
THE

Academy of Dance Arts

BALLET/POINTE • JAZZ/CONTEMPORARY • TAP • LYRICAL • MODERN • HIP HOP
YOUNG CHILDREN'S PROGRAMS • ADULT CLASSES
STRETCH & STRENGTHENING • DISCOVER DANCE

PARENT/STUDENT HANDBOOK



“Dance is the hidden language of the soul.”
Martha Graham

STUDENT INFORMATION HANDBOOK

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ABOUT THE ACADEMY

MISSION

Founded in 1998 by former Prima Ballerina and Artistic Director Sherry Moray, The Academy Of Dance Arts is a professional training ground for students who wish to learn and experience the joy of dance and all it gives to the development of the human body and spirit. The Academy's mission is to build students who will be future arts performers, teachers, supporters, and ambassadors for the dance arts.

HISTORY & REPUTATION

Since The Academy Of Dance Arts inception it has achieved great success and accolades in the world of dance due to a number of very important factors.

Under the guidance of Artistic Director Sherry Moray and the Academy's professionally renowned staff, Academy students receive exceptional dance training for beginning to pre-professional dancers in all dance disciplines.

The Academy Of Dance Arts is a state-of-the-art facility with six large and extra-large studios. Dance rooms feature sprung wood floors with hi-tech marley flooring overlay, skylights, state-of-the-art sound systems, and 22-foot high ceilings, which all create a spacious and wonderful dance experience for our student body.

The Academy features many specialized programs:

- **Academy Dance Alliance Performing & Competing Company** – the Academy's National Award Winning competitive dance company, performing in the areas of Tap, Jazz, Contemporary Jazz, Hip-Hop, Modern, Ballet and Lyrical.
- **Illinois Ballet Theatre Youth Company** - the Academy's pre-professional ballet company which performs regionally and competes at the Youth America Grand Prix Competition.
- **Early Childhood Programs** – the Academy's curriculum geared specifically for ages 2 ½- 6 years in which our tiny-tots can experience and learn the joys of dance.
- **Themed Dancemaking Workshops** - for ages 5 – 7 years, where dance technique and instructor guided choreography revolves around class study of a story book or favorite ballet. Workshops culminate in a studio showing, often using costumes & props, set to music.

- **“Discover Dance Program”** - A program during the Academy school year that features a different Dance Discipline for each of the 5 Terms (8 weeks per term). Students study Jazz, Musical Theatre, Hip-Hop, Contemporary, and Lyrical as a unique opportunity for students new to the art of dance to “Discover” where their interest lays in pursuing the Art of Dance.
- **Continuing Studies** – for all Academy students in every dance discipline, classes are offered which teach the art and joy that dance gives to the human body and spirit.
- **Teen/Adult Classes** – beginning thru advanced classes geared specifically for our teen and adult students in Tap, Jazz, Ballet, Hip-Hop and classes geared towards Poms, Orchestras, and High School Dance Teams.
- **Supplemental Classes** – classes are offered which enhance our dancers training for quicker development such as: (1) Stretch and Strengthening, (2) Classical Variations, (3) Classes that focus on Pirouettes and Petite & Grand Allegro, (4) Pas de Deux Classes, (5) Private Instruction, and (6) Men’s Class.
- **Workshop Programs** – non-Academy Master Instructors are brought in periodically to further enhance students’ training in all the dance arts throughout the year.

Through all these programs, the Academy has earned its reputation as a highly respected school for students who seek superior dance training whether they are training in a recreational manner or at a pre-professional level.

To quote the cover story in Dance Teacher Magazine:

“Sherry Moray – Artistic Excellence Meets Studio Savvy ~ The Academy Of Dance Arts is a success story bringing downtown excellence in training to the western suburbs in building some of the nation’s top students.”

As a school, the Academy has produced an enormous number of professional dancers who have worked with or are currently performing with top companies all over the world and on Broadway. Others have continued on in dance related fields such as teaching the art of dance, Pilates instruction, Dance Therapists, and Arts Administration. The Academy is proud that all our current and future alumni (no matter what vocation they choose in life) will continue to be enthusiastic arts advocates, dance audience members, and continue to educate and share their love for all of the dance arts with the next generation.



SHERRY MORAY **ARTISTIC DIRECTOR/FOUNDER**

Sherry Moray has had an international and national career dancing for the Stuttgart Ballet in Germany, as well as Principal Ballerina for the Chicago City Ballet, Ballet Chicago and guest artist with various ballet companies throughout the United States and Europe.

Ms. Moray was invited to come to Stuttgart West Germany, by legendary choreographer John Cranko at the age of 12 after spotting her in a Master Class being given by his Ballet Mistress, Anne Woolliams. Ms. Moray was given a full scholarship to train at the internationally renowned school of the Stuttgart Ballet and became a member of the company at the age of 16. Upon returning to the United States, she joined the Chicago City Ballet as Principal Ballerina and was coached extensively by legendary Prima Ballerina Assoluta, Maria Tallchief.

Throughout Ms. Moray's distinguished career, she has triumphed with rave reviews for many of her poignant portrayals of various roles. Among the most significant roles from the repertoire she has performed include: the title role of Juliet in "Romeo and Juliet," as Rosalinda in Ruth Page's "Die Fledermaus," the lead in "Allegro Brillante," 1st violin in "Concerto Barocco," the Sanguinic section from "The Four Temperments," the role of Terpsichore in "Apollo," and numerous other Balanchine works. Dancing the title role of "Cinderella," she was described as "Exquisite... when she is on stage, all eyes focus on Sherry Moray as Cinderella. Her physical build is fragile enough to convey the constitution of a Princess, but her control allows each wilting collapse of a limb to be artistically achieved." In her partnership with international Varna Gold Medalist, Maximiliano Guerro, they were hailed for their dynamic performances in both "Don Quixote" and "Le Corsaire." For the famed Edinburgh Arts Festival, the world premiere of the ballet "Les Sirens" was choreographed for Ms. Moray. London critics declared Ms. Moray... "an enchanting Ballerina" and dubbed her as a "star that was introduced to the Edinburgh Festival."

Ms. Moray, founder and artistic director of The Academy Of Dance Arts, is proud to pass on her vast knowledge accumulated throughout her career to her students. Already in Ms. Moray's 22 years of teaching and privately coaching the art of ballet, she is producing dancers who are making careers as professional dancers in national and international companies.

Since her retirement from the stage due to injury, her love and respect for all the dance arts has driven and inspired her every step of the way. Her goal of bringing together all of the Academy's wonderful instructors under one roof for excellence in dance training continues to be the success story that it is today.

BENEFITS OF QUALITY DANCE TRAINING

Every child benefits from proper dance training, even though he or she may ultimately choose another path. In dance they develop creative thinking, coordination skills, and the ability to push themselves to higher achievements. They learn an immense amount about music and rhythm, and are introduced to the French language in their ballet classes. The students encounter spatial relationships and must think with both sides of their brain while learning to dance.

All these skills will enhance your child's academic performance, as well as their physical well-being. Self-confidence and self-esteem continue to develop as a young person conquers new movements and grows more certain of his or her ability to apply themselves, work hard, and master any task put before him/her. Dance also channels young energy in a constructive manner, developing strong, flexible bodies, knowledge of the correct way to exercise, poise and the ability to perform easily in front of others.

Growing through the artistic process of dance helps a child find the pathway to personal integrity and self-assured adulthood. He or she enters society with the ability to do well at whatever life places before them, and with the ability to maintain the uncompromising high standards absorbed during their dance training.

The Academy pays close attention to artistic and technical development of our students. But of equal importance, correct teaching methods pay attention to your child's physical and emotional well-being. The Academy endeavors to help each student enjoy and treasure their hours of dance training, encouraging them to love dance for the sheer pleasure and sense of artistic fulfillment and to respect themselves for their technical accomplishments.

Sherry Moray

TUITION

Tuition is charged per term (8-weeks long) and is based on the number of hours a student takes per week. There are 5 terms in an academic year plus a summer term. Exceptions to the above are listed below:

- **Students taking the full Ballet E/Pre-Professional Ballet Program program has a tuition that is a flat rate paid per term and is not calculated on an hourly rate.**
- **Academy Dance Alliance tuition is calculated per team requirements and a 6-term academic year.**

There is an annual registration fee of \$35 per student or \$50 per family. A tuition agreement must be signed when a student initially enrolls and before lessons are taken. **Ballet track students and members of the Academy Dance Alliance must meet their level/team requirements (see page 15).**

Tuition is due the first week of each term. We do not send out invoices. A dated payment schedule is located on the reverse side of our class schedule for your needs. If a payment has not been received by the 2nd week of the term, our “Payment Guarantee” policy goes into effect and your credit card is automatically charged for Tuition or costume balance that is due. **Students with consistently late tuition will be pulled from class until balance is paid in full.**

The Academy accepts the following types of payment: check, (payable to ‘The Academy Of Dance Arts’), cash, and credit cards for payments over \$50. *There will be a charge of \$30 for returned checks.*

Arrangements can also be made to pay by credit card automatically each term by calling the Front Desk (630)495-4940.

A multiple student discount is offered:

(Adult, Stretch and Strengthening Classes, Workshops, and Pas de Deux do not apply)

2 - students - 10% off each student’s tuition

3+ - students - 20% off students’ combined hours

Male dancers receive 50% discount off total tuition (tiny tot & adult classes do not apply.)

Tuition is non-refundable. No refunds are given for classes missed for vacation, illness, or schedule conflicts since classes can and should be made up. *Any student who stops taking lessons after the first day of each term must pay for the entire term.*

The Academy will pro-rate new students upon initial registration only.

INJURY/ILLNESS PROTOCOL:

If a student must take time off due to injury, a doctor’s note must be submitted to the front desk detailing the diagnosis and the amount of time to rest. Provided we have received the doctor’s note, tuition will be handled in the following manner:

1-14 DAYS OFF or PARTIAL REST (minor illness/injury): No credit issued since student is required to observe class and turn in a student exercise worksheet to cover material and make up these classes in the current and next term as soon as they are physically able.

15+ DAYS OFF (major illness/injury): If doctor’s note with

detailed diagnosis is approved by the Artistic Director, a credit will be issued to the student's account to be applied towards future tuition.

Ballet students who are working through an injury or are returning from an injury will be required to take a lower level program until they have fully recovered and are able to meet their class level demands. These determinations will be overseen by the Artistic Director for the best interest of each student's physical well-being.

ACADEMY FACULTY

The Academy Of Dance Arts has an excellent professional faculty whose members work together to give students the best possible training. Many of the Academy students they have trained have gone on to dance professionally or to related careers in the arts. Academy alumni have danced on Broadway, Vegas, for Ballet Austin, Alabama Ballet, Stuttgart Ballet, Zurich Ballet, Savion Glover's Chapter IV, Joffrey Ballet, Cincinnati Ballet, Tulsa Ballet Theatre, Columbia City Ballet, Milwaukee Ballet, Ballet Pacifica, and American Ballet Theatre as a partial list. Faculty members with larger classes may use teaching assistants. *Please refer to our website for biographies on all of our exceptional Instructors and Master Instructors.*

www.theacademyofdanceartshome.com

DRESS CODE

All students must purchase their own clothing and shoes for classes. By the end of the first two weeks of the Academy school year, students should be dressed as follows:

JAZZ, TAP, HIP-HOP, MODERN & LYRICAL

- Solid color leotard or tight fitting t-shirt, any color
- Tights or jazz/yoga pants, any color/Bootie shorts, etc.
- Shoes:
 - Modern - bare feet or dance paws
 - Jazz - black oxford jazz shoes
 - Tap - black oxford tap shoes
 - Hip-Hop - jazz sneakers or see instructor
 - Lyrical - pink ballet slippers (split-sole) or dance paws
- Appropriate under garments
- Hair pulled back in a ponytail, away from face and secured

BALLET & EARLY CHILDHOOD PROGRAM:

GIRLS:

- Pink footed tights; pink convertible tights for pointe students
- Pink ballet slippers with elastic strap; split-sole for level C-E & Pre-Pro
- Hair must be in an up-swept bun or high style that is secured to the head and will **NOT** have hair flying in the dancers face during pirouettes - all bangs must be neatly pinned or sprayed back
- Black tap shoes (Story Dance/Pre-Tap & Creative Dance only)
- All students must wear one of the appropriate leotards for their level listed below.

Early Childhood Classes - ALL students should wear a light blue leotard preferably without attached skirt.

- Level A 1st Year - White Colored Leotard with Yellow Belt
- Level A 2nd Year - White Colored Leotard with White Belt
- Level B 1st Year - Light Pink Colored Leotard with Pink Belt
- Level B 2nd Year - Light Pink Colored Leotard with White Belt
- Level C - Black Leotard with Pink Belt
- Level D - Black Leotard with Blue Belt
- Level E - Black Leotard with Lavender Belt
- Pre-Professional - Black Leotard with White Belt

(PLEASE NOTE: *Students must wear the leotard and belt color of their current level to all ballet classes until they are promoted to the next level.*)

BOYS:

- black ballet slippers with elastic strap (split-sole levels C-E)
- hair neatly combed back out of face and secured
- Levels A-C: t-shirt, cotton shorts, white socks (short)
- Levels D-E: white t-shirt, black tights, black dance belt, white socks (short).

All clothing and shoes should be marked with the student's name for easy identification. Only natural-looking make-up and fingernail polish may be worn to class. **No jewelry (except small earrings), leg-warmers, black tights, or extra clothing of any kind may be worn to class.**

Holes that appear in leotards, tights, and skirts should be mended immediately. Ballet wrap sweaters are appropriate in cold weather. Students may wear ribbons, flowers, or tasteful rhinestone hair jewelry in their hair.

RULES & ETIQUETTE

1. Students are expected to behave properly and courteously at all times.
2. Smoking is not allowed inside the Academy.
3. No one may chew gum or use bad language, alcohol, or drugs in or near the dance studios.
4. No food or drinks are allowed in the studios except capped water or sports drinks.
5. Students must dress according to the dress code for all classes and rehearsals.
6. Students should keep the studio buildings and grounds clean and neat by putting waste paper and drink containers in the appropriate waste cans. **Please do not use outside ashtrays for trash.** Students should put their belongings neatly in the places provided for them (cubby holes near stretching area & in Studio V, as well as hooks in dressing rooms located near Studios II & V). **Valuables should be taken into the studios.** Because people must be able to get through the lounge and stretching areas, items which must be left on the floor should be placed near the edge and out of the way. Dance shoes and clothing should be marked with the student's name for easy identification.
7. Clothing, dance wear, shoes, etc are not to be left over night at the studio. Lost articles will be kept until the end of each term in the Lost & Found located in the dressing rooms. Unclaimed items will be donated to Goodwill.
8. Noise and talking outside the studios, lobby, and stretching areas must be kept to a level where it never interferes or interrupts a class.
9. **Front Desk band-aides, hair bands, and telephone usage are for emergency purposes only!!**
10. Students who are sitting out from/observing class must complete and turn in a student exercise and correction worksheet to the instructor.
11. All missed classes must be made up promptly at the students' level or at a lower level. **Students are responsible for keeping track of their make-ups. Failure to make-up missed classes will result in partial or full level demotion until a student has made up all absences and has once again met the requirements of the level.** Please see 'Levels & Make-up policy (page 14).

12. **Students participating in performances/competitions must attend all scheduled rehearsals & dress rehearsals, and must be able to take part in all performances/competitions of that piece throughout the year.** If a student knows beforehand that she/he will not be available for all performances/competitions, he should not accept the part/team position.

A Behavior/Rule Infringement Sheet will be mailed home to inform parents of any Academy concerns. The Artistic Director reserves the right to dismiss any student from the school and/or Academy Dance Alliance for breaking the rules; being uncooperative, disruptive, or destructive; or endangering the health, safety, or welfare of oneself or others.

WHY BALLET IS SO IMPORTANT

Classical ballet is the foundation of all the dance arts.

Learning the discipline and art of classical ballet is extremely demanding but also very rewarding. Any professional dancer or master instructor in any of the dance arts will tell you that without a good, solid ballet foundation, technical skills will not be developed to their fullest potential. Without supplemental ballet training, progress is inhibited and technical skills are less refined and core strength and understanding is limited.

To those of you who are saying to yourself, “But I (or my child) don’t want to take ballet,” consider for instance that the great jazz innovator and master teacher Luigi’s initial dance training included a strong foundation in classical ballet, which he used as the basis for his world-renowned jazz technique and teaching method. The great innovative jazz choreographer, Bob Fosse, who was a true genius of jazz and theatrical movement, demanded that all his dancers have an extremely strong ballet technique so that his choreography would have proper technical form and artistic nuance of port de bras (carriage of arms) and épaulément (usage of head and shoulders).

Fred Astaire and Ginger Rogers were the greatest dance team in the history of film, combining dance movements from vaudeville, ballroom, tap, and soft shoe all with an underlying, solid ballet foundation. This gave their dancing the integration of arms and legs, beautiful leaps, flawless coordination and an amazing physicality to their world renowned performances.

Gene Kelly, another tap master and jazz great, utilized so much of his ballet background and technique which he incorporated into his dynamic choreography and bold, masculine dancing. He was the first film producer/choreographer to incorporate a full balletic work into the storyline of the film masterpiece, “An American in Paris” which earned him an Oscar for this fabulous work of art.

Football greats, Lynn Swann (Steelers wide receiver) and Willie Gault (Chicago Bears wide receiver and 1986 Superbowl Champion) studied ballet before and during college and throughout their careers. Both of these gifted athletes were proud to credit ballet in enabling them to have fluidity of movement and help fine tune their tremendous leaping abilities and coordination skills.

Lynn Swan sees so many parallels between sports and ballet. “Certain dance movements are fundamental to the movements you need in sports,” he explains. “A basketball player can’t jump without doing a pli . It may not be graceful and deep with your feet turned out, but it’s the same thing. All my classes in tap, jazz, and especially ballet greatly enhanced my athletic skills. If one movement flows to another, you’re going to be able to be evasive on the field and a good football player. Dance in itself is a sport, and an incredible art form.”

Sherry Moray

HOW ALL DANCE HELPS WITH LEARNING DISABILITIES

Dance benefits learners of all abilities. For children who do not do well academically, Dance gives the gift of being able to excel in another mode and is good for developing self esteem!

Some of these skills learned in dance classes with their academic benefit in parenthesis:

1. Forward, backward, and sideways movement
(reading & writing patterns on the page)
2. Clockwise & counter clockwise directions
(telling time)
3. Identifying right side & left side of body
(learning to read and write)
4. Developing memory
(basic to all academic skills)
5. Understanding Sequencing
(Reading Comprehension)
6. Using arms in opposition to legs
(right-left brain coordination)
7. Learning sets of 4 & multiple sets of 4, 8, & 16 counts
(mathematics)
8. Hearing & feeling the strong beat of the rhythm, the accented part of the step
(syllables & reading)

9. Learning patience with self & cooperation with others
(communication skills)
10. Finishing what is begun, the steps, the sequence, completing the whole
(completing work in a way that others can understand)
11. Finding that learning can be fun while moving enthusiastically
(enthusiasm increases energy for learning)

-Susan Kramer, Learning Disabilities Author

LEVELS & MAKE-UP POLICY

ONE MISSED CLASS.....You know it.

TWO MISSED CLASSES Your instructor knows it.

THREE MISSED CLASSESEverybody knows it!!

The Artistic Director and staff reserve the right to place each student in the appropriate level for optimal advancement. The Artistic Director and staff may move the student up or down in level during the year as the student's position in class changes in relation to the rest of the class.

The levels of the classes fluctuate from year to year depending upon the makeup of the student body. The name of the level means little compared to other years. A level one year may be much higher or lower than the level with the same name the year before. The levels are taught according to the ability of the students in the level and not solely according to a certain syllabus for the level. Since each level advances during the year, a student must fulfill certain requirements in order to keep up with that level. To advance faster than the other students in the level, a student must normally take more classes than his classmates and work harder in class.

Missed classes must be made up if the student wishes to maintain the level achieved. Limitations placed on the student by a physician are respected, **but all classes missed must be made up as quickly as reasonably possible.**

To qualify for make-ups, you must be a currently enrolled student at The Academy. Make-ups can never be used as replacements for tuition.

Students have the current term only to make up missed classes. Make ups in the following term will only be allowed due to extenuating circumstances and with the artistic director's permission. Classes not made up during this time will be forfeited. **If students know in advance they will be absent, they may make-up their classes within the week before the absence or immediately afterward.**

Missed classes must be made up by taking a class of the same length or longer.

Students can make up in the same level or lower. Tap must be made up with tap, jazz with jazz, and so on. (A missed one-and-a-half-hour class must be made up by taking a one-and-a-half-hour class or two one-hour classes.) Some exceptions may apply in lower level classes; please see front desk.

All students must call the front desk if they will be absent. Students are responsible for keeping track of how many hours and classes they have missed.

On the day of a make-up, all students must complete a make-up form available at the front desk. Forms must be signed by the instructor and handed in upon completion of class. The Artistic Director will check periodically on make-up progress.

TEAM & BALLET PROGRAM REQUIREMENTS

It is imperative that each student maintain the requirements associated with their placement level otherwise risk of injury increases and progress cannot be maintained. Unless informed otherwise by the Artistic Director, the minimum number of mandatory classes per week recommended at each level in order to keep up with the class is as follows:

(S & S = stretch & strengthening class)

Level A: 1 - A Technique

Level B: 2 - B Technique; B S&S recommended

Level C: 3 - C Technique; C S&S recommended

Level C/Pt I: 3 C Technique; 3 Pointe I; C S&S recommended

Level CII/PtI/II: 3 C Technique; 3 Pointe I; 1 D Technique; 1 Pointe II; S&S

Level D: 4 D Technique; 4 Pointe II; S&S recommended

Level DII: 4 D Technique; 4 Pointe II; 1 E Technique; 1 Pointe III; S&S

Level E/Pre-Professional: 5 E/Pre-Pro Technique; 5 Pointe III/IV; S&S

TEAM NAME	AVERAGE AGE	TRAINING REQUIRED
Minis	6-8	1 Year
Mini Elites	9-10	2 Years
Junior	10-12	3 Years
Teens	11 & Up	2 Years
Intermediate	12-14	4 Years
Seniors	15 & Up	5-6 Years

All Team Member Placement is decided by both age and skill level.

Remember - ALL children develop at different rates.

Throughout the year, the Artistic Director may invite students in levels C or higher to perform when the students' talents and desires and the need of choreography call for it. Usually this privilege is available to those who maintain the recommended number of classes for their level.

ACADEMY DANCE ALLIANCE

Artistic Director: Sherry Moray

TEAM DIRECTORS

Jazz/Contemporary Jazz Teams.....	Ricky Ruiz
Mini Jazz Team.....	Jami Menke
Mini Elite Jazz Team.....	Susan Skrzymowski
Jr./Int./Senior Hip-Hop Teams.....	Justin Tyda/Susan Skrzymowski
Modern Teams.....	Tracy Pearson/Brian Hare
Teen Team.....	Carrie Nicastro
Tap Teams.....	Tristan Bruns/Marty Bronson
Ballet Teams.....	Sherry Moray

Academy Dance Alliance is the Academy's award winning dance company that competes, performs, and attends special workshops throughout the year. Alliance dancers are selected by audition or invitation only. Auditions are held annually for hip-hop, jazz, modern, lyrical, ballet, and contemporary/jazz in late summer and early fall of each competitive year.

If you are selected for the Academy Dance Alliance, there will be costs involved for competition fees, membership fees, costumes, warm-up jacket, workshop fees and other related expenses. All members are required to attend the Alliance Summer Term where the number of weeks may differ from the regular school year. There is a **mandatory Parents Only Meeting at the beginning of the year – usually in September.** **Please contact the front desk to request an information packet which includes all class requirements for each dance team..**

PRIVATE COACHING

The Academy is happy to provide additional assistance with any student's dance training. Private dance instruction may be arranged with Academy faculty members. Scheduling is governed by studio and instructor availability. Studio rental fees will apply. Students paying by check must write two separate checks – one written to the Academy for studio rental, and one to the instructor for their fee. Please contact the front desk for more information.

STUDIO RENTAL

Studio space is available to rent at an hourly rate when regular school classes are not being held. All rentals must be reserved on the studio rental calendar at the front desk. It is highly suggested to book your slot in advance as studio time fills up quickly. Please contact the front desk for more information.

DANCE SUPPLIES

Discount Dance Supply, 1-800-328-7107 or www.discountdance.com is a mail-order company from which you can order all of our dress code leotards and most dance supplies. For local area stores, see front desk for discount cards.

Supplies usually needed for stretch & strengthen classes; please check with instructor before purchasing:

- Lg. Green Thera-band
- Sm. Elastic band
- 2 – 2.5 lb. Velcro ankle weights

Available to purchase at the front desk:

- Theory Notebooks..... \$14.00
- Large Green Thera-band..... \$7.00
- Small Elastic band \$4.00
- Alliance Performance Tights..... \$9.00
- Convertible Tights..... \$14.00

*We highly recommend that all students purchase a spiral notebook to use as a 'Personal Correction Journal' and to keep track of any missed classes for makeups.

HOLIDAYS AND SCHEDULED MAKE-UPS

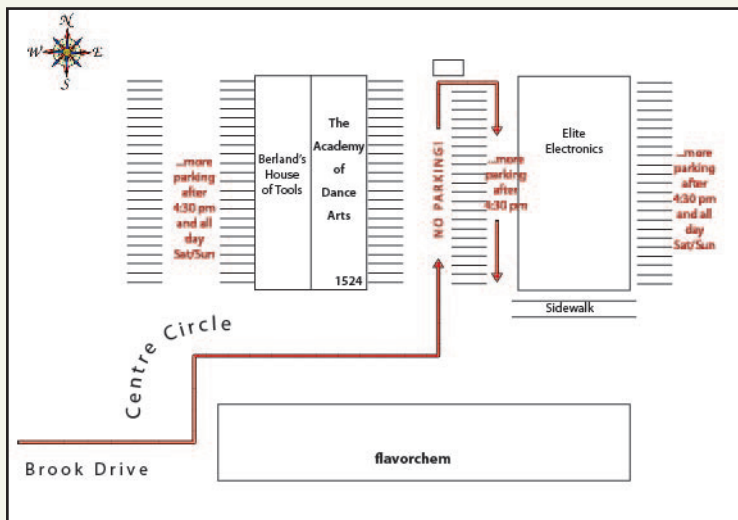
The school of The Academy Of Dance Arts will be closed on holidays listed at the top of each school year's dance schedule. Please note the **scheduled** make-up days for each holiday.

SNOW CLOSINGS AND CIRCUMSTANCES BEYOND OUR CONTROL

Although the studios don't often close because of snow, please call the front desk (630)495-4940 to verify that the studio is open. On rare occasion, circumstances beyond our control - electrical outages, plumbing malfunctions, etc. may cause the studio to close. In this event, all of these classes can be made up at your convenience.

ARRIVAL AND PARKING AT THE ACADEMY

For the safety of the children, the police and The Academy ask that parents keep moving, **not double park**, and do not leave cars unattended unless they are parked correctly. **Please do not park parallel with the building as this area is used for drop-off and pick-up.** Parking is available in both lots on the east and west side of the building. Please do not park in Elite Electronic's (our neighbors to the east) last two spots at the north end of the lot.



EVALUATIONS

Teachers are always evaluating students throughout the year. At the end of Term V, all students receive a written evaluation from their teachers. Evaluations detail student progress and recommended level placement for the fall. **All level promotions go into effect Term I of the next academic year. On rare occasion the Artistic Director may promote a student in the middle of the school year or for the summer term.**

A student will advance to the next level when the Instructor/Artistic Director feels the student has mastered the necessary skills required of the level. **It is quite normal for a student to remain in the same level for 2-3 years due to the amount of material in the syllabus that must be taught and mastered at each level. The Academy Of Dance Arts will not entertain requests for a student's level to be changed once determined.**

PERFORMANCES

The Academy Of Dance Arts holds an annual recital in late June. Choreography

is taught during class after winter break. Participation is not mandatory, but highly suggested. **Dress Rehearsal(s) at the theatre are mandatory for all students participating. Your child may perform in more than one show depending on the line-up each year.** Recital Information Packets are e-mailed to every student performing or may be downloaded from the website.)Those Packets include all performance details such as tickets, purchase forms for performance videos by Masterview, Dance Photography information, dates & times, theatre location, and all other pertinent information.

Members of The Academy's Dance Alliance are required to compete in 1 National and 3 Regional competitions each year in addition to the recital in June. Regional competition dates are released at the **mandatory** Parents Meeting in September.

Occasionally throughout the year, the Artistic Director may invite students in ballet Levels A-C or higher to participate in various performances of a particular ballet. Students who accept a part in a ballet commit to performing that part for the entire school year. If students know beforehand that they will not be available to perform or attend all scheduled rehearsals, they should not accept the part.

Occasionally classes may be canceled, rescheduled, or rearranged on days of rehearsals, performances, and competitions. Please watch the foyer door and bulletin boards for announcements or special handouts to come home with your child.

JOIN OUR EMAIL LIST

Please provide your email address on your registration form, you will automatically be added to The Academy's email list. Participants will receive electronic tuition reminders, newsletters, and other pertinent information. We do not share your information or spam. If you are not on our list and would like to be added, please call the front desk 630-495-4940.

SUMMER TERM CLASSES & SPECIALTY WORKSHOPS

The Academy continues classes throughout the summer. For serious and developing dance students, it is highly recommended to continue dancing during the summer term for continued development and injury prevention. Specialty workshops will be posted for ALL students to participate (taking classes from Guest Master Instructors). Schedules are usually available in late spring. Please contact the front desk for more information or to register.

BALLET INTENSIVE

It is highly recommended that all ballet program students Level C and higher keep up with their training during the summer. Generally, students who take a two-month break over the summer return in the fall having lost much strength, flexibility, and coordination. Ballet program students and Alliance Company Members are strongly encouraged to attend the Summer Ballet Intensive. Courses include a rigorous ballet schedule with additional classes in character, jazz, modern, theory, stagecraft, variations, stretch and strengthening, pas de deux, and more. It is a fact that students make giant leaps forward during this intensive training period. Ballet Intensive brochures are available in the spring. **Please contact the front desk for more information or to register.**

OUT-OF-TOWN SUMMER INTENSIVE POLICY

In the best interest of our students and their development, only advanced level students are permitted to attend out-of-town summer intensive programs at the discretion of the Artistic Director.

FREQUENTLY ASKED QUESTIONS (FAQ)

What are ‘Terms’?

A ‘term’ is a 8-week session. There are five terms in our academic year, beginning in August/September and ending in June. We also have a summer term and a ballet/dance intensive that is highly recommended.

Is there a deadline for registration?

No. Registration is on-going throughout the year. You may call the Academy for the dance schedule and dates for each term. We always welcome late-comers throughout the entire year, however, recital participation cannot be promised.

Do I have to re-register my child every term?

No. We will automatically enroll your child through Term V. If for some reason your child will not be continuing onto the next term, please inform the front desk and fill out a withdrawal from class form.

Do you send out Tuition Invoices?

No. A dated payment schedule is located on the top portion of our class schedule for your needs. A tuition reminder will be sent out via email to all students/parents on our email list.

When is Tuition due?

Tuition is due the first week of each term. Tuition still due after the 2-week grace period will automatically be charged to your credit card on file at The Academy per our “Payment Guarantee” Policy.

Do you offer any Tuition payment plans?

Yes. Please contact Pam Gazdziak at the front desk.

Can my child make up a missed class?

Yes, and we strongly encourage it! Your child must be a currently enrolled student to make-up a class. See page 14 for additional details.

How/when does my child advance to the next level?

Advancements are determined by your child's year-end evaluations (page 18) and go into effect Term I of the next academic year. On rare occasion, the Artistic Director may advance a student in the middle of the school year or for the summer term. *The Academy Of Dance Arts will not entertain requests for a student's level to be changed once determined.*

SHERRY MORAY - PRIVATE COACH

When seeking a professional coach and school for ballet, it is of utmost importance to train in a healthy, challenging, and nurturing environment, that is sensitive to all aspects and developmental needs of young dancers.

At the Academy of Dance Arts, dancers train intensely with an outstanding professional world-class faculty which is headed by Master Coach and Instructor, Sherry Moray.

Miss Moray has had the pleasure of coaching and producing Ballerinas for the past 23 years. Her exceptionally trained Ballerinas are a jewel in so many national and internationally prestigious Ballet Companies due to the detail and comprehensive scope of their training.

Attention to the following 14 Point List is a Hallmark of the master private coaching and pedagogical system each dancer receives under the tutelage of Sherry Moray and her staff.

1. Development of Clean Technique for Clarity of Movement in ALL areas....
 - Footwork/development of strong supple arches for Advanced Pointe work
 - Adagio
 - Pirouettes
 - Correct Port de Bras and épaulement for stylistic nuance that is appropriate to various styles of movement
 - Petite and Grand Allegro

Each method strives to teach the true meaning of classicism which is striving for perfection of form, searching for mobility, beauty and movement that truly emanates from within and radiates with and to the music. Dancers are taught to move from their center out.

This is achieved through a combination of the Vaganova Method and Balanchine Technique which creates superior and accomplished Ballerinas that are well-rounded stylistically and technically. This makes dancers a valuable commodity to any company and the perfect "tool" for all choreographers to work with to achieve artistic success – both for their creations and for the artists they create on.

2. Development of each dancer as a true artist (not just a technician) through encouragement to find their inner voice as an artist. This develops confidence which creates artists with a strong stage presence and makes choreographers and artistic directors sit up and take notice for future employment as well as swift advancement once employed in a company.

3. Miss Moray prides herself in producing dancers with exceptionally high Développés and Grand Battements in ALL positions thru supplemental exercises and extreme stretching and strengthening routines.
4. Miss Moray is an expert in the development of strong Turners (multiple Pirouettes). She teaches her students true understanding of the physics of centrifugal force, and how to create this in all turns using proper coordination technique and skills for each type of Pirouette, Grand Pirouette, or Fouette.
5. Development of dancers with strong clean Petite and Grand Allegro which is essential for dancers seeking employment in top companies. Dancers dream of dancing in these stellar companies, must be able to meet the performing demands of that company's repertoire of ballets which always needs dancers with strong jumping capabilities.
6. Miss Moray teaches dancers to develop certain "specialty steps" to have as part of their personal repertoire of steps as an added bonus so that each dancer is of more value to companies and choreographers.

Some Examples of Specialty Steps and Movements

- Illusions
 - Fouettes that change spots
 - Fouettes that revolve to the left while still turning to the right
 - Fouettes that travel en diagonal
 - Sur le Pointe "slides"
 - Dive Penché – Sur le Pointe
 - OFF Balance Extensions (needed in the Balanchine Repertoire)
 - Split and over-split jumps – à la seconde & Grand Jeté
 - Split Sissonne Jumps
 - Grand Fouette endettors and endedans
 - Chainé turns spotting in opposition of where the dancer is traveling
 - Stag jumps
 - Pas de Ciseaux – only female dancers with a large ballonne are taught this
 - ALL forms of hopping Sur les pointe on two feet and one foot
 - Complex En Mange Combinations
 - Learning complex choreography so dancers are prepared for working in professional companies.
 - Note: Men are taught by Male teachers many specialty steps that are not always done by female dancers such as tour en lair, Pas de Ciseaux, Revoltade, Grand Fouette Sauté, Entrechat Six de Volé, etc.
7. Development and understanding of Core Muscle Groups is of utmost importance to create a dancer with true aplomb which gives beauty and artistic nuance to all movement. Supplemental training in Pilates and Stretch and Strengthening classes are highly advised. This helps greatly in injury prevention for each dancer which is foremost in importance of keeping dancers healthy and injury free as they train. Dancers are pushed to succeed but only within perimeters that they are physically and mentally prepared for and capable of.
 8. Development of dancers with exceptional musicality, and sensitivity to what the music is saying to them and how to respond artistically to the "voice" of each type of musical piece. This is trained by exploring the innate usage of their inner metronome, and using classical and contemporary music of the masters that excite dancers to respond artistically. Dancers are trained as great choreographer and Ballet Mater George Balanchine taught – Dancers must learn to excite their audiences to "See the Music" and "Hear the Dance" through the rhythm and

movements that each and every part of their body creates. Only training dancers in this manner can truly produce accomplished artists of worth.

9. Understanding of épaulement and correct usage of the head to correspond and coordinate with all port de bras and movement is essential. Dancers who do not have purity of line or true understanding of moving the arms from the center out lack expressive beauty in the upper body. Proper usage and coordination of the head for all pirouettes and movement is essential for correct form, weight placement, and spotting in pirouettes.
10. Development of dancing with the eyes as an expressive tool of communication that is addressed from plies at the barre to every step a dancer takes. Eyes must give focus, clarity, and express and communicate the inner voice and intent of each movement, each port de bras. In this manner, dancers develop a strong presence on stage that captivates an audience and illuminates the artist.
11. Coaching classical and contemporary variations that are performed at Youth America Grand Prix's Regional and National Competitions. (Dancers are also trained in Corps de Ballet work and Small Group pieces). In this manner, dancers receive critiques from other nationally accredited Master Instructors which continue the process of development of technical and artistic needs for each dancer.

Performing “under pressure” is an experience that each dancer must learn to handle from an early age. The stage and performing for an audience must become second nature and a challenging experience that the artist embraces with love, passion, and enthusiasm.

As much as participating and training for a dance competition can be a wonderful learning experience, it must be kept in perspective at all times. The outcome of that one movement in time does not define a dancer or their future. Parents and students must stay focused on long term career goals which truly propel a dancer to success in the dance world. Remember most of the great Ballerina's of the 20th century and currently, never attended or participated in a dance competition.

12. Training in both Classical and Contemporary variations is essential in the development of learning and responding to various styles of movement and music. This pushes dancers technically and artistically and helps prepare them for the rigors and expectations of working in a professional ballet company. Top Guest Master Instructors are also brought in periodically to access students and continue the progress in development that each student needs.
13. Dancers, trained under the tutelage of Sherry Moray, can be assured of training in a State-of-the-Art Facility. The Academy of Dance Arts has “spring floors” and “Harlequin” Studio and Cascade Marley Overlays. This state-of-the-art system of flooring is used by every major Dance Company in the world for injury prevention and protection. That is why Academy dancers train on this exceptional flooring system. When injuries do occur, due to the athletic nature of dance, The Academy has many specialists in Dance that we refer our clientele to. This group of highly trained doctors and dance therapists understand and take care of the needs of our dancers to heal them, so training may proceed with as little interruption as possible.
14. Through training and emotional support, Miss Sherry helps her young Ballerina's to develop focus, drive, and determination to succeed, so they may be successful in reaching their goals and dreams. Miss Moray is their coach, their mentor, and their sounding board in order to have good open communication, clarity, and understanding. Miss Sherry is very clear of the high expectations of each dancer, so they feel confident to push themselves and reach their full potential as future professional Ballerinas.

Dear Parents and Students,

The 14 point list (found on pages 21-23) is a small porthole into the pedagogical training that comprises the method I practice when training, molding and developing young ballerinas. Each dancer has very specific needs and after careful consideration, I adjust the Kaleidoscope of needs so that the best results for each dancer can be obtained. In order to achieve those goals it is of utmost importance that dancer and parents be guided by my expertise and experience to achieve the success they seek. When parents and students work closely with me and trust, the results are fruitful. I help to make contacts for them with the powers that be in the professional ballet world – but only when a dancer is truly ready to be seen and judged! In this manner, I have achieved remarkable success in creating dancers that have gone on to make their mark in the world of professional ballet. I am extremely proud of the many Ballerina's and Prima Ballerina's working (or recently retired) in major companies in the U.S. and in Europe.

For more information, or to speak directly with me, please contact The Academy of Dance Arts and leave your information and phone number. I shall respond and be happy to discuss the needs of your dancer after a routine viewing in an Academy class for evaluation.

Sherry Moray

Director/Academy of Dance Arts

VISIT OUR WEBSITE AT:

<http://www.theacademyofdanceartshome.com>

FOR UPDATED INFORMATION and DOWNLOADS

(630) 495-4940