

Kenwood School of Ballet



Artist Rendering of Ballet IIB Class - 2017 - Alvin Black III

Student Handbook
And School Policies
1100 E Hyde Park Blvd
773.368.4058

“To study dance is to learn how to operate with total excellence. Nothing less is accepted.”

*—Kristí Andarcía, Founder and Artistic Director of
Kenwood School of Ballet and the ITwirl Dance Programs*



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Mission of Kenwood Ballet and The ITwirl Dance Programs

The mission of Kenwood School of Ballet and the ITwirl Dance Programs is to provide high quality and dynamic dance programming for the local Kenwood and Hyde Park, Chicago schools and community. Our faculty strives to deliver passionate and creative dance education to all ages.

It is the ultimate goal of the Kenwood School of Ballet and the ITwirl Dance Programs organization that every child continues to believe in themselves and their potential for offering something unique to the world of dance and beyond.

School Calendar and Class Schedules

School Sessions are broken into 3 sessions throughout the school year and can fluctuate slightly in amount of actual session weeks from year to year:

Fall: 11-14 Weeks (September – December)

Winter: 10-11 Weeks (January – March)

Spring: 10-11 Weeks (April-June)

Each Session's specific class schedule is posted on the website 2 months prior. Registration for new students opens at that time as well.

Observed Holidays: Labor Day, Yom Kippur, Rosh Hashanah, Thanksgiving Week, Christmas Week, New Years, Martin Luther King Day, President's Day, Easter Week, Memorial Day

Class Descriptions

ITwirl Dance Programs – ages 2.5 – 4 years

In “baby’s first ballet class,” your little twirler will learn basic ballet vocabulary, positions of the arms and feet, traveling through space, following class instructions, as well as, sharing space with others. This class utilizes many props to help illustrate movements and to keep the class age appropriate, so that learning ballet is FUN!

Ballet I – ages 3.5-5 years

This class is a continuation of the ITwirl Dance Program. This class continues to affirm elements introduced in other classes (or maybe for the first time) that is appropriate for the dancer’s cognitive and increased physical abilities. All basic ballet and dance vocabulary will be re-introduced and expanded upon!

Ballet II – ages 6-9 –years

In this class, students are moving to the next level in their training. This 60 -75 minute class begins to further the dancer’s vocabulary and knowledge of ballet.

Ballet III - ages 9 - 13 years

This class begins to help the dancer focus more on the details of body placement, as well as, the discipline and athleticism of dance. In addition to continuing to further the dancer’s vocabulary of ballet and dance, this class will also introduce the beginner dancer to classical barre work, more complex traveling movements, and turns.

Ballet III/IV Pre-Pointe– ages 11-14 years

This class is for the intermediate dancer preparing for a more advanced, focused path in their ballet training. This class will continue to develop the dancer’s work at the barre, as well as preparing for more advanced centre work. This class is mandatory for pre-pointe work.

Adult Barre Fusion – ages 18+

Barre class is a fusion based class combining elements of ballet, yoga, Pilates, and weight training that focuses on strength, body alignment, balance, and flexibility. This holistic class is designed so that all fitness levels can easily participate. All equipment is provided! Just bring your water bottle and a hard working attitude!

Acrobatic Arts

In these classes, dancers will work on basic inversions such as hand stands, cartwheels, and bridges. In the higher levels, dancers will progress to elements such as aerials, front and back hand springs. This class focuses on how inversions compliment contemporary and modern dance.

Tap

These classes will introduce basic tap dance rhythms, steps, and combinations. These classes are for the dancer wanting to explore more dance genres and movement styles!

Jazz Classes -

The studying of classical lines of Jazz Dance while incorporating contemporary and pop dance choreography to offer dancers a fun, physical, and engaging dance class experience. This class is for the serious, as well as the recreational dancer.

Musical Theatre Class -

Dancers will be exploring movement vocabulary in the genres of classic Jazz and Tap Dance. Dancers will learn the words and some choreography to famous musicals to incorporate into fun character studies and dance combinations.

Hip-Hop

This class is for the beginner dancer looking for an outlet for self-expression, creativity, and athleticism! In this class dancers will be introduced to basic breakdancing floor poses and movements, as well learning basic-intermediate hip-hop combinations to enhance body coordination and confidence! (See above for Tap Combo Class Description).

Kenwood School of Ballet Youth Company and Small Group Ensembles

Youth Companies and Ensembles will travel locally and nationally competing in their age level and genre, as well as attending workshops and conferences by world renowned artists and dance teachers. This is a wonderful opportunity for a young dancer to expand their understanding of dance and a great way to make new friends! Please speak with Artistic Director for more information.

West African

www.itwirdance.com

This class explores body isolations, rhythms, and athleticism while exposing students to cultural dance. Great class for any student to have fun!

Level Placements

Level placements are based on age, student ability, attendance history, consistent proper dress code, and overall maturity. A dancer's specific age does not guarantee their placement in the next level. Current students will be evaluated each April by their current teacher for consideration of level placement for the following school year. Parents will be notified via email with a formal evaluation and recommendation letter. Students must be able to execute specific fundamental elements for their current level to move onto the next class placement. Additionally, **students are strongly encouraged to take the following number of Ballet classes each week in their respective levels:**

Princess Ballet (2.5-3.5 years) - 1 weekly class

Ballet I (3.5-5 years) - 1 weekly

Ballet II (6-9 years) - 1-2+ weekly classes

Ballet III (9-13 years) – 2+ weekly classes

Ballet IV (11-14 years) - 3 or more weekly classes *Required*

Ballet V (15-18 years) - 3 or more weekly classes *Required*

"A" Track Dancer - Ballet II - V

Our "A" Track class schedule is a once weekly program designed for dancers who desire to learn about Ballet and Dance with a smaller weekly time commitment, and allow all dancers to enjoy class at comfortable level of ability with their peers.

"B" Track Dancer - Ballet II - V

Our "B" Track class schedule is a mandatory twice weekly class minimum attendance. This program is by audition/invitation only. It is designed around the dancer who desires to grow their understanding and training in Ballet at an accelerated pace.

"Open Letter to Parents"

Greetings Twirlers,

Let's talk "level placements." I understand this can be a touchy subject for many parents, and I wanted to take the time to express to you why level placements are important.

Your child's dance educators are young, working professionals. However, our career field knowledge is a bit different than most. In many industries, a person will begin their in-depth studies once they enter a university or vocational program as a young adult. Dancers, on the other hand, have been working and acquiring knowledge in their fields since very young ages (even as young as three years old)! Our instructors have university degrees in dance, as well as vibrant working professional careers. They have been interviewed and auditioned prior to joining the KSB teaching staff. Many have over thirty years of experience and are truly some of the best Chicago (a leading dance city in our country) has to offer.

There are numerous considerations when assessing a child's readiness to move to the next level. The first consideration is safety. Is the child's body done growing to a point that a certain amount of "stress" can be placed on their physical structures. Within university dance degree programs, we take anatomy and physiology, kinesiology, and pedagogy courses. We did not JUST train as dancers. We understand and know about the safe progressions of the body. Because of these considerations, a dancer may remain in the same level for several years simply working the gross and fine motor skills needed to move into the higher levels. This is perfectly normal, and most importantly safe.

Other level placement considerations include dancer maturity, parent commitment in ensuring dancer arrives to classes on time consistently, is dressed appropriately for classes, and dancer's enthusiasm for learning.

The joy of moving rhythmically through space with others is one of life's purest pleasures. It is our responsibility to allow a child the "space" to explore this, while their classical training is applied in age appropriate progressions. Children do not inherently possess the sense of competition that adults have, and thus the adults in their lives must be ever vigilant to avoid encumbering them with ideas of what they "should be" when compared to another. They are inevitably a reflection of us.

We openly welcome discussions about your child's progress. We desire each child to reach their potential and consider each child carefully throughout the year. We are honored by the trust you place in us, and we will strive to continue to uphold that trust throughout your dancer's technical advancement.

Regards,
"Miss" Kristi

Going En Pointe - To our dance parents....

“This is a complex issue with many more criteria that must be met other than taking a certain amount ballet classes for a certain amount of years before being able to go en pointe. Here is an article that I find sums up my personal education and beliefs in advancing young dancers to pointe work.”

–Miss Kristi

(<http://www.rmaeug.com/whentogoenpointe.pdf>)

When should your aspiring ballerina go en pointe? Unfortunately, going to full pointe can be something of a rite of passage, and social pressures within the ballet environment may make it seem more important than it really is.

Varied Expert Opinions According to Dr. Justin Howse, Physician for the Royal Ballet Schools and The Royal Academy of Dancing in London, “There are certainly well-known dancers who were not strong enough to start their pointe work until they were over the age of sixteen and this has proved no handicap in their career.” Likewise, George Balanchine, a renowned master choreographer says: “There is no reason to get a young dancer up on full pointe if she cannot do anything when she gets there!”

Historically, the decision to go en pointe is made by the ballet instructor. In many traditional, formal training programs, a weeding out process occurs based on both ability and the “ideal” ballerina body type. Dancers not deemed capable of a professional career were simply not advanced, and frequently were dropped from the program. But these criteria have no basis in today’s dance schools, and variations in criteria have led to confusion and sometimes controversy even among experts today.

Dr. James Garrick at Dance Medicine Division of Center for Sports Medicine at St. Francis Hospital in SF, CA, feels that adequate strength is needed. This includes only the ability to perform a solid passé in demi-pointe, and the ability to go from grand plié in center to standing with knees straight with no wobbling and no foot adjustment. Dr. Richard Braver, former medical consultant to Capezio, feels that the dancer should be able stand on demi-pointé for 45 seconds on each foot, without faltering or wobbling. Celia Sparger, Physical Therapist, and noted author of ballet anatomy, **feels that classes once per week is never enough preparation for pointe work**. She also prefers Figure 2: Dancers should master techniques en flat prior to taking them to demi-pointe or full pointe. (see above link to access pictures) Figure 1: Is this dancer really ready to go en pointe? V. Lin/When to Go En Pointe/Page 2 of 4 excellent technique in demi-pointé, with no tendency to sickle in/out the foot, or curl or clutch the toes. Common Ground Ideally, the basis of going en pointe is the ability to solidly perform all the techniques in demi-pointé before proceeding to full pointe.

The International Association for Dance Medicine & Science (IADMS) tried to bring some consensus to the area, and released their statement in 2009 (link to full article in references below). It asserted that dancers should be at least in their 4th year of practicing at least twice per www.itwirdance.com

week after age 8 in a program designed to train professional ballet dancers. This is to develop strength, range of motion (ROM) and technique, so that there is “good trunk/ abdominal/pelvic control, correct alignment of legs, and sufficient ankle/plantarflexion ROM.” (Plantarflexion is the ability to point the foot down as if going en pointe). Screening x-rays to look at growth plate status are felt to be unnecessary. It emphasizes that going en pointe too early compromises technique development and risks confidence and worse yet, injury.

Research at the Harkness Center for Dance Injuries in New York found that pelvic and trunk strength and control were just as important as ankle stability for correct dance technique, particularly en pointe. More specifically, a study of pointe-ready dancers as determined by a panel of master ballet instructors led to the recommendation that dancers who were appropriate for pointe work possessed:

- 90 degrees of plantarflexion (pointing down)—a simple test is to pass the pencil test (See Figure 4)
- could balance in relevé-passé for 5 seconds
- could maintain form and balance while performing a pirouette en dehors from 4th to 4th
- could maintain good form while hopping in single leg sauté for at least 7 of 16 continuous reps
- could perform at least 3 of 5 “Airplane” up/ down maneuvers (Figures 5 and 6) without loss of balance or form (maintain level pelvis, aligned hip knee, and no foot collapse)

Figure 4: Pencil Test. 180 degree angle between tibia and plantar (top) aspect of foot. Figure 3: The International Association of Dance Medicine & Science released a consensus statement in 2009. V. Lin/When to Go En Pointe/Page 3 of 4 Sparger has written an excellent article suitable for parents and young dancers called “Why Can’t I Go On My Toes” available online at the Capezio website (link in references below).

According to Janice Barringer and Sharon Schlesinger, authors of *The Pointe Book*, the ideal foot is wide, with the first 2-3 toes of the same length. Long 2nd toes have difficulty. As do narrow-pointed feet with high arches (causes toes to curl under). Limited ankle flexibility predisposes to Achilles tendon problems, because the heel bone gets pushed into it on pointe. Pronated feet (see Figure 7) lead to bunions and longitudinal arch problems, while supinated or sickled feet (see Figure 7) lead to ankle sprains—both conditions might be prevented with appropriate strengthening exercises. **Not everyone can have ideal anatomy, but everyone should have ideal technique before going en pointe.** Those with less than ideal foot shape, need to pay particular attention to appropriate footwear. Those with less than optimal ankle ROM need to be aware of how such restrictions affect balance and put stress on the rest of their body while dancing. Finally, researchers at Harkness and others point out that it is **also important to consider taking the young dancer off pointe during a growth spurt.** Frequently, muscle growth does not keep up with the bones, so flexibility will need to be regained with time and stretching. Furthermore, changes in centers of gravity and limb proportion will affect balance and timing of technique. Correct technique should be regained back en flat then demi-pointe before returning to full pointe.

Dress Code - A Note from Your Director....

“Proper dancer dress code creates a sense of community, promotes discipline, allows for full safe and range of motion, eliminates distractions, and fosters a sense of pride in appearance and excellence.”

-“Miss” Kristi

All newly registered dancers will be given a two week grace period to acquire their proper class attire.

Please reach out to your Artistic Director on being advised of what your dancer can wear while their items are being ordered and acquired.

Dress Code - All Ballet Classes

"I will just get shoes a size bigger for room to grow into."

This will damage your child's feet. If you are unsure of their size, please go to a local dance boutique to have them properly fitted –

Motion Dance Wear – 218 South Wabash #270 Chicago, IL (shoe fitting and tights purchase only. See below required online order for leotards)

Allegro Dance Boutique – 2114 Central St Evanston, IL

Chicago Dance Supply - 5301 North Clark Street Chicago, IL 60640

Leo's DanceWear - 7601 West North Avenue River Forest, IL 60305

Ballet Equipment Requirements –

Ballet IIB – IIIB – IVB – VB – IIIA – IVA – VA

Students in the above classes and levels must have their proper size Swiss Ball for all of their Ballet classes in the proper size. We do have a storage rack for up x12-x14 balls. This rack is priority for dancers taking two or more classes a week, carpool, walk to the studio.

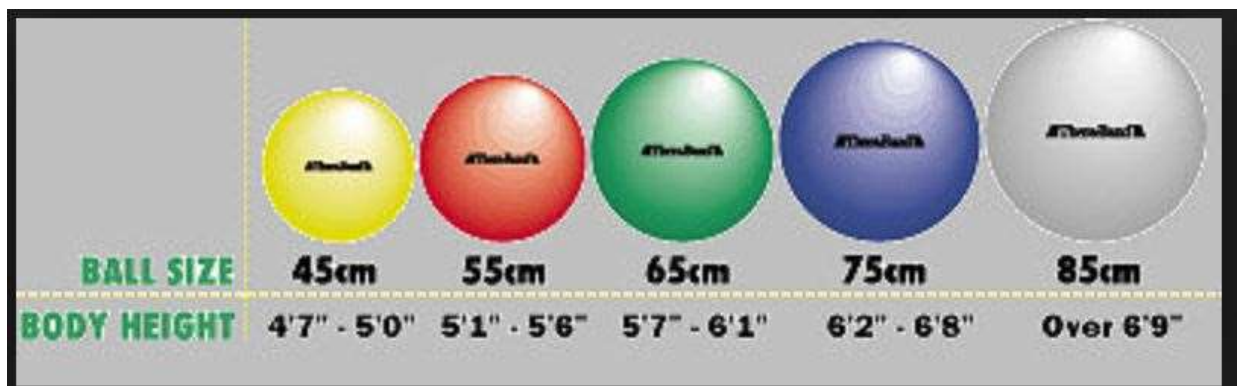
It is a first come, first serve request. Please email your studio manager to reserve your spot.

Pointe Students –

*Light – Medium Therabands

*Lacrosse Ball

*Tennis Ball



| BALL SIZE | 45cm | 55cm | 65cm | 75cm | 85cm |
|-------------|-------------|-------------|-------------|-------------|-----------|
| BODY HEIGHT | 4'7" - 5'0" | 5'1" - 5'6" | 5'7" - 6'1" | 6'2" - 6'8" | Over 6'9" |

Where to buy Amazon

Target – Dicks - Amazon

Ballet Girls:

- *No Excessive jewelry is to be worn
- *Hair is to be pulled back, off the neck, and in a neat fashion. No hard hair pieces
- *Undergarments must either match their skin tone or the color of their leotard
 - *Panties are not to be worn under leotards.
 - *Hair Bands and Pieces must match the color of their hair
- *Solid level colored leotard Style (from DanceWear Solutions – more info below)
 - *Convertible “Ballet” Pink tights with Pink canvas or leather ballet shoes
- *Convertible Flesh or Nude tights with flesh or nude (matching) canvas or leather ballet shoes
(See “pancaking” information below)
- * Full Sole Ballet Shoes – ITwirl Dance Programs– Ballet I – Ballet IIA
 - *Split Sole Ballet Shoes – Ballet IIB+
- *Rehearsal skirts permitted (white or black only) Pancaking Ballet Shoes to match flesh tone tights
 - *How to color match “pancake” canvas Ballet Shoes –

Video Link: <https://www.youtube.com/watch?v=Srfd4vgtO38&t=7s>

Ballet Boys:

- *White or black fitted tank
- *Black leggings, fitted black pants
- *Black canvas or leather ballet shoes (Split and Full Sole Requirements same as girls above)
 - *Dance Belt (Boys 10 years of age and older required)

Where to Order:

Ballet BOYS:

www.boysdancetoo.com -OR - www.dancewearsolutions.com

Boys V Neck Dance T Shirt Style ME810C

White or Black Boys Viggo Convertible Dance Tights Black Style ME806C

www.itwirdance.com

Ballet GIRLS: www.dancewearsolutions.com

LOW-BACK CAMISOLE LEOTARD Style - MT757N

OR

MATTE NYLON TANK LEOTARD MT7491N

OR

MT2214N

ITwirl Dance Program - Pink

Ballet I - Plum

BII - Peacock Blue

BIII – Violet

BIV – Black Cherry (Any style/dancer's choice)

BV - Black (Any style/dancer's choice)

Optional Class Rehearsal Skirt: (Dancewearsolutions.com)

GEORGETTE WRAP SKIRT S9011

*Female dancers are permitted to wear either of the following:

Pink Ballet Shoes with Pink Tights - OR - Flesh Colored Tights with Flesh Ballet Shoes

***Dancers cannot combine the two (i.e. pink shoes with flesh tights)

Dress Code - All Acrobatic Arts Classes

Girls

*No excessive Jewelry

*Panties are not to be worn under leotards.

*Hair is to be pulled back, off the neck, and in a neat fashion. No hard hair pieces

***PLEASE** avoid hard hair pieces – head bands, clips, beads, etc – This can cause injury to the dancer and damage our mats

*Solid colored leotard

*Convertible tights or bare legs, black biker/dance shorts

*No shoes

*Two 4x6x9 size Yoga Blocks

Boys

*White fitted tank or t-shirt tucked into black shorts

*No shoes

*Two 4x6x9 size Yoga Blocks

Where to Purchase

dancewearsolutions.com

discountdancesupply.com – Use code when ordering for additional discount: Teacher ID: 70815

Motion Dance Wear – 218 South Wabash #270 Chicago, IL (shoe fitting and tights purchase only. See below required online order for leotards)

Allegro Dance Boutique – 2114 Central St Evanston, IL

Chicago Dance Supply - 5301 North Clark Street Chicago, IL 60640

Leo's DanceWear - 7601 West North Avenue River Forest, IL 60305

Target – Amazon – Dick's Sporting Goods (blocks)

Dress Code - All Musical Theatre, Modern, Tap And Jazz Classes

Girls

*Hair is to be pulled back, off the neck, and in a neat fashion. No hard hair pieces

*Solid colored leotard

*Panties are not to be worn under leotards.

*Black tights or jazz pants

*Boys and Girls - Black or Nude/Flesh Tone jazz shoes (or pancaked Ballet Shoes – see info under Ballet Dress Code Page) for both Jazz and Musical Theatre classes

Boys

* Black jazz pants or tights

*White tank or fitted shirt

****For Musical Theatre Classes, dancers will need a pair of black tap shoes. Please check our shoe share bin for your size!

****Modern Classes are performed in bare feet

Where to Purchase

dancewearsolutions.com

discountdancesupply.com – Use code when ordering for additional discount: Teacher ID: 70815

Motion Dance Wear – 218 South Wabash #270 Chicago, IL (shoe fitting and tights purchase only. See below required online order for leotards)

Allegro Dance Boutique – 2114 Central St Evanston, IL

Chicago Dance Supply - 5301 North Clark Street Chicago, IL 60640

Leo's DanceWear - 7601 West North Avenue River Forest, IL 60305

Dress Code - All Hip-Hop and West African Classes

Hip-Hop Class Boys and Girls

*Hair is to be pulled back, off the neck, and in a neat fashion. No hard hair pieces

*Loose fitting clothing (leggings, sweat pants, tank tops)

*Clean sneakers

West African For Boys and Girls

*Hair is to be pulled back, off the neck, and in a neat fashion. No hard hair pieces

*Class is performed in bare feet

*Loose fitting clothing (leggings, sweat pants, tank tops)

*Leotards, black jazz pants, tights, or leggings are acceptable to wear for either of these genres as well

How to make a bun



Other notes on buns....

Securing your dancer's bun back with braids is also perfectly acceptable....



Information on Puberty in Young Dancers

GIRLS:

My dancer has just started her period and feels VERY uncomfortable wearing a leotard in class. What should we do?

A: Of course she does! I did too when I was a young dancer. Here are a few solutions that work very well:

Being an athlete that must wear form fitting clothing/costuming (dancers, gymnasts, swimmers) are likely going to have to learn to wear tampons **IF** they decide to pursue their careers professionally as later teens/early 20s. It unfortunately comes with the territory. **However**, if you are a parent that was anything like MY MOM, you may or may not agree with your young daughter using tampons in her initial stages of puberty. Trust me, I get it. Here is one of my favorite solutions to this, and it works so seamlessly.....

Purchase nude panties or an entire nude/flesh colored leotard (effective, preferred/secure option) (discountdancesupply.com search undergarments or dancewearsolutions.com or stop by In Motion downtown - 218 S Wabash - they should have a selection)

Kotex/pad products have changed so much over the years. They now have thinner "sports pads." So great! Dancers can then wear a thinner kotex/pad with wings (because they will definitely feel more comfortable knowing it will stay in place as they move). Secure the wings to the nude/flesh leo, THEN put their uniformed tights OVER that, THEN put their uniformed color leo OVER that. Therefore, they are wearing two leos, have EXTRA security, and peace of mind knowing their kotex/pad will not be moving around because it will be secured to the nude leo underneath. The "double leo" trick also helps with giving more security to budding breasts. Lastly, keep in mind, they are welcome to wear a white or black sheer rehearsal skirt as well which can help provide a little more coverage:

http://www.discountdance.com/dancewear/style_TH5109.html?pid=19033&Shop=Style&SID=764062154

One last point about puberty in general as a young athlete.....deodorant is essential too =) If you ever have any other concerns about this topic, or would like to chat more, please feel free to.

BOYS:

For boys.....when does my son need to consider a dance belt? Can I have more information on this please? This a wonderful article that gives you more information you will need....

<http://www.dancebelt.info/17165091C1D94631B10E/the-complete-guide-to-dance/>

www.itwirdance.com

ITwirl Dance - Ballet I Transition Information

Welcome to our family!!! Settle in. You may be here for a while....

We know having your child experience their first classroom experience can be stressful. Miss Kristi has over 17 years of classroom experience.

Your child's teachers have college degrees, extensive education, and are trained and mentored personally by Miss Kristi. Your dancer's positive first experience with classical dance is THE singular, most important mission of this school.

We take this VERY seriously. We are always open to meeting and discussing any of your needs or concerns during this season, and as your child continues to grow and fall in love with dance.

First Time Dance Parent Tips -

*Crying during the first few weeks of initial class transition for 2-4 year old dancers is normal. Typically, young dancers will self soothe several minutes into class.

*Teacher assistants are provided to the Lead Teacher based on class size and needs.

*In the event that your dancer is unable to self soothe, or the separation anxiety is deemed harmful to their development, your Director will discuss your options based on you and your child's unique needs and situation.

*Depending on the unique dynamic of a classroom and a young child's needs, a parent may be allowed to be inside the classroom. We strive to maintain a closed door policy to allow young students the autonomy to develop their independence and confidence.

*Opening the classroom door if your child is crying or to personally discipline them is the **WORST** thing you can do. This takes authority away from the teacher, as well as, disrupts and confuses a young learning environment.

*Arriving late to young classes (especially) can be extremely disruptive. Please make all efforts to arrive to classes early, so that everyone can have a positive transition.

*Some children are visual learners. If they are not participating initially, it may be because they are processing their surroundings, and learning by watching. Please be cautious to not interpret your child's lack of participation as if they are not enjoying themselves or learning. Some of the best dancers are visual learners.

INTRODUCING THE NEW ITWIRL DANCE PRE SCHOOL PROGRAM FOR OUR 2-3 year old classes!!!!



Ok, so what IS the ITwirl Program?

Well, for starters; eight years ago, at our inception, our "program" was known as just that; the "ITwirl Dance Programs."

As we have since evolved as an organization and have found a formal home at KAM and renovated professional dance studios, we then became known as the Kenwood School of Ballet.

We were not quite sure what to do with our old name, so we decided to keep our satellite programs under that operational name.....I know...confusing, right?!?!)

So, we have decided to reinvent this name once again because Miss Kristi is an artist, and legit cannot sit still....=)

This season, we would like to introduce you to our new and improved Pre-School Dance Program for our 2-3 year old classes!

Over the next two seasons, Miss Kristi will be writing this week by week curriculum. We will begin to implement lessons week one this season! Our long term plan is to copyright and further develop this curriculum.

This is an exciting, new program adventure we are pumped to take you all on this season!

As we become a South Side "heavy weight" in creative, dynamic, and effective classical dance training, developing our own, unique pre-school program is the next, logical step (of taking over the world=)

Stay tuned for more exciting information announced in the upcoming 2019/20 and 2020/21 season!

www.itwirdance.com

Parent Etiquette

“This is not an episode of Dance Mom’s....you will be asked to leave.”

Sincerely,

“Reality”

All grievances should be brought the Director’s attention to be discussed.

Parents are not to speak negatively about any child.

Parents are not to directly address another child’s negative behavior. Parents are expected to bring any disruptive behavior to the attention of the Artistic Director and the other child’s parent.

Foul language will not be tolerated.

Public gossip will not be tolerated.

Any negative behavior exhibited by any adult that is not conducive to fostering a positive, safe, fun, and respectful school culture and environment may warrant student and family dismissal from the school without refund.

Dancer Etiquette

Dancers are expected to behave in a considerate and respectful manner at all times. Students represent Kenwood School of Ballet and misbehavior inside or outside of the classroom or facility will not be tolerated.

Students are to treat each other with respect, understanding, and acceptance.

Students are expected to thank their teachers, volunteers, and stage management at the end of every class, rehearsal, or show.

Dancers are expected to have a positive attitude and respect the learning process both inside the classroom and in all production settings.

Students should arrive 10-15 minutes prior to each class.

Dancers arriving more than 10 minutes late for class will not be permitted to take class for that day.

Dancers not wearing proper attire, wearing excessive, hard hair pieces or jewelry will also not be permitted to take class that day.

Excessive negative behavior may warrant class suspension, or dismissal from the school without refund.

Attendance, Tardiness, and Class Make-Up Policy

- Each student is allowed to make-up 2 missed classes in a different class any given week of the session. Student must RSVP by emailing our studio manager the class they wish to attend. Please see full schedule and requirements for each class during the week. Make up classes may not be available during production weeks.
- Dancers cannot schedule makeup classes if there is a current account balance
- Make-up classes are for current sessions only. Makeups cannot be rolled into the next session.
- Students arriving more than ten minutes late for class will not be permitted into the classroom
- Excessive absence or tardiness may result in suspension from any upcoming production without refund of any kind for costume, ticket, or ad purchase.
- Refunds are not given for missed classes

Spring Production

Production fee is non-refundable for any reason.

Dancers must be enrolled in both Winter and Spring Sessions in order to participate in Spring Production.

Spring recital is held the second or third weekend in June. Final dates are communicated by Fall of each season.

Production fee is due by the first week of Winter Session and includes: costume to keep, trophy, one souvenir program, and production fee. Additional programs will be available for purchase. Tights and shoes are not included in recital fee. Tickets are not included in the production fee.

Production Fees paid after this date are increased to reflect Administrative costs and any additional shipping and handling necessary for a single costume order.

All Winter Session tuition must be up to date for costume to be ordered. Both Winter and Spring Session tuition must be up to date for dancer to participate in recital. Additional family tickets will be available for purchase for recital attendees four years of age and over. Tickets go on sale in late April/early May each year.

Production Program Ad Sponsorship will also be available.

Sponsored Ads will be featured in a pre-show slide show and a full color ad program.

Tickets are available online or at the box office on the day of the show.

Dress rehearsal is mandatory for recital participation.

Also, students who miss an excessive amount of classes will not be allowed to participate in production and will not receive a refund of any kind for costumes, tickets, or ads.

Production is optional, but once participation is determined, full attendance to all required dress rehearsals is expected. Failure to meet attendance requirements will result in dancer being suspended from future opportunities.

Costumes will not be handed out if student family has any outstanding account balance. If family is unable to meet tuition balance by due date, costume will be returned for account credit.

Volunteer Opportunities

There are many volunteer opportunities throughout the school year. Productions are always a very busy time of year, and require many helping hands to produce a wonderful show while keeping costs low for all families involved. Volunteer opportunities range from backstage mom help, security for shows, ticket takers, ushers, and program pass outs.

Volunteers also receive complimentary tickets!!!

Please email: our studio manager to see how you can volunteer this year!

Dancer Health Guidelines and Recommendations

At Kenwood School of Ballet, we truly believe that dance is for all. All body types are welcome.

We teach dancers the importance of a well-balanced diet to aid them in their growth and development as a dancer and athlete. Sodas, candy, and low nutrient dense food are strongly discouraged at the studio and in the dancer's overall lifestyle. We believe that you are only as strong as what you put into your body.

Classroom Observation Days

Season Observation Days will be communicated in newsletters. During these designated days, families are welcome to observe classes!

These weeks typically occur at the end of a session.

Observation Days will be posted on the School Email Newsletter and communicated throughout the session.

Waiting Area

Parents are welcome to drop their dancer and return for pick up. Late pick-ups can incur a \$20 late pick up fee for any pick up beyond ten minutes.

Parents are also welcome to wait in the lobby area and enjoy free wi-fi – KAMPUBLICII – There is no password required

There are occasional religious events that take place in the facility, and waiting room access may be limited on these days.

Parking and Facility Access

As many of you know, the new dance studio is located inside KAM Synagogue. President Obama's home is directly across the street and protected by Secret Service.

*In order to park: Heading west on Hyde Park Blvd, turn right on Ellis Ave, make another right on 50th Street, then finally you will come to Greenwood where the Secret Service has a barricade set up. You CAN drive past the barricades on Greenwood and park in the KAM parking lot found on the left.

*You can also turn right on Woodlawn off of Hyde Park Blvd BEFORE you get to the studio and then turn left on 50th and turn left on Greenwood to access the same point.

*On foot: Walk on the INSIDE of the barricades on Hyde Park Blvd. Be prepared to be approached by Secret Service asking where you are going. Just let them know you are dropping/picking up your dancer at the synagogue. Be sure to walk around the back of the building and enter through the parking lot doors.

Communication

*The vast majority of parent communication will be done via email. It is imperative parents stay up to date on school information.

*Our school calendar, newsletters, and more can be found on our website under current students tab.

*Throughout the session, many important details are communicated via email, Parent Portal, and our school one way text alert system. Invoicing is also done online. Once you register, you will be added to the parent email newsletters and text alert system. Should anyone else in your family care to join our text alert system, please follow the link below:

Want to sign up for text reminders??? Follow this link to join:

<https://www.remind.com/join/itwirl>

* Emergency texts will apply accordingly (Snow days, class cancellations, etc).

*Please note, that the frequency of text alerts will increase the four weeks prior to our annual production event as needed in order to communicate important event information.

*Newsletters will be sent once per session

Registration Fees

There will be a \$20 Annual Registration Fee for all students and a \$10 Annual Fee for all Acrobatic Students assessed once each season

Refund Policy

- All deposits are non-refundable.
- Production Fees are non-refundable
- **Late tuition payments will incur a \$25 late fee**
- Costumes are available for size exchange for an additional fee
- Parent/Guardian are responsible for any and all unique alterations of costumes
- Youth Company Dues and Competition Fees are non-refundable
- In the event of a medical condition or event during a session, the student will be pro-rated refund or credited any tuition they have not used during that session minus the class deposit. Pro-rated tuition will only be given based on the date of written communication of your dancer's formal medical class drop.
- In the event of program dismissal due to discipline events, refunds of any kind are not given.
- All tuition balance must be completed in full before participation in recital or performance event.
- Tuition must be paid in full before Recital costumes can be ordered
- Late order costumes will incur any additional S/H or late order fees associated with the costume being ordered.
- Tuition must be paid in full or payment arrangements made by the 2nd week of any session, or student will lose class placement.
- Dancers that are no show/no communication during the first two weeks of any session will be dropped from their class roles.
- Dancer that do not show or submit payment following the first week of each session will be dropped from their class roles.
- A \$50 deposit is due for each class registered in to finalize and secure class placement.
- Dancers enrolled in a waitlisted class who have not submitted the \$50 class deposit will be dropped from the class role.
- **Parent responsible for ALL tuition for each session enrolled regardless of attendance. Please see make-up class policy**

Shoe Share Program

In an effort to always keep this program as cost effective for all as possible, we offer a shoe share program. If you have any gently used shoes that no longer fit your dancer, we welcome donations. In turn, if you are in need of a new size, you are welcome to take what is available. Thank you for your help!!!!

Kenwood School of Ballet Youth Companies and Small Group Competition
Ensembles

Youth Company/Small Groups are a private audition/invite only organization. Students must be enrolled in a minimum of one weekly technique classes, in addition to Company Rehearsal classes in order to participate. This is a large time and financial commitment by both the dancer and parent, as the Company travels and is involved in numerous performances, events, and competitions throughout the school year. **Attendance to all scheduled COMPETITION events is mandatory.**

NON-competitive events are optional and that will be made clear as we advance throughout the season.

Participation will require purchase of additional costumes, competition fees, and travel expenses.

Company commitment is an entire season long (Sept – June).

In addition to tuition, and weekly private rehearsals, additional Annual Fees cost commitment is approximately \$600+ (depending on how many pieces your dancer is cast in). If a dancer drops Company/Small Group during the school year for any reason (including medical), parent is still responsible for entire annual fee, as all costumes and competition entry fees are paid in advance and non-refundable to the school.

What are the requirements for my dancer to be involved with the Kenwood School of Ballet Youth Company and/or Small Group Competition Ensembles?

*Dancer must be at least 6 years of age

*Dancer must be a student of Kenwood Ballet for at least one year prior to being considered for a placement

*Dancer must be enrolled in at least one weekly technique classes. In addition to technique classes, dancer must participate in weekly small group rehearsal. High frequency of training and class/rehearsal attendance is expected of all participating members.

***Excessive class and rehearsal tardies and absences may result in dancer being dropped from ensemble or company without refund**

*Dancer (Parent) must communicate interest prior to August 15th of each year. Company/Small Group Season is September-June of each year. Mid-Season entry is not permitted. ***Dancer interest does not guarantee placement.**

*Dancer must commit to the entire school year of Company/Small Group participation, as well as be registered in technique classes for all three sessions (Fall – Winter – Spring). Dropping from Company/Small Group for any reason other than medical or family emergency will result in exclusion from all Company opportunities in the future. Parent is still responsible for all Company/Small Group dues regardless of Dancer dropping (Medical and Emergency included)

www.itwirdance.com

*Dancer must maintain an acceptable GPA, attitude, class attendance, and outside rehearsal and event attendance at all times

What are the costs involved?

In addition to weekly technique class tuition as noted above, Company/Small Group Annual Fees are approximately \$600+ (depending on how many small groups your dancer is cast in)

These fees include:

Company Costuming – includes shoes, tights, alterations, and customization

***To keep costs down, parents may be asked to help “stone” certain costumes each season

Competition/Convention Fees

Administrative Costs – Your Director or other KSB Teaching Artist will always be in attendance with your dancer at each event this season to support, coach, run choreography, etc.

This DOES NOT include: trophy replicas won from competitions (typical events award only one trophy to the team), hotel and traveling expenses for events (We typically participate in one overnight event each year)

Additional Optional Items include:

Bags

Gear

Shirts, etc

***A list of these fun, optional items for purchase will be communicated by early Fall each season

June Production participation is mandatory for all Youth Company and Competition Small Group pieces. There is a \$25/per dancer fee for production participation of pieces. This fee will be posted along with your Winter Session class Production Fees.

What are the outside time commitments for myself and dancer?

Company dancers typically participate in 1-2 additional events each month throughout the season. The time commitment is large and dancers are expected to attend each event. All schedules are given as advance notice as possible. However, there are certain events that give shorter time notices. All efforts to communicate in a timely manner will be made.

Youth Company and Small Group Competition Payment Plans are as follows –

A \$20 Payment Plan Admin Fee will be applied to all payment plan accounts for each session requiring a payment plan

-

Fall Session –

*Your entire YoCo and Small Group Fees will be posted during this session. Your final amount + Fall Session tuition will be due by December 15th each season –

September 15th – 25% of your total balance (Fall Tuition + Annual Competition Fees)

October 15th – 25% of your total balance (Fall Tuition + Annual Competition Fees)

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November 15th - 25% of your total balance (Fall Tuition + Annual Competition Fees)
December 15th - 25% of your total balance (Fall Tuition + Annual Competition Fees)

Winter Session –

*Your class production fees + Winter Session Balance will be posted during this session. Your final amount + Production Fees will be due by March 15th each season –

January 15th – 33% of your total balance (Fall Tuition + Production Fees)

February 15th - 33% of your total balance (Fall Tuition + Production Fees)

March 15th - 33% of your total balance (Fall Tuition + Production Fees)

***NEW this season – Your Winter Session final balance (Due by March 15th) must be paid in order to receive your costumes.

Spring Session –

Your final tuition fees will be due by June 15th of each season. Accounts with any balance will result in dancers not being permitted to participate in production.

April 15th – 33% of your balance

May 15th – 33% of your balance

June 15th – 33% of your balance

Sibling and Referral Program Discounts

- For every friend you refer to the school who becomes an Kenwood School of Ballet Student, you will receive 10% off your current session tuition. (Up to 20% off for each session)!
- Siblings receive 10% off tuition of one child's class tuition each session
- Multiple classes are offered at a discount! See your Parent Portal or our school website for current session prices

Bring A Friend and Trial/Drop In Classes

BAF (or Bring a Friend Day) will be announced each season. During these designated weeks, we welcome you to invite an **age appropriate** friend to join your dancer in class for FREE for the week!

Guests and prospective students are welcome to take a trial/drop in class (if class placements are available) for \$20/class.

Hands on Dancer Correction Policy/Information -

www.itwirdance.com

Please note that teachers and teacher assistants will be providing hands on adjustments and corrections as needed to dancers throughout their training with Kenwood School of Ballet. In early levels, we emphasize gross motor skills which eventually build into fine motor skills as seen in our upper levels.

“Hands on” corrections is an additional tool dance educators use to help dancers understand proper muscle recruitment, alignment, and balance. Areas of focus and physical adjustment may include shoulders, rib cage, hips, and ankles.

As always, we are open to discussing this further with any dance family.

Faculty

For current photos and biographies of Kenwood School of Ballet faculty, please visit our school website.

School Tuition and Production Fee Payment Policy

All Session tuition is due on or before the first day of each session.

School alternative payment option is as follows:

50% of total balance is due on or before the first day of class

Remaining 50% and \$25 Administration fee is due on or before the fifth week of class for that current session.

Students will be dismissed from session if the above outlined alternative payment plan is not met. No exceptions or refunds will be permitted. No other payment plans are offered. If second half of payment installment is not met, students will be encouraged to attend the following session with no payment credit.

Youth Company and Small Group Competition tuition and dues will be broken down into 3-6 payment installments for each given session. Class dismissal as outlined above will be in effect if payment plan is not adhered to.

No costumes will be ordered if tuition and recital fee are not paid in full.

Performance Make-Up

Dancers of all ages are encouraged to wear make-up for Recital performances. Make-up, however, is entirely to parent discretion. Youth Company and Small Group Competition Dancers will be required to wear performance make-up, however.

Recommended Make-Up Eye Palette for all ethnicities:

<http://www.ulta.com/pro-matte-palette?productId=xlsImpprod12541009>

<http://www.ulta.com/eye-enhancing-duo-set?productId=xlsImpprod6380097>

Stage Make Up Tutorial for Young Dancers: [https://www.youtu](https://www.youtube.com/watch?v=7MyCmS6lZcA)

[be.com/watch?v=7MyCmS6lZcA](https://www.youtube.com/watch?v=7MyCmS6lZcA)

Bathroom/Common Space Policy

KAM Isaiah Israel, The Chicago Free School, Kenwood School of Ballet, and the City Elementary School do not discriminate on the basis of gender identity for use of common facility areas including, but not limited to Bathrooms. We affirm the right of everyone to utilize Bathrooms according to their gender identity.

If there is concern discrimination may be taking place, please contact your school director.

