

The School for Creative and Performing Arts Dance Department Handbook

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scpadance.com for Season Performance Schedule and more

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Teaching: Beginning Dance, Funds 1, Junior Dance Ensemble

The only place success comes before work is in the dictionary. It is not what happens to a person that matters, but how the person handles what happens that matters most.

Mission Statement:

The dance program emphasizes the development of the dancer-artist in technical skill, artistic creativity and versatility. Concentrations are offered in Ballet and Contemporary Dance, and include cross-training and collaborations with guest artists for a well-rounded understanding of the discipline. Regular performances are part of the program, as are workshops with visiting guest artists such as Pilobolus, Alvin Ailey, and visiting Broadway shows such as The Book of Mormon and Kinky Boots.

The dance program at the School for Creative and Performing Arts is a Career Tech pre-professional training program dedicated to preparing students for careers in dance either by entering college or university dance programs or professional trainee programs.

Additionally, the dance department graduate might choose dance related fields such as arts management, physical therapy, athletic trainer, nutritionist and more.

Admission to the SCPA Dance Department is by Audition only.

Curriculum:

As with all great artistic disciplines, dance is an ongoing dialogue between the classical and the contemporary, between iconic productions of *The Nutcracker* and new works from emerging choreographers presented in our fall concert. Within the dance department, we concentrate in both classical ballet and contemporary/modern dance. Through our nurturing and rigorous conservatory experience, you will explore a diverse, world-class repertory that develops talented young performers into technically sound, artistically sensitive and stylistically versatile professional dancers.

Teaching ballet is an art form that is built on repetition of specific exercises designed to mold and shape a dancer's muscular system to perform the required movements. Today a ballet class is supplemented by modern and contemporary training, cross training in Pilates, Yoga, and a specifically designed weight training regiment. Therefore, the classical training the dancer receives at SCPA, is the cornerstone to legitimate technique that manifests itself into all the genres of dance today.

Our dance curriculum starts at the beginning level of ballet and with each level the dancer continues to perfect the movements to develop a better mastery of the 10 dance proficiencies required for all genres of dance. The dancer also has modern & contemporary training beginning in Funds 3, and continuing on into Tech 1 and increasing through Style 2. The dance department supplements each level with stretching and age appropriate Pilates, Yoga, and Thera band work, all designed to increase strength and flexibility and to help prevent dance injuries.

The Department Dance Levels:

- Beginning dance (1 Bell, 5x per week)
- Fundamentals 1 (2 Bells 5x per week)
- Fundamentals 2 (2 Bells: Ballet 4x week, Stretch / Modern Class 1x per week, Pointe begins 2nd semester 2x per week)
- Fundamentals 3 (2 Bells: Ballet 5 days per week 1 bell: Modern 1x per week 2 Bells, Pointe 2x per week) This is a two year class for most dancers.
- Technique 1 (2 Bells: Pointe 2x per week 2 Bells, Ballet 2x per week 2 Bells, Modern 1x per week 2 Bells) This is a two year class for most dancers.
- Technique 2 (Ballet 3 days per week, Modern 2 days per week)

The following classes recommend Dance Ensemble as part of the Career Technical Dance Program requirements. This means the dancers contact hours with dance faculty equals 5 to 6 Bells per day.

- Style 1 (Ballet 3 days per week, Modern 2 days per week)

- Style 2 (Ballet 3 days per week, Modern 2 days per week)

Dance Ensemble requires that the dancer has successfully completed the two year requirement in Tech 1 before he or she joins the Sr. Ensemble Co.

- Dance Ensemble Youth Company/T2, Style 1&2, grades 8-12 (Repertoire 2 to 3 Bells x 5 days a week)
- Junior Dance Ensemble Youth Company, grades 6-9 (1 to 2 days per week for 2 hours after school each day)

• **Cultural Heritage and Social Aspects:**

The student is exposed to dance as it relates to dance history detailing the art of ballet from the courts of King Louis the XIV to contemporary times. Technical and artistic aspects are addressed as well as dance in the context of ethnic dance, modern dance, jazz and contemporary genres. Classical ballet and Neoclassical ballet training and repertoire is taught along with modern dance technique. In terms of the focus of the contemporary and modern technique, we combine the strong but controlled legwork of ballet with the modern and more expressive use of the torso and floor work.

Unique Privileges:

- Dancers from the fourth grade on who meet the academic expectations of SCPA audition for the Dance Department's annual Full-Length Nutcracker.
- All dance majors perform in the department's annual Springfest.
- Field trips to See Cincinnati Ballet's performance among others..
- Touring dance companies are brought in to work with our dancers (Dayton Contemporary Co. and Dance Theater of Harlem)
- Guest teachers are brought in for the intermediate and advanced levels.
- Juniors who are dance majors compete in the Corbett Competition.
- Senior dance majors create his or her own choreography for the Senior Choreographer's Concert.
- Seniors teach a dance class to their peers.
- Dancers who successfully complete the Funds 3 or Tech 1 Dance Class are eligible to audition for the SCPA Dance Ensemble Youth Company.
- SCPA Summer Dance Intensive/ scholars is offered to our students at a reduced rate or free of charge.

Affective Skills:

The students will learn to conduct themselves in a professionally, disciplined manner: applying corrections (as incentives to become better dancers, and to understand that many corrections is not picking on the dancer), concepts and ideas with a positive attitude and working diligently towards achieving desired goals. Through this training students will develop integrated life skills such as critical thinking, teamwork, respect for others, dedication and tenacity to see a job to completion. These skills will prepare the students so that they will be able to be a responsible professionally oriented member of the workforce.

Dance Class Syllabus:

- Plies
- Tendus
- Dégagés
- Rond de Jambes
- Fondus
- Frappes
- Developpes
- Grand Battements
- Relevés
- Port de Bras
- Adagio
- Pirouettes
- Petit Allegro
- Middle Jumps
- Batterie
- Grand Allegro
- Diagonal
- Ménage
- Pas de Deux
- Pointe
- Variations
- Pilates
- Yoga
- Repertoire

- Hinge
- Lunge
- High Lateral, Side Lateral T.
- Contractions
- Layouts
- Falls into and out from the floor
- Rolls on the floor

Performance Eligibility:

- Non Dance Ensemble Dancers must have a minimum 2.25 GPA and no F's on the previous semester report card prior to the quarter the show falls in. These grades must be maintained through the quarter that the performance falls upon otherwise, the dancer may be removed from the show due to lack of academic eligibility.
- Dance Ensemble must have a minimum 2.5 GPA and no D's or F's on the semester report card prior to the performance quarter.

Attendance

Attendance is required daily. **(A note must accompany the dancer's return to school if the parent did not call into the office).** If a dancer returns to school after an absence and the parent has not called into the office reporting the absence, the dancer will receive an unexcused absence. These unexcused absences as they add up will lower the overall grade.

Active physical engagement every day is an exercise in discipline. Attendance contributes to technical improvements leading to mastery of a dancer's skills. **Missing 10 or more classes, unexcused can be grounds for failure in any given quarter.** A student not participating in class either because of injury or illness will be given an assignment by the teacher to be done during the class. **A dancer missing more than three days due to injury must have a doctor's note in order to continue to miss class.**

Tardiness

Getting to class on time or to any appointment, job, event or other is the cornerstone for success. The dance industry sees time as money and a few minutes past the designated arrival time is considered late and costly. In dance companies arriving late constitutes breaking one's contract and therefore, can be grounds for dismissal. This is why in the SCPA Dance Department on time arrival is taken very seriously. **Each day a dancer is late to class he or she will garner a deduction of points that will continually lead to lowering one's grade. Three points are deducted from the student's earned grade each time the dancer is Tardy.**

Dress Code:

Ladies are required to have hair up in a neat bun. The bun may be high, mid or low on the head. The hair must be manageable so that during class the extra hair extensions or other hair pieces stay up in a bun during turns and jumps and that the hair does not distract from the dancer's attention to class. For The Nutcracker the hair must fit under all hats worn or any other costume pieces.

All pre- professional and professional dance programs whether classical or contemporary require this because it allows for the neckline to show creating a classic or clean line. The bun helps secure the hair so that it does not flop into the face as the dancer moves across the floor. Designs that are too heavy for the dancer to work properly and are not pre-professional or industry standards and do not follow the universal culture of dance will constitute a partial dress. Dance class grades will be impacted.

Boys are required to have hair up and out of the face during all classes and performances. No hats, do-rags, big scarfs or other head coverings are allowed in class and rehearsals.

At SCPA the training must align with the standards of the profession as the program is a career tech employability track.

Girls: Black leotard and pink tights with pink ballet slippers and or Pointe shoes.

Boys: Black tights, black /white ballet shoes and a plain white, gray, or black tank top or tee-shirt. No Jewelry for girls or boys with the exception of stud earrings.

Dressing Room Procedures:

1. Do not eat in the dressing / locker rooms.
2. Lockers in the dressing room are for the dance class time only.
3. Your locker must be locked if you put something in the locker. You will need your own lock for these lockers.
4. **Do not leave anything in the locker room that is not locked in your lockers.**
5. You may bring your backpacks that do not fit in your locker room with you to your dance class studio.

Attitude:

A dancer must strive to do his or her best in every class. Pushing oneself each day requires a lot of physical and mental effort and unless the dancer has a good attitude he or she will fall short on success....The dance staff gives continuous corrections, both to the group and individually, to help the dancers develop not only with dance technique, but also with the dancers artistry.

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Professionalism:

We expect our dancers to develop a professional mindset relating to his or her dance training. This happens over the beginning years of the dancer's training and continues to develop, broaden, and deepen over the 8-level dance department curriculum.

Professional is...

- Trustworthiness
- Acts with Integrity
- Supportive
- Respectful
- Courteous
- Dependable
- Cooperative
- Committed
- Considerate
- Cheerfulness

Assignments:

Written assignments are given periodically throughout the year. The dancer should strive to write using complete sentence structure (appropriate to grade level) and with substance according to the assignment just as he or she would in any of the student's academic classes.

Attendance at Performances:

All dance majors must attend the three major Dance Ensemble performances each year. The fall repertoire series, The Nutcracker, and the Spring Ballet. Observing others dance on stage is vital to developing a point of view concerning dance and is part of the dancers training.

A Written dance reflection may be required from the dance staff following attendance of performances. Failure to attend performances will potentially drop the grade. 5 points deducted.

Technical Improvement:

Students are observed daily and are graded upon individual progress and improvement on the principles of dance (See Dance Proficiencies). The dancer is judged both on the standard of the class level and on the individual's growth; where he or she began the quarter and where he or she finishes the quarter.

Grading Point Scale:

The following point deductions are taken off the overall grade the dancer has achieved through his or her technical improvement.

First part of a dancer's grade...50%

Not dressed for class:	-3 pts.
Tardy	-3 pts.
Partial Dress (Ripped tights, no shoes, hair not up in a bun or large hair extensions, or other designs not conducive to proper universal pre-professional standards)	-2 pts.
Behavior disruptions	-5 pts.
Responding with an unprofessional attitude	-5 pts.
Non attendance at dance performances	-5 pts.
Non participation in Spring fest	One letter grade drop

Note: A dancer that does not have his or her dance attire may be asked by the teacher to take class in their street clothes after several times forgetting dancewear. This is Not a punishment, but is a way for the dancer to still participate in class as much as possible so as not to fall behind.

Second part of a dancer's grade...50%

Technique is graded on improvement in the 10 proficiency categories which are the principles of dance...any genre.

The dancer should be able to apply corrections given both individually and to the group. He or she is graded on the dancer's ability to work on corrections given.

Placement	Articulation
Line	Kinesthetics
Extension	Musicality
Elevation	Focus (Attention to corrections, concentration, dressed properly)

An “A” would look like the following:

Fully dressed daily, in class 5 days a week, (random absence due to illness is expected), applies all corrections, has a positive attitude towards his or her work. Shows improvement upon oneself quarterly. Has a professional mindset, and is helpful towards one’s peers (See Rubric below for more detailed information.

The Rubric below is the chart to gauge the dancer’s letter grade for class as well as the scoring chart used for Boards tests that occur 2x per year.

SCPA Dance Department Performance Rubric / Boards / Grading Rubric (Technical aspect)					
Based on the 10 Principles of Dance					Grade:
Student Name:					Dance
Class:					
Principles	4 = A	3 = B	2 = C	1 = Failing	Comments/ Scoring
Placement	Student is able to maintain proper alignment of all parts of the body (shoulders, hips-in alignment with knees and ankles) and is able to center the weight correctly throughout all of the exercises-both at the barre and in the center.	Student is able to maintain proper alignment of all parts of the body (shoulders, hips-in alignment with knees and ankles) and is able to center the weight correctly throughout most of the exercises-both at the barre and in the center.	Student is able to maintain proper alignment of all parts of the body (shoulders, hips-in alignment with knees and ankles) and is able to center the weight correctly throughout the exercises- at the barre however not able to maintain alignment with placement while moving in the center.	Student is unable to maintain proper alignment of all parts of the body (shoulders, hips-in alignment with knees and ankles) and is unable to center the weight correctly throughout the exercises-both at the barre and in the center-resulting in problems with balance, positioning and movements both at the barre and in the center.	

Line	Student is able to create relationships of the body using spatial orientation, use of head, port de bras, and epaulement to create designs in space throughout all of the exercises appropriate for the genre of dance.	Student is able to create relationships of the body using spatial orientation, use of head, port de bras, and epaulement to create designs in space throughout most of the exercises appropriate for the genre of dance.	Student is able to create relationships of the body using spatial orientation, use of head, port de bras, and epaulement to create designs in space throughout some of the exercises appropriate for the genre of dance but is lacking in full engagement of the head, port de bras or epaulement.	Student is unable to maintain a harmonious relationship among most of the parts of the body during the majority of the exercises.	
Extension	Student is able to maintain a properly placed extension (leg stretched, turned out, foot shaped, hip line maintained), over 90 degrees in all directions.	Student is able to maintain a properly placed extension at 90 degrees in all directions.	Student is able to maintain a properly placed extension of less than 90 degrees in all directions or the extension is 90 degrees or above but properly placed.	Student is not able to maintain a properly placed extension at any height.	
Elevation	Student is able to jump with significant force, momentum, and height (above the barre line)while	Student is able to jump with some force, momentum, and height (not above the barre line)while holding some balon, and	Student jumps with little force and momentum, and with less than full extension of the feet and legs in the air and/or lands with	Student is unable to jump with any force or momentum. Additionally, feet are not pointed and legs are not stretched and landings occur	

	holding balon (a hold in the air), and with full extension and shape of the feet and legs in the air, ending in full plie with heels on the ground holding a secure solid turned out landing.	with good extension of the feet and legs in the air, and a fair solid turned out landing.	insufficient plie and cannot hold a turned out solid landing.	with a turned in leg and an inadequate plie.	
Turn Out	Student is able to maintain full rotation of the leg from the hip in standing positions and all of the time while moving across the floor.	Student is able to maintain mostly full rotation of the leg from the hip in standing positions and most of the time while moving across the floor.	Student is able to maintain mostly full rotation of the leg from the hip in standing positions but with inconsistencies both in standing positions and while moving across the floor rotational inconsistencies increase.	Student is unable to maintain full rotation, but only partial rotation of the hip, not only in standing positions, but also while moving across the floor. The partial rotation is inconsistent throughout the class whereas sometimes there is no rotation, but a parallel leg during the exercise.	
Articulation of Feet	Student is able to fully extend feet through the ankle and all parts of the metatarsals during the barre and center work, in static	Student is able to fully extend feet through the ankle and all parts of the metatarsals during the barre and center work, in static positions, and	Student is able to fully extend feet through the ankle and all parts of the metatarsals during the barre but is not able to sustain during center work, in static positions,	Student is rarely able to fully extend the foot at the barre or in the center work.	

	positions, during movement, turns, and in jumps.	some of the time during movement, turns, and in jumps.	during movement, turns, and in jumps with consistency.		
Kinesthetic Sense	Student demonstrates full body and spatial awareness and continuity of movement with dynamic variation throughout the exercises (All the parts of the body work in complete coordination).	Student demonstrates body and spatial awareness and continuity of movement with dynamic variation throughout most of the exercises (All the parts of the body work in complete coordination).	Student demonstrates body and spatial awareness and lacks continuity of movement with dynamic variation throughout most of the exercises.	Student does not demonstrate body and spatial awareness or continuity of movement.	
Musicality	Student performs consistently with perfect rhythmic accuracy and steady tempo and demonstrates use of phrasing and dynamics within the musical structure of the exercise.	Student performs consistently with perfect rhythmic accuracy and steady tempo but lacks use of phrasing and dynamics within the musical structure of the exercise.	Student performs with several inaccuracies in rhythmic accuracy and steady tempo is not able to use phrasing and dynamics within the musical structure of the exercise.	Student performs with many inaccuracies in rhythm and tempo.	
Focus	Student is always properly prepared (hair up, tights, shoes), follows directions, responds to corrections	Student is properly prepared (hair up, tights, shoes), follows directions, responds to corrections with a pleasant and professional	Student is less than fully prepared and lacks full concentration throughout exercises.	Student is not properly prepared, lacks concentration , is unable to complete exercises with some accuracy	

	with a pleasant and professional demeanor, remains on task and does not engage in distracting and disruptive behaviors.	demeanor, remains on task and does not engage in distracting and disruptive behaviors, but lacks full concentration throughout exercises.		and engages in behaviors that are distracting to self and or others.	
Execution of Specific Steps	Student is fully able to execute the step or combination all of the time with the correct movement sequence and technical accuracy based on the above proficiencies, and with appropriate intension and expression.	Student is able to execute the step or combination with the correct movement sequence and technical accuracy in some of the above proficiencies, and with appropriate intension and expression most of the time.	Student is able to execute the step or combination with the correct movement sequence, but lacks technical accuracy in the dance proficiencies as well as intension of expression.	Student is unable to execute the correct sequence of movement required for the step or combination and does not use the intention of expression.	

Faculty Adjudicator:

Proficiency Boards:

Boards are a bi-annual assessment that take place at the end of each semester. Boards evaluate the principles of dance as an art form. At least 2 faculty members adjudicate the Boards and then their scores are averaged to form the final boards results.

- Excellence 90% and above (36-40)
- Passing 70% to 89% (28-35)
- Failure 0 to 65% (0-27)

If a dancer misses boards or plans to miss boards, he or she will need to supply a Doctor's note explaining why he or she will be or was absent. **Absence due to disciplinary reasons or**

missing boards due to vacations or family trips during school time will not be considered excused and the student will receive a failure on boards.

Projects, Performance, Certificates, Competitions:

Nutcracker:

All dance majors are required to audition for Nutcracker. Audition skills need to be molded at an early age, therefore whenever a dancer can attend an audition vital experience is gained. If a dancer is cast in the production, the rehearsals will take place beginning the end of September or very beginning of October. The dancer is expected to accept any role he or she gets cast in. This is because Nutcracker as a department event tries to be as inclusive as is realistically possible and one overarching goal of Nutcracker is to use as many dance majors as is realistically possible.

All rehearsals will be in the afternoon 4:30 until 6:00...one time per week for each role. Dancers need to let directors of the Major Musical (if cast) know that he or she is involved in the dance department production of Nutcracker, and will miss musical rehearsal one time per week.

Dancers are only eligible to audition for and be a part of the Nutcracker cast if the following is true:

- **Grade points average must be a 2.25 with no F's on the previous semester's report card. For Nutcracker this means the January- May report card is checked for Nutcracker eligibility. Additionally, the grades must be maintained throughout the quarter where Nutcracker falls.**
- **The dancer is in good standing within his or her dance class. This means behavior is respectful, attendance is consistent, and the dancer is seldom tardy or not dressed for dance class.**
- **Boys who are not in Jr. or Sr. Dance Ensemble can be cast in any role that has realistic expectations of achieving appropriate standards.**

Springfest:

This is a yearly performance that is mandatory for all dance majors. Each class level performs two short pieces choreographed by the class teacher. **Failure to be in this performance will lower the student's fourth quarter grade by one letter grade.**

Some rehearsals will fall after regular school hours directly following the dancers Technique class.

Ex. After the Tech 2 class which finishes at 3:15, rehearsals may continue until 4:30 one time per week in the weeks leading up to Spring Fest.

Missing Springfest will only be excused for the following reasons:

1. Personal injury with a doctor's note.
2. Personal illness with a parent note.
3. Death in the family with a parent note.

An additional project will be assigned in lieu of Springfest performance.

Graduation Performance Certificate:

Those students who have met the following requirements will be awarded a special Performance Certificate at the Senior Choreographers Concert.

1. Must have maintained a minimum of a "A" average in all dance classes Sophomore, Junior and Senior years.
2. Must be in Dance Ensemble in good standing for a minimum of two years and must include Junior and Senior years.
3. Must have participated in the Dance Department preliminaries for Corbett's during junior year.
4. Must have completed his or her Capstone project senior year.
5. Must not miss an excessive amount of school or fall below a "C" average in any subject during junior and senior years.
6. Must have completed Senior Choreography.
7. Must have completed Senior teaching.

Corbett-Mayerson Competition:

This competition is for Juniors at SCPA. The competition requires two contrasting solo pieces, approved by the dance department staff. The total time for the two pieces cannot exceed six minutes. **One of the two pieces should be from the Dance Ensemble repertoire.** The two pieces should comprise a classical piece and a contemporary, Jazz, or Modern piece.

The competition preliminaries are held within the dance department and the dance staff determines who shall move onto the semi-final round. The Semi final round is adjudicated by 15 to 20 SCPA faculty without any additional audience. The finals are a formal event with an audience where city industry professionals judge the round. Coaching is implemented for the semis and final rounds only. The preliminaries are the sole responsibility of the dancer. The dancers must acquire the video and music and learn the choreography themselves. Dancers in Ensemble who are Juniors are required to audition during pre-lims for Corbetts. Juniors not in Ensemble may or may not choose to audition for Corbetts.

Senior Choreography:

All seniors in the Senior Dance Ensemble for at least 2 years are eligible and must prepare a short choreography of no more than six minutes. Any senior who falls below a 2.0 GPA or misses 10 or more days in one quarter will not be eligible to present a choreography.

Seniors as a group will cast their own pieces, but must include ALL DANCERS in the show! This is a Senior Ensemble show and like all other Ensemble shows, all dancers are included.

Senior Teaching Assignment

All seniors in Tech 2, Style 1 and 2 must teach a ballet / modern class second semester to one of the dance department class levels. The senior must write out the class he or she is going to teach so that one of the dance department instructors can follow along with the seniors' class. The class must be either a mix of a ballet pointe or flat class and a modern class or a ballet class.

The senior teaching is not a jazz or lyrical class / choreography assignment. It is an assignment to show how you can present a dance class based on the curriculum of dance classes that you have taken at SCPA.

Ballet music can be found on all music streaming services, or the dancer can check out music on a CD from a staff member to borrow. Failure to complete this assignment will lower the dancer's grade by one letter grade.

Permission Slips

During the dance school year there will be field trips to see dance performances. Permission slips with emergency medical information are attached. There are definite due dates for returning the permission slips. Failure to return the slips on time will result in a point deduction -1 pt. each day late, or -3pts if no permission slip is turned in.

Dance Department Paper

This assignment is to be completed when a dancer is out injured for more than 4 weeks or when the dancer is not a part of the performance for reasons cleared by the dance teacher(s). This may be in lieu of the dancers inability to perform in Springfest or if a dancer is in Ensemble, then he or she needs to complete a paper in place of the performance.

The paper needs to be two pages in length, double spaced, and typed (no exceptions, credit only for typed papers).

Due dates correspond with the date of the event. Paper for Springfest is due the day of Springfest, etc.. Ensemble performance due the first day of the event.

Topics may include but are not limited to the following:

A paper can be presented on one particular dancer, a choreographer that is well known or one who is up and coming, or a particular dance company of any type, include the History, and may also include a picture board with the paper.

The paper can be a reflection on a professional performance that the dancer has seen.

The paper may document the dancer's injury itself, the history of the therapy, the doctor's visits, the lessons learned, or not.

The dancer can design his or her own project, but must get approval from the dance teacher prior to working on the project.

Dance Handbook Addendum (Additions)

1. Dancers cannot miss class because of making up tests, projects, or other work in their academics without prior consent from their dance instructor. Another teacher cannot decide that it is okay for you to miss dance in order to make up work or other issues and therefore miss your arts major class. If you are absent and need to make up work, make arrangements that do not interfere with your arts major classes. Please speak with your dance teacher to work out a plan.

2. Hair is up in a dance industry standard bun, or a small added bun piece. This is to follow the cultural norm of the dance industry.

Please see Industry standard pictures attached to the handbook. Hair out of form will be marked as partial dress and points will be deducted accordingly.

3. Please remember that **10 absences in any one quarter** may be grounds for receiving an "F". This also implies that 8 unexcused absences can and will lower the student's grade because this is still a significant amount of days missed in a quarter, and will impact a student's progress. Exceptions include any long-term illness with a doctor's note. Dancers who are absent chronically can not keep up with the intensive training and fall behind and feel additional pressure because of this, and therefore tend to miss more classes exacerbating the absence issue.

Homework in dance is not a typical option. All work in the dance department is mostly physical activity done in class each day. **The basis for employability is coming to work / school on time and on a consistent basis each day. Without this skill, work options after high school will be difficult.**

4. Dancers upon returning from an absence must present a note from a parent Which will generate a green absence note from the front desk, and this green slip needs to be given to the teacher the first day the student returns to class.

If they do not have a green slip, the teacher will ask the student to go down to the office and retrieve one. This will make the student tardy for that day because he or she is now down in the office taking care of a previous absence and therefore, tardy to the current class.

5. Parents are invited to come up to the dance department and watch the students dance class. Please call the student's teacher in advance to let the dance staff know when you would like to come in. This will benefit both the parent and the teacher. The parent will be able to see the structure and atmosphere of the dance class, and will also get to know his or her student's instructor by watching him or her teach. If future issues arise, the parent will have a frame of reference from which to respond. All students need the triangle in order to succeed, which requires that a relationship exists between the parent, the student and the teacher. Please contact dance staff first if any issue arises between your student and his or her teacher. If the issue is not satisfactorily addressed or solved, then please contact the SCPA administration.

Please Sign this form and return only this page to your dance teacher.

Please return by_____.

Signing this form states that both the dancer and a parent/Guardian have read and understand the procedures in the dance department and will do his or her best to follow and work within the procedures listed.

We want all the dancers to have a successful positive experience at SCPA Dance, but in order to achieve this all dancers must work within the parameters stated in this handout.

We must all work within an organized structure especially because the world of dance is very structured and we want our dancers not only to understand a universal code of professionalism, but also to feel comfortable working in this manner.

Parent

Dancer

Parent telephone number: _____

Parent email address: _____

Questions please contact dance staff at any of the numbers listed on page one of this handout.

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