

Peabody's Preparatory Dance Program Philosophy & Policies



Excellence and Innovation in American Dance Training Since 1914

Table of Contents

DANCE AT PEABODY	3
ARTISTIC STAFF	4
DANCE FACULTY	5
TRAINING PROGRAMS	8
YOUNG CHILDREN’S PROGRAM	8
PRIMARY BALLET PROGRAM	8
PRE-PROFESSIONAL PROGRAM	9
OPEN PROGRAM	11
ESTELLE DENNIS/PEABODY DANCE TRAINING PROGRAM FOR BOYS	12
PREPARATORY DANCE POLICIES	13
APPERANCE GUIDELINES	14
ATTENDANCE POLICIES AND PROCEDURES	15
PERFORMANCE INFORMATION	16
OTHER DANCE OPPORTUNITIES	17

DANCE AT PEABODY



The Dance Department of the Peabody Preparatory is one of the oldest continuously-operating dance training centers in the United States. Starting with the first class in eurythmics offered in 1914, and throughout its remarkable life span, the Preparatory Dance Department has pioneered new dance forms, mounted numerous collaborative projects, partnered with prominent figures in 20th and 21st century American dance, and produced accomplished professional dancers, choreographers, directors, and teachers.

Barbara Weisberger, visionary leader and founder of Pennsylvania Ballet, served as Artistic Adviser for the Preparatory Dance Department from 2001-2018. Working closely with late Director Carol Bartlett (Chair 1988-2012), Weisberger reinvigorated the ballet curriculum and expanded preparatory dance's programming.



Now Under the leadership of Melissa Stafford, Chair since 2012, Preparatory Dance is keeping in step with the progression of American dance into the 21st century and remains committed to: offering high-quality dance training for students of all levels age 3 to adult; presenting imaginative professional-level performances; offering Pre-Professional Ballet and Contemporary dance summer intensives; partnering with our community through master classes, seminars, workshops, and other dance events – most offered free of charge; and training and supporting male dancers through the ground-breaking Estelle Dennis/Peabody Dance Training Program for Boys. In 2018, the Preparatory Dance Department was joined by Peabody Conservatory's BFA Dance program, preparing undergraduate students to be at the

forefront of dance innovation through performance, choreographic and critical historical and theoretical exploration.



ARTISTIC STAFF

Melissa Stafford, Director and Department Chair, studied ballet with Marcia Dale Weary and the faculty at the Central Pennsylvania Youth Ballet (CPYB). She began student teaching at CPYB under Weary's guidance, and later taught for their 5-Week Summer Ballet Program. After earning a BA in psychology (summa cum laude) from Houghton College, Stafford joined the Peabody Dance faculty in 2001 under the leadership of Artistic Director Carol Bartlett and Artistic Advisor Barbara Weisberger. In 2006, she was invited by Peter Stark to become the ballet principal for the Patel Conservatory Youth Ballet in Tampa, FL. During her six years at that school, Stafford also served as full-time ballet faculty and program manager of the dance programs at the Patel Conservatory. She returned to Peabody Preparatory in 2012 as dance department chair. Additionally, Stafford has been on the adjunct faculty of Goucher College and Peabody Conservatory, and has taught for the Orlando Ballet School Summer Intensive and the Next Generation Ballet Summer Intensive, among others. Stafford's students have danced professionally with American Ballet Theatre, the Royal Swedish Ballet, Nai-Ni Chen Dance Company, Sarasota Ballet, Ailey II, Ballet Austin II, Boston Ballet II, Orlando Ballet II, and Philadanco! D/2. A number of her students continued their studies in pre-professional training programs or college dance programs.

Franki Graham, Artistic Coordinator, Contemporary Dance, is a Baltimore-based dancer, choreographer and dance educator. She holds a Master's Degree in Dance Performance from the Trinity Laban Conservatoire of Music and Dance in London, England, where she graduated with distinction. Funded as a Leverhulme Scholar, she danced as a member of Transitions Dance Company 2014-2015 under the artistic direction of David Waring, performing and internationally touring original works by choreographers Stefanie Batten-Bland, Ikky Maas and Dog Kennel Hill Project. She also holds a Bachelor of Arts in Dance from the University of Maryland Baltimore County, where she graduated Summa Cum Laude, was a Linehan Artist Scholar, and also earned Education and Honors certificates. As a performer, Graham currently dances with D.C. based *RebollarDance* (since 2016) and *Baltimore Dance Project* (since 2009). In 2016, Graham co-founded, and continues to co-artistic direct, *LucidBeings Dance* with artist Jeanna Riscigno. LucidBeings' work has been selected and presented as part of multiple programs throughout the DMV area since its establishment, most notably including the Maryland Council for Dance Artist Concert (2019), the Baltimore Dance Invitational (2018 and 2019), the Maryland Choreographer's Showcase (2018), the Richmond Dance Festival (2017 and 2018), and the VelocityDC Dance Festival (2017), among others. The company premiered their first evening length work, *The Edge Effect*, in the spring of 2019. For the past 10 years, Graham's work as a choreographer and educator have taken her across the region working with dancers and students of all ages and abilities, in various public, private and professional settings. She has staged numerous original full length student productions, including an adaptation of Shel Silverstein's "The Giving Tree," and a site specific dance piece based on the book "Zoom" by Istvan Banyai. Her notable teaching posts include the Performing and Visual Arts Magnet Program for Anne Arundel County Public Schools, directing the Apprentice Company at Kinetics Dance Theatre, and teaching as adjunct faculty for the University of Maryland Baltimore County Department of Dance, in addition to her work at the Peabody Preparatory.

Barbara Weisberger, Artistic Advisor Emeritus, founded and was the artistic director of the internationally renowned Pennsylvania Ballet and the Carlisle Project. A protégée and long-time colleague of George Balanchine, Weisberger is nationally recognized for her major contributions to the development of American classical ballet and for her pre-eminent leadership role in the performing arts in the U.S.

Lisa Green-Cudek, Contemporary Dance, Young Children's Program, Dance Historian, Consultant for Year-end Performance

DANCE FACULTY

Melissa Stafford, *Director and Department Chair*

Franki Graham, *Artistic Coordinator, Contemporary Dance*

Adrienne Duckett, *Ballet*, completed her early dance studies under the direction of Holly Mora at the Capital Area Dance Theater in Pennsylvania. She spent many summers studying at the Central Pennsylvania Youth Ballet, Allegheny Ballet Company and the Pennsylvania Governors School for the Arts. Her desire to teach ballet started at a young age; she began teaching dance at the age of 16. Duckett continued her dance training at Towson University and graduated with a BFA in Dance Performance Education while continuing to teach in Pennsylvania and joining the adjunct faculty of Peabody Preparatory Dance. Upon graduation, she joined the full-time faculty of Glen Burnie High School, teaching Dance and Health Education classes, and continued to teach for Preparatory Dance. After the birth of her son, she taught for Urbana Dance and Howard Community College. She spent several years on the faculty of Mount Airy Performing Arts Center and the YMCA before returning to teach for Preparatory Dance.

Diedre Dawkins, *West African Dance*, is a 2003 Bessie Award winner, founder of “Dance is Healing” mentoring for middle school girls, adjunct professor of dance at Coppin State University, and arts director at ConneXions: A Community Based Arts School. She received her BFA in dance from New York University Tisch School of the Arts and her MFA in choreography and performance from The University of Maryland College Park. Dawkins was a member of Ronald K. Brown/Evidence Dance Company and has worked as a consultant, artistic director, and dance program facilitator for arts institutions throughout the US. consultant, artistic director, and dance program facilitator for various arts institutions throughout the United States.

Kate Goldstein, *Ballet*, danced professionally for the Naked Feet Dance Company, The Downtown Dance Company, The American Contemporary Dance Company, The Ballet Academy, Baltimore Opera Company and The Baltimore Actor’s Theatre. She performed for Towson University Alumni Dance Company. She was the Assistant Director of the Ballet Academy’s Junior Company, ballet instructor for the Baltimore Actor’s Theatre, and served on the Board of Directors of the Downtown Dance Company. She studied and graduated from the Peabody Preparatory and Towson University, and studied at The Baltimore Ballet, The Ballet Academy, Point Park College, and Towson University.

Goldstein is currently on the faculty at the Peabody Preparatory and Towson University. Her teaching experience includes ballet and pointe at The Harford Ballet, The Dance Conservatory of Maryland, The Moving Company, Sudbrook, Dance Moves, Towson University’s Children’s Dance Division, Baltimore Actor’s Theater, and Loyola College. She has consulted with The Johns Hopkins University Dance Program and The Harford Ballet.

She holds a Bachelors of Science degree in dance from Towson University and a Masters of Business Administration from The Johns Hopkins University.

Lisa Green-Cudek, *Contemporary Dance, Young Children’s Program, Dance Historian, Consultant for year-end performance* has been a member of Preparatory Dance’s faculty since 2001, where she is also the resident dance historian. She teaches courses in dance history, aesthetics, technique, and creative process at Loyola University of Maryland, and teaches ballet at Johns Hopkins University. Green-Cudek is an advocate of dancing through the lifespan. She is a specialist in early childhood education, taught senior citizens for seven years in Philadelphia, and has extensive experience teaching in elementary, middle, and high schools. She was an early proponent of arts integration and has a certificate from the MSDE Maryland Teaching Artists’ Institute. She is committed to cultivating dance in communities as a medium for exploring ideas and histories, identities and relationships. She has been awarded funding for this work from The Pennsylvania Humanities Council, The Maryland Humanities Council, The Peabody Institute of Johns Hopkins University, and the Center for the Humanities at Loyola University of Maryland. She has presented her research at national and international assemblies including Tanzforum Frankfurt, The Congress on Research in Dance, the Society of Dance History Scholars, and the National Dance Education Organization.

Yuko Kawamata, *Ballet*, began ballet training in Tokyo, Japan and moved to New York to continue her training with the Joffrey Ballet, Jan Miller, Finis Jhung, and Maggie Black. Kawamata performed with Huntington Ballet, Ballet Long Island, Red Bank Ballet, and Hudson Repertory Theater. She choreographed and danced with her own company, Dance De NY. She also participated in international dance competitions in NYC and Japan. After moving to North Carolina, she taught at Duke University, NC State University, and conducted adult classes at Ninth Street Dance in Durham, NC. Kawamata was also a member of 15-501 Ballet Company. Her experiences include ballet, Contemporary, and choreography for Duke University’s dance program. After moving to Baltimore, she taught at Sudbrook Arts Center and joined Peabody in 2016.

DANCE FACULTY

Gail Melfi, Ballet, Young Children's Program, began her early ballet training in her home state of California. Under the direction of Rose Ann Sayler, she studied at the Menlo Park Academy of Dance, Silicon Valley. Melfi completed her formal training as a scholarship student at the San Francisco Ballet School under the direction of Richard Cammack and other faculty, including Anatole Vilzak. Melfi began her professional career with Ballet Pacifica, Laguna Beach, founded by Lila Zali of Col. De Basil's Ballet Russe. She studied under the private guidance of Natalia Krassovska. She then joined the San Antonio Ballet Company, directed by Vladimir Marek, dancing the company's repertoire. Melfi was later invited to join the Cincinnati Ballet Company under the direction of David McLain and David Blackburn, performing classics such as Nutcracker, Coppélia, Swan Lake Act II, Giselle, Peter and the Wolf, Hansel and Gretel, Les Syphides, Sleeping Beauty, and George Balanchine's Serenade and Concerto Borocco. She worked with legendary Frederic Franklin in his setting of Tribute and Pas de Dix. Additionally, she performed Daniel Levan's Concert Waltzes and David McLain's Concert for Organ, Strings & Timpani and Winter's Traces.

Following her move to Baltimore, Melfi joined the Maryland Ballet Company, directed by Petrus Bosman of The Royal Ballet. In addition to the company's classical works, she performed Contemporary choreography including Lambros Lambro's Sun Dances. Once again, Melfi had the honor of working with Frederic Franklin while performing Monotones I and II, and Napoli.

Presently, Melfi is a faculty member of Dance Conservatory of Maryland, Towson University and Sudbrook Arts Centre. She joined the faculty of Peabody Preparatory Dance in 2014.

Holly Mora, Ballet, a native of Enola, PA, received her early training in Harrisburg, PA, and New York, NY. She has also studied at Shippensburg University and Western Kentucky College. Mora began her dedication to the teaching of dance in 1972 when she founded her school, now known as the Capital Area Dance School. Many of her students have gone on to professional careers in renowned dance companies throughout the United States, including Alvin Ailey American Dance Theatre, the Joffrey Ballet of Chicago, Miami City Ballet, the Jamison Project, and the Dayton Ballet.

Mora has contributed to the artistic atmosphere in her community as the Founding Director of Cumberland Dance Company, which she established in 1988. Additionally, she has volunteered her time to help with physically challenged youth and young adults. Through the Arts in Special Education Project of Pennsylvania and other programs, she incorporated dance into a class for special needs children. Her class members were later mainstreamed into regular dance classes. Mora's contributions to arts education in Pennsylvania have been recognized by The Pennsylvania Alliance for Arts Education in 1993, and by her 1999 nomination by the Pennsylvania Council on the Arts and the Department of Education for "Best Practice in Teaching Arts in Education."

In addition to continuing her work at the Capital Area Dance School, Mora is currently on the dance faculty at Harrisburg Area Community College. She joined the faculty of Peabody Preparatory Dance in 2003.

Debra Robinson-Deckelbaum, Ballet, holds her BA in Dance/Performance/Choreography from Goucher College. Robinson-Deckelbaum began studying dance in Baltimore with Ellen Gniazdowski and Wally Saunders. She studied at the Joffrey Ballet School and at the Alvin Ailey American Dance Center. Returning to Baltimore, she danced with the Maryland Ballet and attended Goucher College. Upon graduation, Robinson-Deckelbaum began to study with and teach alongside Wendy Robinson at the Baltimore Ballet and the Peabody Preparatory. She has been on the faculty at the Baltimore School for the Arts since 1988. Robinson-Deckelbaum is an ABT® Certified Teacher, who has successfully completed the ABT® Teacher Training Intensive in Primary through Level 7 & Partnering of the ABT® National Training Curriculum.

Paul Wegner, Ballet, Estelle Dennis/Peabody Dance Training Program for Boys

Dorian Smith, Estelle Dennis/Peabody Dance Training Program for Boys

TRAINING PROGRAMS

The 32-week Fall/Spring season provides a vital, diverse, strongly grounded curriculum encompassing five programs:

- the formative **Young Children's Program**;
- the fundamental **Primary Ballet Program**;
- the central, core training **Pre-Professional Program for Ballet and Contemporary Dance**;
- the less intensive **Open Program for all ages**;
- and the groundbreaking **Estelle Dennis/Peabody Dance Training Program for Boys**.

The following curriculum, class levels, and related policies and procedures affirm the Department's convictions and have been carefully designed to encourage and facilitate student and parent understanding and participation. Peabody Preparatory Dance generally requires a placement class for all new students with previous training in order to ascertain the student's proper class level in a particular program. At the time of placement, faculty will advise on class assignments according to student ability and interest. Specific placement requirements for each program are given below. To schedule a placement session or to request additional details, please contact Preparatory Dance Office at **667-208-6648** or prepdance@jhu.edu.

YOUNG CHILDREN'S PROGRAM (ages 3-6)

The Young Children's Program for three to six year-olds is designed to spark innate creativity and to begin to build a foundation for more in-depth technical training. This one-class-per-week program offers two levels of training for children. Creative Dance 1 and 2 for three and four year-olds sets a strong foundation for more formal dance study by strengthening movement/locomotive skills and flexibility and by stimulating rhythmic awareness and expressiveness. Introduction to Ballet 1 and 2 for five and six year-olds approach basic fundamentals of ballet (placement, port de bras, footwork, and simple vocabulary). Students will stay in their level for the duration of the full school year—placements for fall will stay the same for spring unless the instructor advises otherwise.

Curriculum and Class Levels:

- Creative Dance 1 (minimum age: 3 years) — one 90-minute class
- Creative Dance 2 (minimum age: 4 years) — one 90-minute class
- Introduction to Ballet 1 (minimum age: 5-6 years) — one 90-minute class
- Introduction to Ballet 2 (minimum age: 6 years) — one 90-minute class



PRIMARY BALLET PROGRAM (ages 7-12)

The Primary Ballet Program is where concentrated ballet training at Peabody Preparatory Dance begins. This program includes all Beginner and Elementary Ballet Levels 1, 1X, 2, and 2X, in which students ages seven to twelve acquire the initial layers of knowledge that form the foundation of ballet technique. (Beginner students above age twelve may enroll in Ballet for Teens and Adults in the Open Program.) These primary levels are considered the most important of all, because the student's development from this point on depends greatly on the strength of his or her early base training.

In line with Peabody Preparatory Dance's objective to enable students to advance at a pace that matches their abilities, interests, and time commitments, students in the Primary Ballet Program - who are enrolled for at least two classes per week - may be invited to take additional scheduled classes at or below their own level (or in exceptional cases, in a higher level) for no additional cost.

Curriculum and Class Levels (*X denotes next higher class in that level):

- Level 1 — two 60-minute classes
- Level 1X* — two 75-minute classes
- Level 2 — one 90-minute class; two 75-minute classes
- Level 2X* — two 90-minute classes; one 75-minute class



PRE-PROFESSIONAL PROGRAM

The Pre-Professional Program ranges from first intermediate Level 3 to the most advanced Level 6. This program, for students in ballet and contemporary dance, is the backbone of Peabody Preparatory Dance's curriculum and continues to build on the basic foundation begun in the Young Children's and especially the Primary Ballet Programs. Its intensive, graded course of study is designed to help motivated, possibly career-minded students meet the dance arena's highest standards. The path to that goal is based on the Preparatory Dance's collective belief in the proven results of sound, concentrated training: the more classes, diligently applied, the faster the student's growth and progress. Therefore, students with special potential and commitment are urged to take as many classes as they can, and artistic as well as financial incentives are in place to enable that possibility. Most importantly, the mode of procedure for the entire Pre-Professional Program is designed to encourage and enable students to advance at a pace that matches their abilities, interests and time commitments.



In the Pre-Professional Program, the training intensifies over time while students continue to hone their skills, broaden their required curriculum, increase their number of classes per week, and enlarge their schedule of rehearsals, performances, and special events. Contemporary Dance is introduced in Level 3. In the upper levels, classes start to address the special technique requirements of the male dancer.

Pointe work is introduced at Level 3X. Students begin pointe when the teacher has assessed their technical and physical readiness. Many factors may affect progress on pointe. Pointe work is an integral part of the ballet class and is not scheduled separately. At the teacher's discretion, pointe work may be included for the whole class, and for other instances, just a few minutes.

Beginning in Level 4X, each student creates a custom schedule with the faculty to meet individual needs and interests. The selection and intensity of the classes increases in each level to support advancement through the program. The faculty and the Director will assign students to the appropriate contemporary dance, repertory and variations classes. Improvisation, composition, and repertory classes are built into upper-level schedules, and continued training in ballet and contemporary dance technique is required. Following this dedicated, often difficult path to advanced fulfillment is the way students can become articulate, expressive, and mature performers.



It is important to note that a level is merely an indication of a student's current stage of accomplishing the required skills. Placement in a particular level is not based entirely on age, years of study, or innate talent; rather, placement is guided more by a student's physical facility and quickness in digesting and retaining technical information than by the demands of a pre-ordered syllabus. A student will be placed where the Director and faculty feel he or she will profit most and where gaps in training can be addressed. At the same time, students will be allowed and encouraged to advance through the level system according to their own talent, hard work, and dedicated attendance.



The Pre-Professional Program in ballet and contemporary dance is organized in "packages" which provide the required minimum number of classes per week for Levels 3 through 6.

In keeping with its philosophy, all Peabody Preparatory Dance students enrolled in a Pre-Professional Program package and who attend all their required classes may take additional classes — at or below their own level — at no additional cost. Additional classes may be taken at the Peabody (downtown) or Towson campuses. Some students who attend all of their required classes and are doing exceptional work may be invited by faculty to take additional classes in a higher level than their own - at no additional cost.

Package Minimum Requirements:

- Level 3
 - ◇ Two 90-minute & one 75-minute ballet classes;
 - ◇ One 75-minute Contemporary dance class
- Level 3X
 - ◇ Two 90-minute ballet classes;
 - ◇ One 120-minute ballet/pointe class
 - ◇ One 75-minute Contemporary dance class
- Level 4
 - ◇ Four 90-minute ballet/pointe classes;
 - ◇ Two 90-minute Contemporary dance classes
- Level 4X Ballet & Contemporary:
 - ◇ 9.5 Hours of training per week- Choose from Ballet/Pointe, Contemporary Dance, & Contemporary Dance Composition.
 - ◇ (May include up to one hour of Contemporary Reparatory by placement of the faculty and Director)
- Level 5 Ballet & Contemporary:
 - ◇ 11.5 Hours of training per week- Choose from Ballet/Pointe, Contemporary Dance, & Contemporary Dance Composition.
 - ◇ (May include up to one and a half to two hour of Pointe Variations and/or Contemporary Reparatory by placement of the faculty and Director)
- Level 5X/6 Ballet & Contemporary:
 - ◇ 12 Hours of training per week- Choose from Ballet/Pointe, Pointe Contemporary Dance, & Contemporary Dance Composition.
 - ◇ (May include up to one and a half to two hour of Pointe Variations, Pointe Reparatory, and/or Contemporary Reparatory by placement of the faculty and Director)



OPEN PROGRAM (ages 7 to adult):

The Open Program offers classes in Ballet, Contemporary Dance, and West African Dance for students of all ages and abilities who love to dance but wish to undertake a less intensive schedule while retaining high-quality training. Technical work is presented in a sequential format to meet the needs of students who seek quality training, enrichment, and physical fitness; the number of classes may be fewer, but the quality of training is not diminished. As with the Pre-Professional Program, students may remain at the same level for more than one semester, until they have accomplished the required skills to progress to the next level. Open Program students do not perform in our end of the year performances; studio observation opportunities are offered throughout the year.

Curriculum*:

- Ballet: (ages 7 to teens)
 - ◇ Beginners
 - ◇ Elementary
- Contemporary Dance (ages 8 to teens)
 - ◇ Beginners
 - ◇ Contemporary B
 - ◇ Contemporary C
 - ◇ Contemporary E
 - ◇ Contemporary I
- Ballet for Teens and Adults
 - ◇ Beginners
 - ◇ Level 1/2
 - ◇ Level 3
- Contemporary Dance for Teens and Adults
- West African Dance



Dance Class Cards

Dance class cards are available for Open Program students ages 13-adult. Cards can be used to sample any or all of the dance forms - or to take one class as your schedule permits. There's also an unlimited Semester Pass for the student who wants to dance more than once a week. Class cards can be purchased through our online ASAP Connected site and can be picked up in the dance office during offices hours (Tuesday-Friday 11:00 AM– 7:00 PM or Saturday 9:00 AM-4:30 PM) or from the dance instructor. These cards expire at the end of the semester; unused classes **cannot** be carried over to the next semester. Class cards come in two different options depending on the class time/type.

60-Minute Class Cards:

5 Class Pass

10 Class Pass

20 Class Pass

Unlimited Class Pass

90-Minute Class Cards:

5 Class Pass

10 Class Pass



*For current class schedule please visit our website: <https://peabody.jhu.edu/preparatory/ways-to-study/departments/dance/>

ESTELLE DENNIS/PEABODY DANCE TRAINING PROGRAM FOR BOYS:

The tuition-free Estelle Dennis/Peabody Dance Training Program for Boys, established in 2009, is a ground-breaking opportunity for selected boys from the Baltimore metropolitan area who have the potential and a strong desire to dance. Each June and August, Preparatory Dance holds auditions to select exceptional boys — some with no or little previous training. Accepted boys receive tuition-free training in an all-boys dance class, some free dance attire, opportunities to view live performances and take master classes with successful male dancers, and to participate in performances with Preparatory Dance. Approximately 35 boys (both new and continuing) will receive training for the 2019-2020 school year.



Recent graduates have entered dance programs at Goucher College, Indiana University, Point Park University, and the University of the Arts; attended summer dance programs hosted by Alvin Ailey American Dance Theater, American Ballet Theatre, Boston Ballet, The Joffrey Ballet Chicago, Pacific Northwest Ballet, San Francisco Ballet, the School of American Ballet, Paul Taylor American Modern Dance, Pennsylvania Ballet, and The Washington Ballet, among others; and continued their training at AMDA New York, Central Pennsylvania Youth Ballet, Colburn Dance Academy, the Joffrey Academy of Dance, and The Washington School of Ballet.

ESTELLE DENNIS/PEABODY DANCE FACULTY

Paul Wegner, Ballet, *Estelle Dennis/Peabody Dance Training Program for Boys*, received his bachelor's degree (cum laude) from the University of Maryland. After training on full scholarship with the Rock School of the Pennsylvania Ballet, School of the Richmond Ballet, and Nutmeg Ballet, Wegner went on to dance professionally with Charleston Ballet Theatre, Tampa Ballet, and Buffalo Ballet Theatre. Since retiring from the stage over twenty years ago, he has worked as a full-time ballet teacher and has trained dancers who are dancing in companies across the United States as well as in Europe. In addition to his teaching responsibilities, he works as a photographer and has had his work published in *Pointe Magazine*, *Dance Magazine*, and *The Washington Post*.

Dorian Smith, *Estelle Dennis/Peabody Dance Training Program for Boys*, began studying dance from Kay Fulton at Santa Barbara City College. From there he went on to have a professional dance career by dancing with the Dance Theatre of Harlem and continued to build his professional credits by dancing with the Metropolitan Opera Ballet at Lincoln Center, Buglisi Dance Theatre, New York Theater Ballet and other professional dance companies. Smith graduated from Fokwang University of the Arts in Essen, Germany and received his M.F.A. from the University of Oregon.

In 2007 Smith artistic director, resident choreographer, and co-founder of Janusphere Dance Company (JDC). Smith has created a body of work for JDC, including evening-length works in addition to his recent exploration with dance on film. His choreography has been presented throughout New York City, California, Colorado, Rhode Island, Washington State, Mexico, and Spain. Smith has collaborated with award-winning musicians Reinhold Heil, Dick Hyman, David LaMarche, Yuval Waldman, Felix Ventouras, Jonathon Haffner, and Jonathan Melville Pratt.

As a dance educator, Smith has taught ballet, contemporary technique and jazz technique as a guest teacher at the University of California at Santa Barbara, Santa Barbara City College, New York City for Dance Theatre of Harlem's educational outreach and community programs. He has taught dance at the University of Oregon and was a guest artist in residence at Pacific Lutheran University. Currently Smith is an Assistant Professor in dance at Howard Community College teaching ballet, history and culture of hip hop, world dance and Western Concert Dance.

GENERAL CLASS INFORMATION

SCHEDULE CHANGES

It may be necessary to change the day, time, and/or location of a particular class to accommodate performance preparation, special events, guest teachers, teacher cancellations, and campus closings. Students who have conflicts with the changes may attend another scheduled class, at his or her own or a lower level, as a make-up class. Make-up classes will be listed on the respected Dance Calendars on our website: <https://peabody.jhu.edu/preparatory/ways-to-study/departments/dance/>.

CLASS OBSERVATION

Peabody Preparatory Dance classes are open for observation by intermediate family for at least one session each semester. Students have the opportunity to demonstrate what they have achieved in class, and family members can observe students' progress. For upper-level students, these informal class observation sessions are often replaced by "open house" days and formal performances. These observation classes and "open house" days are also used to pass along important information to family members about upcoming Peabody Preparatory Dance events and performances. The schedule for observation classes may vary and is announced ahead of time.

INCLEMENT WEATHER

Peabody Preparatory Dance follows the Peabody Preparatory class cancellation policy due to inclement weather with closings made available on the Johns Hopkins University Weather/Emergency Information page at <https://www.jhu.edu/alert/>. Information is also available via the JHU Weather Hotline at 800-548-9004. Make-up classes will be offered for classes cancelled by Peabody Preparatory Dance. Most make-up sessions will be scheduled during the Peabody Preparatory make-up week at the end of each semester/session, but may be scheduled during Peabody Preparatory breaks or other times as determined by the Department Chair and the instructors.

CONTACT INFORMATION

All contact information should be updated in our ASAP registration system. It is imperative that the Dance Office has current contact information for each student, as this is the means by which we contact the family should there ever be an emergency, as well as to distribute important information throughout the year. Students ages 14 and up (with parental permission) may contact the Director and the Artistic Coordinator directly.

Volunteer Opportunities

We could not possibly make it through a season without our parent/family volunteers! Whether it is providing refreshments for an open house or performance reception or sharing your time and talents by helping with costuming, scenery/props, assisting during performances, helping with mailings (folding, stuffing, labeling, etc.), or sharing other skills such as social media influencing, fundraising, etc.. All volunteers must go through our fingerprinting and background check process. Please contact the Dance Office if you are interested in volunteering.

SCHOLARSHIPS

Some scholarship assistance, for both continuing and new students with previous experience, may be available for Dance students taking a regular schedule of classes. Current students, who are observed on an on-going basis, need not audition. Scholarship auditions for new students are scheduled on an individual basis. All awards, (in most cases partial tuition) are based first on financial need and student progress and commitment. The Estelle Dennis/Peabody Dance Training for Boys scholarships follow separate procedures.

APPEARANCE GUIDELINES

The Peabody Preparatory Appearance Guidelines are intended to allow dancers to work free of distracting or inhibiting clothing or hairstyles, to help teachers see and correct the students' bodies, and to train students in how to present themselves in dance in a professional manner. Please thoroughly read the following information. Call the Preparatory Dance office at 667-208-6648 or email prepdance@jhu.edu with any questions.

GENERAL GUIDELINES

Students must provide their own dance clothing and shoes.

Dress Code regulations are strictly enforced. **Students who come to class out of dress code may not be permitted to take class.**

No jewelry, elaborate hair accessories, nail polish or acrylic nails, skirts, or warm-up clothing may be worn in class.

NO eyeglasses may be worn in performances.

ADDITIONAL GUIDELINES FOR FEMALE DANCERS

- Leotards and tights are the only garments to be worn in class for girls and women - **NO undergarments should be worn.** Students should buy regulation leotards with a built-in shelf lining or built-in bra as appropriate. Students may wear a dance bra designed to be worn under leotards or an over/under nude leotard (straps must be pinned to the leotard as to not be visible). Sports or training bras under leotards must follow the same guidelines.
- Leotards may be cotton or nylon but must be in plain, traditional styles only, with NO decorations or attached skirts. See Dress Code for style and color requirements specific to each level.
- Tights should be transitional or convertible so students can dance barefoot for contemporary dance.

Ballet slipper information for female students:

- **Young Children's Program (Age 3-7)** – leather, full sole ballet slippers with one elastic strap across the arch of the foot.
- **Primary Ballet Program (Levels 1-2X)** – leather, split sole ballet slippers with one elastic strap across the arch of the foot **required for performances and preferred for class.** Leather split sole ballet slippers with two crossed elastic straps are permitted in class but NOT allowed for performances.
- **Pre-Professional Program (Levels 3-6)** - **leather split sole ballet slippers with one elastic strap across the arch of the foot required for performances and preferred for class.** Canvas slippers and/or slippers with two crossed elastic straps are permitted in class but NOT allowed for performances.
- **Adult and Teen Open Program** – leather or canvas ballet slippers of the student's choice.
- **Hair** for girls and women should be worn in a classical ballet bun or similar style. Hair must be gathered together at the center of the crown and secured with hair and/or bobby pins. **Ponytails, bangs, decorative braiding, beading, and hair pieces are not permitted for ballet class.** Very short hair should be pulled back away from the face with a headband secured with bobby pins. Ponytails are permitted in contemporary class as long as it is out of the face and not distracting.

ADDITIONAL GUIDELINES FOR MALE DANCERS

- Boys should wear a dance belt underneath shorts or tights beginning around age 11. Younger boys should wear briefs. No boxers or boxer briefs are permitted.
- Boys and men should wear footless tights for Contemporary dance. Some brands now offer transition tights for male dancers, which can be worn with feet in ballet and.
- Boys should secure tights with an elastic band/belt or suspenders (suspenders must be underneath the t-shirt so they are not visible). **Tights should not be baggy.**
- Ballet slipper information for male students:
- Canvas slippers with two crossed elastic straps are permitted. See level for specific color.
- Socks should match ballet slippers; white shoes require white socks; black shoes may be worn with footed tights or black socks.
- **Hair** for boys and men should be neatly combed back, off the face and secured with hairspray, bobby pins, or a headband.

ATTENDANCE POLICIES AND PROCEDURES

Classes missed due to short-term illness or vacation should be made up by taking a scheduled class at the student's own or lower level. In exceptional cases, students may be invited to take a make-up class at a higher level. Make-up classes should be attended as soon after absence as possible. Students should not wait until "Make-Up Week" (listed on the appropriate Make-up calendar) to make up absences, as Make-Up Week is specifically for teachers to make up any cancelled classes. For any particular class, if all 16 classes for the semester were held, there will be no class during Make-Up Week. Injured students should observe classes, and they should take classes at a lower level when healed to rebuild strength. A doctors release is **required** for student to return to taking the full class schedule at their assigned level.

Dance class exercises are sequenced so that muscles are properly warmed up and each exercise can build on the one previous. Therefore, due to risk of injury, **students arriving more than ten minutes after class begins may be asked by the teacher to observe rather than participate**; these classes should be made up. Please email anticipated absences to [**prepdance@jhu.edu**](mailto:prepdance@jhu.edu) as far in advance as possible. When email is not available, absences may be reported by phone to the Dance Office at **667-208-6648**. The Dance Office will then alert your child's teacher. Students in the Primary Ballet, Pre-Professional, and Estelle Dennis/Peabody Dance are ***required*** to notify the office of absences and to make-up the missed classes. Students who miss more than three classes per semester and do not make them up may fall behind. Placement in levels may be reassessed after long absences (one semester or more) or numerous missed classes. If a student is unable to make-up classes due to unusual circumstances (family emergencies, religious studies/observances, etc.) will be evaluated on a case by case basis. Some absences under these circumstances may be excusable. To schedule a make-up class, please contact the Dance Office or notify your child's instructor after their next scheduled class.

PERFORMANCE INFORMATION

PERFORMANCES

Peabody Preparatory Dance believes strongly that performance participation is an important aspect of training, although it is not included in the listed tuition cost or mandated for any student. A performance is a culmination of the student's efforts in the classroom to that point - it puts technique into practice and creates the opportunity for students to learn choreography and see how class material is transformed into dances. During the pre-performance period, the discipline of the rehearsal process enables students to exercise initiative and develop expressive and musical qualities beyond the scope of their technique classes. The highlights of the Peabody Preparatory Dance calendar are the Spring Showcase and the year-end production, as well as other performance opportunities.

Upper-level students in the Peabody Preparatory Dance Pre-Professional Program may be invited to perform new and traditional repertory in the annual Spring Showcase, generally held in March. This event premieres new dances and collaborative projects by Peabody and guest choreographers, often to live music performed by Peabody musicians. Peabody preparatory dancers are joined by guest company members in a professionally staged production.

Peabody Preparatory Dance also produces a year-end performance in May, usually an abridged version of a story ballet, in which students in appropriate levels of the Primary Ballet and the Pre-Professional programs may participate. Students in Introduction to Ballet 2 and the Estelle Dennis/Peabody Dance Training Program for Boys are also invited to perform. These large-scale, theatrical productions require additional commitment, as outlined in the *Peabody Preparatory Dance Performance Guidelines* available at www.peabody.jhu.edu/dance, and except for those in the Young Children's Program, students must attend a minimum of two classes per week for the entire school year in order to perform. **Students will also be required to attend costume fittings during the course of production.** Performing students in levels 2 and higher will also need performance basics for the end of year show: a nude leotard and nude stir-up tights (contemporary dance) which are only worn during performance.

Groups of students also may be invited to participate in outreach programs and joint music/dance projects. Additionally, Peabody Preparatory Dance holds several studio presentations and open rehearsals throughout the year, providing a more informal setting for students to perform.



REHEARSALS

Students (both cast and understudies) who opt to make the additional commitment, are required to attend **ALL** scheduled studio rehearsals, which begin as early as twelve weeks before a performance, and all staging and dress rehearsals in the theater during the production period. Staging and dress rehearsal dates are announced at least six weeks prior to an event, but regular studio rehearsals are called weekly based on the progress of the production. Parents and students should refer to the *Performance Guidelines*, rehearsal calendars (located on our website: www.peabody.jhu.edu/dance), and should consult with faculty for clarification, to determine when they may expect to be regularly called to studio rehearsals. Parents must notify the Dance Office of any class or potential rehearsal conflicts at least one month in advance. The Department Chair may replace a student who does not follow the requirements established in the *Performance Guidelines*. All performance participants are required to pay a production fee. This production fee covers guest choreographer fees, costumes, and other related production expenses.

Students who choose not to participate in a performance should attend their normal classes throughout the production period, because this aspect of training should not be jeopardized. Performance repertory may be made part of class, and non-performing students are expected to participate in this invaluable part of a dancer's development. All students should keep apprised of the weekly rehearsal schedules in case rehearsals necessitate adjustment of class schedules.

RESIDENCY

Students in Levels 4X and higher will be invited to participate in week long residencies with guest artists in ballet and Contemporary dance. These immersive rehearsals are required to be cast in the associated works. Preparatory Dance invites both new choreographers and répétiteurs to stage masterworks.

OTHER DANCE OPPORTUNITIES

PEABODY SUMMER DANCE

Peabody Preparatory summer dance offer includes two summer intensive programs, the Summer Dance Intensive and Beyond Technique Dance Intensive, as well as Open Program and Young Children's Program Classes.

Summer Dance Intensive (Ages 7-18)

This challenging full-day program, which runs from late-June to mid-July, for female and male students—from promising beginners to highly motivated professional aspirants—provides a strong focus on technique classes in ballet (for all levels), men's and pointe/ variations classes (for upper-level students who demonstrate technical readiness) and Contemporary dance (for elementary to advanced levels). Technique classes are creatively balanced by additional classes in other dance forms, theater arts, and enrichment classes such as stretch/conditioning and dance history. The program culminates in a valuable studio performance opportunity, bringing together the participants' whole course of study during this intensive period. Students new to Peabody Dance with previous dance training must complete a placement class to determine which level is appropriate. Beginners ages 7-12 with no formal training, as well as all 7 year olds, will enter Level A and will not need to be placed.

Beyond Technique Dance Intensive

This distinctive two-week intensive, offered in late-July to early-August, taught by the outstanding Peabody faculty and renowned guest artists. This program is designed to challenge upper level students (Levels 4-6), as well as other serious professionally focused intermediate and advanced dancers, who want to reinforce their present training, and expand their dance horizons beyond technique.

Summer Classes

A six-week session, which runs from late-June through July, include the following: **Open Program**- evening classes in Ballet and Contemporary Dance for 7-12 year olds; **Evening Classes for Teens and Adults** - evening classes in Ballet and Contemporary Dance; and **Young Children's Program** - offering evening and Saturday Creative Dance and Introduction to Ballet classes for 3-6 year olds. See our website for specific schedules and details.

SPECIAL EVENTS

Master Classes and Teachers' Seminar

Visiting students and teachers from the Mid-Atlantic region are invited to join students from Peabody Preparatory Dance for these annual events. Nationally acclaimed artists are invited to teach the master classes, open to students ages eleven years to young adult, which are designed to enrich the scope of the upper-level student's training. Partnering classes may be available to select upper level students. Multiple factors go in to the process of selecting which students will be invited to participate. Special rates are available for groups of five or more students from the same school. The Teachers' Seminar, led by master teachers, includes class observation as well as discussions/ demonstrations on specific aspects of the dance training process. Visit www.peabody.jhu.edu/dancemc for dates and registration information.

Guest Faculty

Periodically throughout the Fall and Spring semesters, guest teachers are invited to teach regularly-scheduled upper-level classes. These classes may also be open to visiting students for a modest fee.

