disciplinary action up to and including dismissal.

Ballet Idaho students, parents/guardians, employees, and visitors shall not retaliate against an individual who reports, participates in, or investigates any reported incident. Any person engaged in retaliatory actions may be subject to disciplinary action as stated above.

### **Bullying**

Bullying is repeated aggressive behavior or frightening others with an apparent intent to dominate. Bullying may include (but is not limited to) physical attacks (hitting, pushing, or attacks on property); verbal attacks (name-calling, obscene gestures, malicious teasing, or electronic threats); or indirect attacks (intentional exclusion from groups, anonymous hurtful notes, or spreading false rumors). Bullying often occurs without apparent provocation.

### **Hazing**

Hazing is subjecting a person to bodily danger, physical harm, severe emotional harm, extreme embarrassment, or personal degradation. Examples of hazing include the following:

1. Total or substantial nudity on the part of a person.
2. Compelled ingestion of any substance by a person.
3. Wearing or carrying of any obscene or physically burdensome article by a person.
4. Physical assaults upon or offensive physical contact with a person.
5. Participation by a person in boxing matches, an excessive number of calisthenics, or other physical contacts.
6. Transportation and abandonment of a person.
7. Confinement of a person to unreasonably small, unventilated, unsanitary, or unlighted areas.
8. Sleep deprivation.
9. Assignment of pranks performed by a person.

The term hazing, as defined in this section, does not include the customary dance event/activity or similar contest, competitions, or performances, and is limited to those actions taken by and situations created in connection with initiation into or affiliation with any group or organization.

## **Harassment**

Harassment is any verbal, written, graphic, or physical conduct by an individual or group which is sufficiently severe, persistent, pervasive or offensive to:

- Substantially and systematically undermine, disrupt, detract from, interfere with, or limit the ability of an individual to participate in or benefit from Ballet Idaho programs, activities or resources
- Create an intimidating, hostile, threatening, or abusive educational or work environment
- Substantially or unreasonably interfere with a person's performance, or
- Adversely affect a person's educational or work opportunities

Actions that may constitute harassment may include, but are not limited to:

- Physical acts (i.e. aggression or assault, battery, damage to property, intimidation, vandalism, implied or overt threats of violence)
- Verbal acts (i.e. demeaning jokes, bullying, taunting, hazing, intimidation, hate speech, slurs, derogatory nicknaming, innuendoes, or other negative remarks)
- Visual acts (i.e. graffiti, slogans, or visual displays such as cartoon or posters depicting derogatory sentiments), or
- Criminal acts (acts in violation of Idaho Criminal Codes or Idaho Human Rights Code)

The term "on Ballet Idaho/Esther Simplot Performing Arts Academy premises, or any Ballet Idaho-sponsored activity regardless of location," shall include but not be limited to buildings; facilities; parking lots or grounds on the Ester Simplot Performing Arts Campus; vehicles; and the location of any Ballet Idaho-sponsored activity. This includes instances in which the conduct occurs off the Ballet Idaho/Esther Simplot Performing Arts Academy premises but impacts a Ballet Idaho-related activity.

"Ballet Idaho staff or faculty members" include, but is not limited to, teachers, administrative assistants, directors, or any employee operating under the Ballet Idaho Agreement.

## **DIRECTORS AND FACULTY BIOGRAPHIES**

### **Peter Anastos: Artistic Director, Academy Director**

Peter Anastos has choreographed over 100 stage works for the finest national and regional ballet companies in the United States as well as for modern dance companies, theater, film, and television. He has also choreographed in Europe, Asia and Latin America and his ballets are performed worldwide. He was the founding Director/Choreographer of Les Ballets Trockadero de Monte Carlo and served as Artistic Director for Garden State Ballet and Cincinnati Ballet.

Mr. Anastos enjoys a longstanding collaboration with Mikhail Baryshnikov and their projects together include American Ballet Theater's *Cinderella*, CBS Television's *Baryshnikov in Hollywood* (Emmy Award nomination) and the photography book, *The Swan Prince* for Bantam Books. Mr. Anastos was also invited to create new work for the White Oak Dance Project.

Mr. Anastos has the rare honor of receiving two Guggenheim Foundation Fellowships in Choreography and four Fellowships from the National Endowment for the Arts. He was the subject of a *New Yorker Magazine* Profile by the foremost American dance writer, Arlene Croce.

For the Broadway stage he choreographed *I Hate Hamlet* and *Where She Danced*, based on the life of Isadora Duncan. Other major theatre credits include *33 Variations* (Arena Stage, Washington, D.C.) and *Chess* (National Company). He has choreographed several television specials and two Hollywood films, *Addams Family* and *Addams Family Values*, both for Paramount Pictures. He has directed opera for the Washington Opera at the Kennedy Center and the Opera Company of Philadelphia and was choreographer-in-residence for the Santa Fe Opera and Sundance Theatre Festival, part of Robert Redford's Sundance Institute in Utah.

A writer and historian, Mr. Anastos has published essays about ballet for the *New York Times*, *Los Angeles Times*, *Dance Magazine*, *Ballet News*, *DanceInk* and *Ballet Review*, where he is a member of the Editorial Board. He is a contributor to the new book, *Reading Dance*, Random House, New York, 2008. Mr. Anastos directed the Ballet Project at Jacob's Pillow Dance Festival and has taught ballet technique in New York and throughout the United States.

### **Alex Ossadnik: Balletmaster, Associate Academy Director**

Alex Ossadnik was born in 1968 in the Soviet Union occupied East Germany where he received his formal education and training as dancer under a government scholarship at the Palucca School in Dresden from 1978-1987. During those eight years of intense study he was trained in classical ballet (Vaganova Method), modern dance (Joos/Laban, Palucca), jazz dance, folkloric dance, improvisation, rhythmic, aesthetics, music history, dance history and art history.

After graduation he joined the ballet company of the German National Theatre in Weimar where he became a principal dancer at the age of 20. He was also a finalist in East Germany's national ballet competition in Dessau and was featured on national television.

He joined Ballet Theatre de Bordeaux (France) under the direction of Paolo Bortoluzzi in 1991. Four years later, following a three month tour through the United States, Alex decided to stay here and shift his career from performance to choreography and instruction.

As artistic director/choreographer/ballet master, Alex has worked over the past fourteen years with artists from the Alberta Ballet (Canada), Boston Ballet, Colorado Ballet, Joffrey Ballet, New York City Ballet, Oregon Ballet Theatre, Pennsylvania Ballet and with personalities such as Natalia Krassovska and Galina Mezentsseva.

**Julie Numbers Smith: Executive Director**

A native of Boise, Idaho, Ms. Smith's varied professional background starts with joining the Peace Corps in 1975 as a registered nurse in North Yemen. She trained as an actor at the American Conservatory Theatre in San Francisco from 1976 to 1978 and spent a total of five years in New York City working as an actress in soap operas and showcase productions, as well as the Guthrie Theatre in Minneapolis. During that time, she trained in Arts Management as a member of the Actors' Information Project and through the New School for Social Research. Returning to Idaho in 1986, she served as Managing Director for Idaho Theatre for Youth. In 1989, she became the Director of Community Development for the Idaho Commission on the Arts and served for ten years until 1999. From 1999 to 2007, she served as Executive Director of Boise City Arts. Currently, Ms. Smith is Executive Director of Ballet Idaho.

**Phyllis Rothwell Affrunti: Ballet/Adult Ballet**

Phyllis began her training in North Carolina at The Ballet School of Chapel Hill and continued her training at the Academy of the Maryland Youth Ballet under Hortensia Fonseca. She has danced with Pennsylvania Ballet, Southern Ballet Theatre and as a principal for Charleston Ballet Theatre, Eugene Ballet, and Ballet Idaho. She has performed many lead roles in ballets such as Balanchine's *Allegro Brillante*, *Tarantella*, *Who Cares*, and *Serenade*. Since joining Ballet Idaho she has been featured in Giselle, Carmen, Clara, Sugar Plum Fairy, Princess Florine, Lilac Fairy and Wendy in Bruce Steivell's *Peter Pan*. She has also been featured in many of Toni Pimble's noted contemporary works, including *Ein Leben*, which premiered in collaboration with Eugene Ballet and the Pink Martini musicians. Phyllis has worked with such choreographers as Mark Diamond, Jean Pierre Bonnefoux, Marc Bogaerts, Christopher Fleming, Davis Parsons, Salvatore Aiello, Robert Battle, Danny Pelzig, Jill Eathorne Bahr, Alan Hiline, and Eddy Toussaint

**Erin Armstrong: Ballet**

Erin S. Armstrong received her classical ballet training at Ballet Idaho Academy, Houston Ballet Academy and from Maria T. Vegh, former co-director of Harkness House in New York. She performed and toured with the Eugene Ballet and Ballet Idaho for five years, as well as for independent choreographers in the Houston and San Francisco areas and the Margaret Wingrove Dance Company in San Jose. Erin's professional repertoire encompasses classical and contemporary ballet and modern dance. For the last seven years Erin has taught ballet and choreographed for schools in the San Francisco Bay area, the South Bay Dance Center, AKA Dance Company and Dance Attack Dance Studios. This season she returns to the Ballet Idaho family as a faculty member.

**Ryan Callan: Boys Ballet/Adult Ballet/Dance Advance**

Ryan trained and danced with Ballet Spokane for six years in addition to his work in Musical Theatre. He joined Ballet Idaho as an Apprentice Artist in 2008 and was added to our faculty later that season. Ryan is an accomplished classical pianist and his knowledge of music informs his teaching as well as his dancing.

**Lito-John Demetita: Creative Movement**

Lito-John Hechanova Demetita, from Norfolk, VA, is a former dancer with the original Ballet Idaho. During his time as a dancer, Mr. Demetita also taught in the Academy. He taught various levels in classical ballet, adult ballet, jazz, and modern dance. After retiring from professional ballet, he enrolled at Boise State University majoring in Theater Arts. He studied movements for actors and creative movement with Marla Hansen. Mr. Demetita was also a member of Idaho Dance Theatre for several years while attending BSU.

**Sarah Ellis: Ballet**

Sarah received her early training with the Giacobbe Academy of Dance in Slidell, LA. She continued her training with John Adamson in Katy, TX and with Barbara LeGault and Angela Jackson in Spring, TX. She danced with Houston Dance Theater performing many soloist and principal roles including the Snow Queen, Nikiya in *La Gayadere*, and the Glove Seller in *Gaite Parisienne*. She spent her summers training with Ballet Austin, Dance Aspen, Delta Festival Ballet, and Pennsylvania Ballet. Sarah attended the University of Oklahoma School of Dance on dance and academic scholarships and trained with Margaret Holt, Dennis Marshall, Jeremy Lindberg, Densie Vale, Donn Edwards, and Steve Brule. As an undergraduate, she was featured in many soloist principal roles. After completing her B.F.A. in Ballet Performance she joined the Montgomery Ballet where she danced soloist roles in *Paquita*, *The Nutcracker* and *A Midsummer Night's Dream*. From Montgomery she joined the Alabama Ballet under the direction of Wes Chapman and Roger Van Fleteren. With the Alabama Ballet, Sarah performed in *Swan Lake*, *Romeo and Juliet*, *Don Quixote*, *The Firebird*, *Cinderella* and George Balanchine's *The Nutcracker*. She also choreographed *Unseelie Court* for the company's New Works program. Sarah has performed as a guest artist in Tennessee and Texas, and under the direction of Ann-Marie Holmes at Jacob's Pillow Dance Festival and Ballet Adriatico in Italy. Sarah has just completed her Master of Fine Arts in Dance from the University of Oklahoma.

**Heather Hawk: Ballet**

Heather Hawk studied ballet as a child in Indiana, later going on to the Stone-Camryn School in Chicago, the Ruth Page Foundation and Chicago City Ballet School, where she trained under Maria Tallchief. In New York, Heather attended the School of American Ballet and after graduation was invited to study with Royal Danish Ballet in Copenhagen. She joined the New York City Ballet and danced ballets by Balanchine, Robbins and Martins. She appeared in films of Balanchine's *Nutcracker* and the Balanchine Celebration for PBS. Later, she danced with Pennsylvania Ballet, Ballet Chicago and the Lyric Opera of Chicago. She then attended New York University, where she graduated with a degree in liberal arts and teacher education. Heather began a teaching career at the School of Ballet Chicago and today remains part of the guest faculty. In New York, Heather has taught at Steps, Studio Maestro, Ballet Academy East, La Guardia High School and for the David Howard Foundation. She is also on the faculty of the Ballet School of Stamford, Connecticut. She is a performing member of Dances Patrelle.

**Sarah Morris: Ballet,**

Sarah Morris was born in Texas and studied with the Fort Worth School of Ballet. She was a summer student at North Carolina School of the Arts and also studied at Cedar Island with Suzanne Farrell and Paul Mejia. Sarah danced professionally with the Fort Worth/Dallas Ballet and with the Bruce Wood Dance Company.

She has taught ballet for 16 years, 6 of them with Ballet Idaho, and directed Outreach Programs in public schools. In addition, she taught for Ballet Idaho's Learning Through Dance program.

**Racheal Nole: Ballet**

Racheal Nole is a graduate of the Kirov Academy in Washington, D.C. She danced with Ballet Internationale in Indianapolis and Maryland Ballet before joining Nevada Ballet Theatre in Las Vegas, where she was promoted to principal dancer. Racheal performed principal roles in Balanchine's *Who Cares?* and in *Nutcracker*, *Coppelia*, *Romeo and Juliet*, *Dracula*, *Midsummer Night's Dream* and *Cinderella*. She is married to fellow principal dancer, Zeb Nole, and 2009 marks their debuts as members of Ballet Idaho.

**Mary Slate: Ballet**

Mary Slate grew up in Orlando, Florida and began her ballet training with the Orlando Ballet School. She continued her training at and graduated from the Virginia School of the Arts in Lynchburg, Virginia. In 2001, Mary returned to Orlando and was a member of the Orlando Ballet for six seasons. During that time Mary performed in several full length classical ballets as well as Balanchine ballets and original works. In 2007 Mary performed with the Lyric Opera of Chicago in their production of *Dr. Atomic* choreographed by Lucinda Childs. Mary also holds a Bachelor of Science degree in biology from the University of Central Florida.

**Lacey Vander Boegh: Pre-Ballet 3+/5+/ Mommy & Me**

Lacey began dancing at the age of three and later studied ballet, jazz, tap, modern and ballroom. She trained with Amanda Bishop, Marla Hansen and Lori Zechmann. Lacey has been teaching for eight years in several schools: Wright Foot Forward, Dance Connection and doing private lessons. She is a pageant titleholder in Miss Idaho National Teen-Ager, Miss Southwest Idaho, Miss Capital City and Miss Western Idaho International. In addition, she is a drum major for the Keith and Catherine Stein Blue Thunder Marching Band. Lacey is working on her Bachelor of Arts Degree in Communication with a Certificate in Mediation. She is also a motivational speaker dealing with children's peer pressure issues. This is her first year teaching for Ballet Idaho.

**Echo Waldron: Pre Ballet 7+, Jazz, Tap, Hip-Hop**

Echo Waldron began her dance education at the Ballet West Conservatory and the Marius Zirra School of Ballet and subsequently pursued a degree in fine arts at Idaho State University. From 2000 to 2002, Ms. Waldron performed as a company member of Idaho Dance Theatre. In addition, she has performed with Drop Dance Collective and has also choreographed for the Boise State University gymnastics team.