



# MARIN BALLET

Cynthia Lucas, Artistic Director

## Parent & Student Handbook

Fall 2010 – Spring 2011

**Phone:** (415) 453-6705

**Fax:** (415) 453-5894

**E-mail:** [info@marinballet.org](mailto:info@marinballet.org)

**Web Site:** [www.marinballet.org](http://www.marinballet.org)

### Phone Extensions

Front Desk and Volunteer Coordinator, <i>Kris Dableo-Martel</i>	10
Front Desk and Faculty, <i>Stephanie Lando</i>	10
Registrar/Facilities Manager, <i>Angela Madaline-Johnson</i>	18
Executive Director, <i>Lawrence Ewing</i>	11
Development and Administrative Assistant, <i>Carissa Sullivan</i>	12
Marketing/Special Events, <i>Connie Zabokrtsky</i>	19
Artistic Director, <i>Cynthia Lucas</i>	23
Artistic Coordinator, <i>Becky Moore</i>	21
Music Director, <i>David Shepard</i>	20
Wardrobe, <i>Tracy Kirst</i>	14
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Faculty, <i>Laurie Klein and Signe Lando</i>	17
Faculty, <i>Yuko Katsumi and Corinne Jonas</i>	15

### Front Office Hours: Fall and Spring Semesters

Monday – Friday 9:00 – 12:30 and 2:30 – 7:00pm

Saturday 9:00am – 3:00pm

### Directions

From the South: Take 101 North to the Central San Rafael exit. Proceed straight ahead on Irwin Street, getting into the far right lane. After five short blocks (the left lanes will be forced onto 101 North), continue in the right lane until you come to a stop sign at Belle. Turn left on Belle. Turn left on Elm. Marin Ballet is at 100 Elm on the right side.

From the North: Take 101 South to the Lincoln Avenue exit. Turn left onto Lincoln. Turn left just past the Famous Deli Mart onto Linden Lane, which goes under the freeway. At the stop sign turn right on Grand Avenue. Go one block to Belle Avenue. Turn right on Belle. Turn right on Elm. Marin Ballet is at 100 Elm on the right side.

## **Board of Trustees**

Marin Ballet is governed by a volunteer Board of Trustees which serves as a steward of the mission, creates policies for administering programs and services consistent with the mission, and holds responsibility for the organization's financial solvency, protecting assets and generating contributed funds.

Chair, Lisa Newman  
Vice Chair, Sue Ellen Scheppke  
Secretary, Kathryn Hansen  
Treasurer, Mary De Shadarevian  
Past Chair, Miranda Heller

Members:

Karry Bryan, Sylvia Flores, Jan Gullett,  
Laura Gambs Irvin, Jon O'Halloran

## **History of Marin Ballet**

Marin Ballet was founded in 1963 as a non-profit community dance training center. Beginning with only one extraordinary teacher, Leona Norman, and a handful of students in her attic studio, Marin Ballet now enrolls more than 350 children at its six-studio facility in San Rafael. Classes for children aged 3 to 18 provide a safe environment in which students can explore the world of dance. Adults studying in the Open Division bring the total annual enrollment to approximately 450 students.

For forty-eight years, Marin Ballet has educated students in all aspects of dance technique, artistry, musicality and performance. Scores of alumni have gone on to dance professionally with companies in the United States, Canada, and Europe, as well as study in university dance programs throughout the U.S. Our faculty and staff encourage students to recognize and fulfill their potential, provide them with the knowledge needed to work toward their goals, and share with them a deep love for the art of dance – a love they will carry with them, whether into careers in dance or other professions.

## **Mission Statement**

The mission of Marin Ballet is to provide excellent dance training and education, and to promote the art of dance.

## **Philosophy**

Marin Ballet offers:

- A comprehensive curriculum based in classical ballet, but with exposure to a variety of dance idioms;
- A variety of performance opportunities to awaken awareness of the performing arts and creativity in our students as well as the community;
- A commitment to nurturing potential in our students at every level of interest and ability;
- A dedicated faculty and staff, as well as collaboration with the Bay Area dance community at-large;
- An education in dance that positively impacts our students in the areas of focus, discipline, accountability, self-esteem and satisfaction through achievement.

## **The Marin Ballet Difference**

Marin Ballet is an organization of distinction. Since its founding in 1963, the school has been a leader in promoting the art of dance in the community, where dancers not only receive excellent ballet instruction, but enjoy a spirit of camaraderie and belonging as well. Both career-aspiring and recreational dancers train side by side, in classrooms where lifelong friendships are formed, healthy lifestyles are encouraged, and an enduring love of the performing arts is cultivated.

The open and nurturing environment at Marin Ballet fosters ingenuity and joy, apparent in the studios and from the stage.

Our commitment to exceptional performance opportunities, high-caliber production values, first-rate choreography, and the infusion of live music within the curriculum makes Marin Ballet a unique place to study and a unique place to grow.

Our community outreach programs extend the spirit of Marin Ballet beyond our walls and bring the excitement of dance to our neighbors, friends and families.

We are proud of the role we play in promoting the art of dance in our community.

## Training Programs

### **Pre-Ballet Division**

*Movement Exploration* is a gentle introduction to movement with music for three year olds. The students work to develop the skills needed to work within a group dynamic, listen actively, and follow directions. Classes are designed as structured play, using imagery and imagination to explore movement and develop gross motor skills.

*Creative Movement* is for children who are four years old and will be entering kindergarten in the fall of 2011. Students continue to build a foundation for successful group dynamics. Gross motor skills such as marching, galloping, skipping, and leaping are expanded. Exercises for coordination and rhythm are introduced through creative games and dances.

*Ballet Preparatory 1* is for kindergarten students. Students will continue to develop classroom etiquette, body, and spatial awareness skills. Classes balance work with fun as rhythm studies, exercises for balance, and folk dances are added to the curriculum. Age appropriate pre-ballet exercises and positions are introduced.

*Ballet Preparatory 2* is for first graders and is a continuation of the Ballet Preparatory 1 curriculum with an emphasis on developing self-discipline. Exercises that promote body alignment, posture, and age appropriate stretches are introduced. Basic classical ballet positions are taught and an increased focus is expected in preparation for Level 1.

### **Primary Ballet Division**

Students progress through a designed curriculum that provides comprehensive dance training. In the Primary Ballet Division, great emphasis is placed on proper posture and body alignment as well as developing the core strength needed for correct and safe training. Level 1 and 2 students work carefully, with a lot of repetition, in order to isolate the correct muscle groups for each exercise. Level 3 brings an increase in the amount of vocabulary as well as a greater emphasis on stretching and flexibility. When the class is deemed ready, students in Level 4 begin their pre-pointe training with attention to proper foot alignment and strength-building exercises. Performance is also an integral part of the training for all Primary Division students (*see Performance Opportunities*).

Primary Ballet Division General Guidelines:

Level 1 (second grade, 7 years)	1 ballet class per week, optional 2 <sup>nd</sup> ballet class
Level 2 (third grade, 8 years)	2 ballet classes per week
Level 3 (fourth grade, 9 years)	2 ballet classes per week
Level 4 (fifth grade, 10 years)	3 ballet classes per week

### **Intermediate Ballet Division**

In the Intermediate Ballet Division, a strong emphasis is placed on expanding the students' technical vocabulary as well as introducing their pointe work. Performance continues to be an integral part of the training. (*see Performance Opportunities*)

Intermediate Ballet Division General Guidelines:

Level 5 (6 <sup>th</sup> grade, 11-12 years)	3 Ballet Technique & 3 Pointe classes per week required
Level 6 (7 <sup>th</sup> grade, 12-13 years)	4 Ballet Technique & 3 Pointe classes per week required

### **Advanced Ballet Division**

Training in the Advanced Ballet Division is designed to provide a comprehensive curriculum. There is a gradation of increased vocabulary both in technique & pointe classes. The growth that comes through performance preparation is a large contributing factor to the training at these levels.

Advanced Ballet Division General Guidelines

Level 7 (8 <sup>th</sup> grade, 13-14 years)	5 Ballet Technique & 4 Pointe* classes per week
Level 8 (9-12 <sup>th</sup> grade, 14-18 years)	5 Ballet Technique & 4 Pointe* classes per week
Level 9 (9-12 <sup>th</sup> grade, 14-18 years)	5 Ballet Technique & 4 Pointe* classes per week

\*Modern classes may replace 1 pointe class or be added to the schedule in the 2<sup>nd</sup> semester (*see Infusion*).

### **Boys' Training**

Separate conditioning and repertoire classes for boys begin as the girls in the same level begin their pre-pointe & pointe training. This is a designed curriculum to help create core strength and stamina as the boys prepare for pas de deux work and the technique specific to male dancers.

### **Level Progression**

It is our expectation that each student will repeat a level of training at three different times during the course of his/her entire training at Marin Ballet. This makes it possible for the teachers and families to address the individual needs of the student, including physical and emotional development, family activities, commitment level, and physical injury. Students who progress through each level without repeating will complete their training by remaining in Level 9 for three years.

### **Tutorials**

Marin Ballet offers a structured tutorial program designed to be problem-solving and solution-oriented. Tutorials provide a supplement to a student's training through one-on-one or small group classes that support specific goals. Tutorials may be effective in helping a student assume greater responsibility for her/his individual training challenges. Tutorials are usually structured in a series of 1-3 lessons. A form is available from the school office for students to request evaluation for tutorials. The Artistic Director will take requests into consideration, and consult with the faculty to make a recommendation that best suits the student's needs. Tutorial fees are paid directly to Marin Ballet, and cover the teacher, facility, and pianist as applicable. Scholarship rates may be available for scholarship students.

### **Infusion**

With the demands of the students' academic schedules and fundamental Ballet Technique training, Marin Ballet has found that it is most successful including valuable additional dance training on an infusion basis. Infusion training could include studies in Modern Dance, Pilates, Yoga, West African Dance, Jazz, or Character Dance. These techniques are woven into the curriculum by semester or workshop basis and are often explored in greater depth during the summer workshops.

### **Summer Training Program**

Marin Ballet offers workshops and classes for students of all levels during the summer. It is an ideal time for dancers to explore new dance forms as well as further their dance training without the pressures of an academic schedule. The Marin Ballet faculty is often augmented during the summer with leading guest teachers as well as professionals in specialty areas of dance. It is mandatory for students who have begun their pre-pointe and pointe training to attend a summer training program. Students who are unable to attend the full summer session should make an appointment with their teacher to discuss the impact this will have on their training and the possible need to repeat the same level in the fall. A great deal of strength specific to dance can be lost during the long summer break, creating a large discrepancy in the progression of the students at each level.

### **Open Division**

Marin Ballet offers morning Open Division ballet classes for older teens and adults. Classes are held on a drop-in basis in a fun, productive, and encouraging atmosphere. Ballet classes are taught by a professional staff with live piano accompaniment. Occasionally, additional classes such as Pointe, West African, Modern, or Pilates are offered on a workshop basis.

Advanced Ballet Division students may take Open Division classes with permission from the Artistic Director. Students enrolled in the regular school year session (Sept.-May) or the 6-week Summer Program are not required to pay the drop-in fee. During session breaks (Winter Break, Midwinter Break, Spring Break, June & August), students wishing to attend Open Division classes pay a reduced drop-in rate of \$11. Students must sign-in at the front desk prior to attending Open Division classes. Open Division classes are not considered "make-up classes" for Advanced Division Students.

### **Facility**

In 1972, a generous grant from the S.H. Cowell Foundation made possible the purchase and remodeling of the present Marin Ballet building. With renovations completed in 1973 and 1987, the current facility now has six studios, the 120-seat Phyllis Thelen Theater, the Lori Meislin Memorial Library, costume facility and storage, conference room, dressing rooms, showers, administrative offices, kitchen, patios, and garden. There are waiting areas on the ground and second floors as well as tables in the garden.

The studios are equipped with dance-specific floors, mirrors, barres, pianos, and pilates equipment, including three allegro reformers, rotating disks, and foam rollers. Studios are available for rental. For more information, please contact the front office.

The Phyllis Thelen Theater provides an in-house performing venue unique to our school. It is complete with audio and visual equipment as well as theatrical lighting.

In addition to the large front parking lot, overflow parking is available at the rear of the building in the Trinity Church lot.

### **Music**

Marin Ballet is proud to have live musical accompaniment for Primary Division Level 4, Intermediate Division, Advanced Division, and Open Division classes. Developing sensitivity for music and the ability to translate music into movement is a vital part of the dancers' training. The professional musicians on our staff contribute greatly to the classroom environment and the caliber of training.

## Performance Opportunities

Ballet is a performing art. Therefore, the opportunity for students to take their studies to the stage is an important part of the training and development of the dancer at Marin Ballet. Marin Ballet believes that the preparation process and the variety of elements that contribute to theater as a craft are of equal importance to the performance itself. It is our goal to instill in the students a respect for and sense of integrity in their approach to the theater and the creative process, whether they are pursuing careers in dance or wish to be an informed audience member. Learning how to work in a rehearsal environment, with choreographers, as a member of a group with a common goal, and simply serving the creative process are all experiences gained in preparation for productions.

### Rehearsals

In order for each student individually, and for the group as a whole, to be adequately prepared for performances, attendance at rehearsals is mandatory. If the rehearsal coach and Artistic Director feel a student has missed too many rehearsals or classes, regardless of the reason, the student may be asked to understudy rather than perform a role.

Rehearsals are scheduled with the students' academic demands and age in mind as well as the needs of the production. In order for Advanced Ballet Division students to be released at a reasonable hour in the evenings, pointe classes are often shortened or replaced with rehearsals during performance preparation months. Saturdays are often used as a full rehearsal day.

**All parents and students involved in a production are expected to read the rehearsal board, located outside the main office, each time they are at Marin Ballet for posted schedules and costume fittings.** Every effort is made to give as much advance notice of rehearsals and fittings as possible. Because of the number of students involved, we are not able to give specific rehearsal information over the phone.

### Casting

Many factors contribute to casting decisions. Casting is approached with the artistic overview of the production in mind. In order to maintain a high standard of performance excellence, decisions are made that balance the needs of each class level as well as the individual students. Our approach is to create strength and balance throughout the production. Roles can be assigned for different reasons at different times in a dancer's training. Students may be assigned a role which is difficult for them one year in order to be pushed; and may repeat a role or be assigned one that may be less technically demanding another year in order to provide leadership. It is with these guidelines in mind that the casting of a production is determined.

### Wardrobe

Costume fittings are mandatory for performers. Because the fitting of a costume is not only dependent on the individual dancer, but also in relationship to the group and alternate casts, special arrangements for fittings cannot be accommodated. Absolutely no food or drink may be consumed while in costume. Students will need to provide such personal items as tights, undergarments, and shoes.

### Nutcracker

For more than thirty years Marin Ballet has presented a full-length production of Nutcracker for the community. A cast of approximately 175 dancers is created from students in Levels 2 through 9. Tickets are sold through the Marin Center box office. Marin Ballet families are given the opportunity to purchase tickets in advance of the general public.

Casting for Nutcracker is done during the first two weeks of the school year and is posted with a general rehearsal outline as soon as accurate enrollment per level can be determined. An information packet is mailed home in October. Rehearsals generally begin in early October and are held in addition to the regular class schedule. Excellent attendance at rehearsals is expected. If the rehearsal coach and Artistic Director feel a student has missed too much rehearsal or class time, regardless of the reason, the student may be asked to understudy rather than perform the role that year. The Dress/Tech. rehearsals held at the Veterans' Auditorium are mandatory and require that students be dismissed from their academic school for one or two days. The week prior to performance will include some long weekday evenings. The use of personal video cameras and photography is not permitted during performances.

### **Spring Concert**

Spring Concert is held in Marin Ballet's Phyllis Thelen Theater and includes students from the Intermediate and Advanced Ballet Divisions. These performances are preceded by two weekends of Studio Rough Dress and Tech./Dress Rehearsals. The 2011 performance dates are March 25, 26 & 27.

Some rehearsals will be scheduled outside of regular class time. Any planned absences during the rehearsal period must be approved in advance of the start of rehearsals. Tickets for the Spring Concert are sold at Marin Ballet. Please pay close attention to the performance materials sent home in the spring, as there will be specific ticket guidelines. The use of personal video cameras and photography is not permitted during performances. However, DVDs and photos of performances may be available for purchase.

### **Spring Showcase**

Spring Showcase is held in the Phyllis Thelen Theater at Marin Ballet. These performances showcase Primary Ballet Division Levels 1 through 4 as well as selections from the Spring Concert. These performances will be preceded by Tech./Dress and Dress Rehearsals outside of regular class time. The 2011 performance dates are May 20, 21, & 22.

Tickets for the Spring Showcase are sold at Marin Ballet. Please pay close attention to the performance materials sent home in the spring, as there will be specific ticket guidelines. The use of personal video cameras and flash photography is not permitted. However, DVDs and photos of performances may be available for purchase.

### **Pre-Ballet Showcase**

Students in Creative Movement and Ballet Preparatory 1 & 2 present material from their class curriculum in the Phyllis Thelen Theater. These presentations are designed to provide a secure and nurturing atmosphere. Families are welcome to video their child's Pre-Ballet presentation. The 2011 performance dates are June 4 & 5.

### **Additional Performances**

Summer intensives may provide additional performing opportunities for our students.

## **Scholarships & Financial Aid**

Marin Ballet will allot over \$81,000 this year to support scholarship and financial aid awards that regularly benefit 10%-15% of the student body. Due to the many challenges caused by current economic pressures on families, however, we have received nearly double the number of applications for assistance this year than is usual. Nearly 30% of the student body will benefit from financial aid in the 2010-2011 School Year. As less than 25% of these funds come from grants, the primary support of Marin Ballet's scholarship and financial aid program comes from our annual fundraising event (*A Walk in the Garden*), as well as through the generous donations of individuals to the Annual Fund.

### **Financial Assistance Scholarships**

Financial assistance, based on need, may be awarded to students who demonstrate discipline and a keen desire to study dance. To apply for financial assistance students must be residents of Bay Area communities. You may request an application for financial assistance from the school office. We recommend that applications be submitted as far in advance of the start of classes as possible with a final deadline in mid-August for the school-year that starts in September. Families who have received financial assistance in the past must re-apply each school year. Registration deadlines and class size limits apply to all applicants. Scholarships are for tuition only and do not apply to the registration fee or performance fee.

### **Outreach Assistance Scholarships**

Marin Ballet is committed to community service and the introduction of dance to a broad cross-section of students who might not otherwise gain exposure to classical ballet and other dance forms. Students must be Marin County residents and be recommended for a Marin Ballet Outreach Assistance Scholarship by an agency or school that partners with Marin Ballet's Outreach Program. Please contact Lawrence Ewing, Executive Director, for additional information.

## School Policies

**Refunds:** Tuition is non-refundable once classes have begun. If you withdraw before the first class, you may receive a full refund of tuition. Exceptions due to special circumstances may be considered. The registration fee is non-refundable.

**Medical:** Marin Ballet students must have a current Student Medical and Release Form on file.

### **Attendance & Punctuality**

Students are expected to attend all scheduled classes and to be prompt. If a student needs to miss a class, parents must phone the front desk prior to the start of class with a brief description as to why the student will be absent. Intermediate and Advanced Ballet Division students must attend technique class prior to taking pointe class or rehearsal. Roll is taken in every class and rehearsal, and attendance is reviewed quarterly. **If a student's absences or tardiness interfere with his/her progress in class, the student may be required to repeat the level or withdraw from the program.**

The structure of a ballet class consists of a progressive series of exercises designed to prepare the body for the demands of training. Arriving to class more than ten minutes late is unacceptable and may result in the student being asked to participate in an alternative way (i.e. observing, stretching, theraband work). Advanced Division students are not allowed to leave the classroom once class has begun.

### **Dress Code**

Students out of dress code may be asked to observe rather than participate in class. Dress Code includes school uniform as well as proper hair grooming and no jewelry. Hair is to be worn neatly off the face and neck in a ballet bun. Shorter hair is to be secured off the face and neck with a headband. Please be sure to include all necessary hair supplies in your child's dance bag. Saturday is "free dress" for the Int. and Adv. Ballet Divisions, when a leotard of any color may be worn with their pink tights.

### **School Uniform:**

ME/CM Girls – Motionwear #2105 cap sleeved pink leotard, white ankle socks, pink ballet slippers.  
Ballet Prep 1 Girls – Motionwear #2105 cap sleeved lt. blue leotard, white ankle socks, pink ballet slippers.  
Ballet Prep 2 Girls – Motionwear #2105 cap sleeved lt. blue leotard, pink tights, pink ballet slippers.  
Pre-Ballet Boys – Navy blue shorts, white t-shirt, white socks, white ballet shoes.  
Level 1 & 2 Girls– Motionwear # 2518 camisole leotard in Iris, pink tights, pink ballet shoes.  
Level 3 & 4 Girls – Motionwear # 2518 camisole leotard in Royal Blue, pink tights, pink ballet shoes.  
Level 5 & 6 Girls – Motionwear # 2518 camisole leotard in Ultraviolet, pink tights, pink ballet shoes.  
Level 7, 8, & 9 Girls – Motionwear # 2524 black camisole leotard, pink tights, pink ballet shoes.  
Level 1-9 Boys – white t-shirt or leotard, black tights, white socks, white shoes.  
Jazz – class leotard, black jazz pants, black jazz shoes, footless or convertible pink tights.  
Modern – Class leotard, footless or convertible pink tights.

➤ To help strengthen footwork and to have a consistent and polished look, girls must wear leather ballet slippers and the following tights for all performances: Levels 2-4: Body Wrappers C81 or A81 (Ballet Pink unseamed), Levels 5-9: Body Wrappers A45 or C45 (Ballet Pink seamed).

### **Make-up Classes**

Students are encouraged to take make-up classes when they have been absent. Make-up classes are available for Pre-Ballet, Primary, and Intermediate Ballet Division students at the same level or one level lower. Advanced Ballet Division students should consult their teacher for appropriate make-up classes. Students may take a make-up class for holidays other than the Winter and Spring Breaks that fall on their class day. Make-up classes must be taken within the same quarter as the absence.

**Courtesy & Conduct:** Students are expected to conduct themselves in a manner respectful of their instructors, classmates, and the facility. If a student's behavior adversely impacts the learning environment of the school or other students, a parent/guardian will be contacted. If the behavior continues, the student may be asked to leave the school.

Parents/Guardians are expected to conduct themselves civilly when interacting with Marin Ballet staff and families, and to be positive members of the Marin Ballet community.

Students and parents/guardians are expected to accept the artistic decisions of the artistic staff and trust in their good faith to make the best artistic decisions possible.

Students and guests waiting in the reception area are asked to speak softly and respect the learning process. Children may not run or play in the reception area, hallways, or vacant studios. Children should be supervised at all times and are encouraged to use the back garden when weather permits. The defacing of school property will not be tolerated.

**Food:** No food or drink other than water is permitted in the studios. Students are encouraged to eat at the tables in the back garden. On cold days, food may be consumed in the lobby area. Students are always expected to clean up after themselves. Litter is to be disposed of in available containers.

**Lockers/Dressing Rooms:** Lockers are available for Level 5 -7 students in the 1<sup>st</sup> floor dressing room; and Level 8 & 9 students in the 2<sup>nd</sup> floor dressing room. Marin Ballet provides locks for each locker. Pre-Ballet and Primary Division students are to use the dressing rooms on the first floor. We recommend that all students leave valuables at home and bring their dance bags with them into the classroom. Marin Ballet cannot be responsible for lost or stolen items.

**Drop Off/Pick-up:** **Please do not block the driveway. Please park in designated spaces.** We recommend that students wait inside for their parents. Our expectation is that students will remain on Marin Ballet grounds through their final class. There are times when a student's schedule creates a break that gives them time to leave campus if they wish. It is our policy that students must sign out at the front office when leaving the campus un-chaperoned and must check back in upon returning. Permission to leave campus is an issue between the parent and the student. **We are not responsible for students who leave the Marin Ballet grounds.**

### **Registration and Tuition**

**Registration:** Enrollment in classes is on a first come first served basis. Receipt of a completed registration packet, registration fee, performance fee, and tuition payment is required to enroll in classes. The summer program is a separate enrollment from the school year program.

**Registration & Performance Fees:** A non-refundable Annual Registration Fee of \$75.00, applicable to all students, and a Performance Fee of \$60.00 (Levels 2-4) or \$75.00 (Levels 5-9) must accompany the first tuition payment.

**Due Dates:** Tuition is due in full one week prior to the first class of each quarter. Late payments are subject to a \$25 late fee.

**Sibling Discount:** Families with more than one child enrolled pay full tuition for the child at the higher tuition and 90% of tuition for siblings at lesser tuitions.

Withdrawals: Enrollment at Marin Ballet is for a school year program (Sept.-June), which consists of four quarters. Marin Ballet must be notified of withdrawal in writing. **If we are not notified of your child's withdrawal, you will be responsible for tuition payment whether your child was in attendance or not.**

## **Parents**

### **Observation**

As an optimum learning environment is Marin Ballet's priority, parents and siblings may not accompany students into the classroom. Parents are invited to observe classes on specific dates listed on the school calendar. In order not to disturb performance preparations and the choreographic process, there is limited observation in the third and fourth quarters.

### **Communication**

The Artistic Director and Marin Ballet Faculty are happy to answer questions or discuss concerns regarding your child's dance training. Please be mindful that instructors often teach several classes consecutively and may not be able to meet with you before or after your child's class time. Please feel free to make an appointment with the Artistic Director or your child's instructor by calling the front office.

### **Evaluations**

Parents and/or students may request an evaluation on a quarterly basis. Advanced Ballet Division students considering a career in dance are encouraged to make an appointment with the Artistic Director to discuss training programs and goals.

### **Fundraising Opportunities**

Marin Ballet relies on contributions of time, energy, and financial support from families and friends throughout our community. Your active involvement and support contributes greatly to the richness of our students' dance experience. We thank you in advance for all your efforts.

Marin Ballet's tuition revenue covers only 70% of our operating budget. The remaining 30% is raised through fundraising campaigns, special events, and ticket sales. We encourage all of our Marin Ballet families to participate in the Annual Fund campaign to help us meet our goals.

### **Volunteer Opportunities**

We encourage *every* family to sign up to volunteer. The Volunteer Association provides the support structure for all Marin Ballet events and performances. To volunteer, look for sign-up sheets in the lobby in the weeks preceding an event, or contact the Volunteer Coordinator, Kris Dableo-Martel, at 415.453.6705 x10. Thank you, in advance, for signing up to help. Your participation in our organization makes a world of difference.

## Faculty Biographies

**Cynthia Lucas**, *Artistic Director*, was born in San Rafael and was trained by Leona Norman at Marin Ballet. Ms. Lucas joined the National Ballet of Canada in 1972 and was widely recognized as a dramatic ballerina during her stellar 18-year performance career. Ms. Lucas became Ballet Mistress in 1989 and was promoted to Principal Ballet Mistress in 1996, teaching company class, re-staging the company repertoire, and assisting Artistic Director James Kudelka on many of his creations. In this capacity, she also advised the community outreach program, Bits & Pieces, and developed a valued relationship with the National Ballet School, creating and expanding the Apprentice Programme. After 26 years with the National Ballet of Canada, Ms. Lucas was appointed Marin Ballet School Director in 1998 and promoted to Artistic Director in 2000.

**Becky Moore**, *Artistic Coordinator*, received her ballet training from Laguna Ballet, Contra Costa Ballet, School of American Ballet, and LINES Ballet School. She also earned degrees in ballet and business at Indiana University, studying on scholarship under Violette Verdy. Mrs. Moore has danced professionally around the country with The Washington Ballet, Cincinnati Ballet, Ballet West, and Pittsburgh Ballet Theatre. Mrs. Moore spent four years working with the Washington Ballet, serving as both dancer and Artistic Coordinator. After dancing with the company for two years, she went on to become the primary ballet mistress for Septime Webre's *The Nutcracker* and *Cinderella*, as well as a faculty member for the esteemed Washington School of Ballet. She joined Marin Ballet's staff and faculty in 2008.

**Leslie Crockett** was trained by her parents, Barbara and Deane Crockett, and on scholarship at San Francisco Ballet School. She danced professionally with San Francisco Ballet and on Broadway in musical comedies, and joined the faculty of San Francisco Ballet School in 1982, where she taught for thirteen years. Ms. Crockett has taught Master Classes for the Pacific Regional Ballet Festival, Contra Costa Ballet, Deane Dance Center, and City Ballet School, among others. She has choreographed several ballets with support from grants from the National Endowment for the Arts. In 2004, 2006 and again in 2007, Ms. Crockett was chosen by Regional Dance America to be the adjudicator for their annual ballet festivals. She joined the MB faculty in 1995, where she served as Acting Artistic Director in 1998 and Performance Director in 1999.

**Laurie Klein** was trained by Leona Norman at Marin Ballet and participated in many Pacific Regional Ballet Festivals and Craft of Choreography Conferences. She performed with Western Dance Theatre under the direction of Norbert Vesak, where she studied as a teacher-in-training. She joined the Marin Ballet faculty in 1972, developing the Pre-Ballet Division and its syllabus.

**Signe Lando** earned a B.A. in child development from San Jose State University, and studied dance with Jody White, Margie Belrose, Francesca and Dimitri Romanoff, Alvin Ailey, Margot Jones, and Rec Russell, among others. She danced with the Marin Chamber Dance Co. under the direction of Juliana Sakowsky. Mrs. Lando developed a rhythm and movement program for pre-schools and joined the Marin Ballet faculty in 1988, specializing in pre-ballet classes and scholarship training to outreach communities. She choreographed a ballet using young dancers from Marin Ballet, based on Madeleine L'Engle's book *Dance In The Desert* with composer Philip Lee Hahn at St. John's Church in Ross.

**Corinne Jonas** received all of her training at Marin Ballet. Upon graduation, she danced with the Houston Ballet for nine seasons, where she performed featured roles in many of Ben Stevenson's ballets. Ms. Jonas returned to the Bay Area to dance with Diablo Ballet from 1995-2001, where she performed a wide range of principal and soloist roles and also coordinated Diablo Ballet's "adopt a class" program. Ms. Jonas was featured as one of the ballerinas in the San Francisco production of Andrew Lloyd Webber's "Phantom of the Opera" before hanging up her toes shoes in 2001 to become the Artistic Director of Berkeley Ballet Theater, serving through 2005. Ms. Jonas is thrilled to have come full circle, back home teaching at Marin Ballet.

**David Kato** trained at Marin Ballet and Pennsylvania Ballet School. He danced professionally with Empire State Ballet in New York and has danced as a guest artist with many Bay Area companies including Oakland Ballet, Western Ballet, Berkeley Ballet Theater, and Margaret Wingrove Dance Company. He has taught technique, pas de deux, and boys training in schools throughout the Bay Area, and is currently also on faculty at Berkeley Ballet Theater. He joined the MB faculty in 2003.

**Yuko Katsumi** was born in Tokyo, Japan and received her training in West Germany, Japan, Zimbabwe, and at the Royal Ballet School in London. She has danced professionally with the Matsuyama Ballet, Tampa Ballet, and Colorado Ballet, where she was a principal dancer. She has taught and coached ballet around the U.S., Taiwan, and Japan. In the Bay Area, she has taught at Shawl-Anderson Dance Center since 1998. Ms. Katsumi joined the MB faculty in 2005.

**Stephanie Lando** trained at Marin Ballet for 11 years, studying with Svetlana Afanasieva, Leslie Crockett, and Shannon Bresnahan. She has danced with the College of Marin Dance Company, performing various works by choreographers Kristi Kuhn, David Jones, and Ellen Bauer. She graduated Cum Laude from the University of San Francisco with a B.A. in Performing Arts & Social Justice with an emphasis in dance. Ms. Lando joined the Marin Ballet faculty in 2003.

**Robert Sund** was a principal dancer with Pacific Northwest Ballet and, in 1979, joined San Francisco Ballet, where he performed solo and principal roles. In 1996 he choreographed his first full-length ballet, *A Midsummer Night's Dream*, for the Norwegian National Ballet. Mr. Sund has also created two award-winning ballets for television: *Womensong* in 1990, receiving three Emmys including "Outstanding Entertainment Special," and *Blue Lair* in 1992, which won another Emmy for choreography. Mr. Sund's guest teaching credits include: Frankfort Ballet, Netherlands Dance Theater, Stuttgart Ballet, Vienna State Opera Ballet, Ballet du Nord, Zurich Ballet, San Francisco Ballet, Birmingham Royal Ballet, Pacific Northwest Ballet, and as company teacher for Smuin Ballets/SF. Mr. Sund joined the MB faculty in 1997. Mr. Sund currently teaches Marin Ballet's Open Division classes.

**Ashley Terra** trained at Marin Ballet with Laurie Klein and Signe Lando, whom she credits as being her first dance mentors. She supplemented this training at Marin Dance Theatre and later at the College of Marin. Most recently, Ms. Terra graduated from California Institute of the Arts with a Bachelor of Fine Arts in Dance and Choreography. This is Ms. Terra's second year on the Marin Ballet faculty.

### Calendar 2010- 2011

Quarter Dates		Parent Observation	Tuition Due
1 <sup>st</sup> Quarter	Aug. 30 – Oct. 30	Oct. 18 – 23 ( <i>all classes</i> )	July 31
2 <sup>nd</sup> Quarter	Nov. 1 – Jan. 15	January 10 – 15 ( <i>all classes</i> )	October 15
3 <sup>rd</sup> Quarter	Jan. 18 – March 26	March 14 – 19 ( <i>Pre-Ballet only</i> )	January 15
4 <sup>th</sup> Quarter	March 28 – June 4	May 31-June 4 ( <i>Movement Exp. only</i> )	March 15

#### Holidays – no classes held

September 6*	Labor Day	January 17*	Martin Luther King Jr. Day
November 11*	Veterans' Day	Feb. 21 – 27	Midwinter Break
Nov. 25 – 28	Thanksgiving	April 11 – 17	Spring Break
Dec. 20 – Jan. 2	Winter Break	May 30*	Memorial Day

\*Students whose class falls on these holidays may take an appropriate make-up class.

#### School Events & Performance/Rehearsal Dates

August 30 – Sept. 4	<i>Welcome Week</i> – Marin Ballet lobby, volunteer and carpool sign-ups
October 2	<i>Nutcracker</i> rehearsals begin (Levels 2-9)
December 4 & 5	<i>Nutcracker</i> – Studio Dress Rehearsal
December 7 & 8	<i>Nutcracker</i> – Studio Run-Throughs
December 9 & 10	<i>Nutcracker</i> – All Day Theater Tech/Dress Rehearsals
<b>December 11 &amp; 12</b>	<b><i>Nutcracker</i> Performances: Marin Veterans' Memorial Auditorium</b>
March 19 & 21	* <i>Spring Concert</i> – Studio Rough Dress Rehearsals
March 23 & 24	* <i>Spring Concert</i> - Studio Tech/Dress Rehearsals * <b><i>Spring Concert</i></b>
<b>March 25, 26, 27</b>	<b>Performances – Intermediate &amp; Advanced Ballet Divisions: MB Phyllis Thelen Theater</b>
May 13 & 14	* <i>Spring Showcase</i> – Rough Dress Rehearsals
May 18 & 19	* <i>Spring Showcase</i> – Tech/Dress Rehearsals
<b>May 20, 21, 22</b>	<b>*<i>Spring Showcase Performances</i> – Levels 1 – 4 (<i>Selections from Intermediate &amp; Advanced Division Spring Concert will be included</i>): MB Phyllis Thelen Theater</b>
May 31 – June 4	Pre-Ballet Showcase spacing rehearsals (CM, Prep 1 & 2) <b><i>Pre-Ballet Showcase</i></b> - <b>Creative Movement, Ballet Preparatory 1 &amp; 2:</b>
<b>June 4 &amp; 5</b>	<b>MB Phyllis Thelen Theater</b>