

# **BARTLESVILLE CIVIC** **BALLET**



## **2024-2025 Handbook**

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## **Profile**

Beginning in 1970, the Bartlesville Civic Ballet began presenting performances using local dancers from local dance schools. The BCB used dancers from Bartlesville and the surrounding areas including dancers trained under longtime BCB artistic director Charlotte Lyke who owned and operated The Bartlesville Ballet Centre for decades here in Bartlesville. Upon the retirement of Miss Charlotte and closing of the Bartlesville Ballet Centre, the Bartlesville Civic Ballet opened the Academy in its current location in 2013 and has presented academy-style technique classes to students who were seeking artistic expression through dance and music. Today the Bartlesville Civic Ballet can boast three generations among its dancers, with many grandparents and parents sending their children to be trained at the Academy as they were trained in their youth. Performances are widely attended by both local citizens and Oklahomans from throughout the state, as well as out-of-state visitors who travel exclusively to our region to see The Nutcracker Ballet each December at The Center in Bartlesville. Bartlesville Civic Ballet's unique choreography in The Nutcracker was created by Mr. Leo Ahonen and the costumes were designed and hand-crafted by his wife, Soili Arvola, who also has served as Artistic Advisor for the annual production. Throughout the years, Bartlesville Civic Ballet has employed a variety of instructors who have introduced a level of talent development that allowed several students to obtain scholarships and stage work throughout the United States. This commitment to excellence continues today.

Equal with the commitment to professional training levels is a commitment to character development and physical fitness, with curriculums that include learning social skills alongside physical technique to assure that students appreciate others while providing their own contribution to the Arts. Students are given instruction in the history of the dance arts, career vocabulary and stage skills, introductions to various styles of dance within conservative boundaries, and theater etiquette to prepare them for pursuing a career in dance or as a support for a lifetime of artistic expression and patron fellowship.

So whether you are a long-time supporter of the Bartlesville Civic Ballet or this is your first encounter with our organization, you and your family can be assured of excellence in teaching and beauty in production that will continue the traditions of our city's commitment to the Arts and that leaves a legacy for all future generations.

BCB is a 501(c)(3) non-profit commissioned with the State of Oklahoma.

## Communication

The primary way BCB will communicate to our families is through email and through [The Studio Director](#). The emails will be sent from our email bartlesvilleciviballet@gmail.com. Please make sure that you are receiving the emails. All rehearsals, class changes, important announcements, etc. will be communicated, and you will be responsible for the information.

## Class Placement

Every year, all dancers will be placed into the appropriate leveled class given the dancer's age, skill, experience, and technical ability. This policy is in place to protect the dancer from injury and overall frustration based on their skill level. Dancing, just like any sport, is physically demanding. It is BCB's commitment to teach with informed theory and practices that protects the dancer physically, psychologically, developmentally, and socially. The same benefits for our dancers are immense when placed in the appropriate developmental level.

Each level has been carefully considered regarding the developmental stages of the child. There are many factors to consider: motor and emotional development, control, balance, brain development, experience and training. All dancers will undergo an assessment to determine which level to be placed in. The determination is decided by the instructor, and then agreed upon with the parent and dancer.

### **Creative Movement:**

#### **Ages 3+**

Creative Movement is designed to foster the dancer's imagination while instilling the fundamentals of the ballet class. Providing a consistent, nurturing environment which emphasizes coordination, musicality, etiquette, poise, basic ballet vocabulary, muscle memory, attention skills, and a joy of dancing, the dancer will develop a basic knowledge of ballet, which will provide an age-appropriate foundation.

### **Foundations**

#### **Ages 5+**

Foundations develops the dancer providing a consistent, nurturing environment which emphasizes coordination, musicality, etiquette, poise, ballet vocabulary, muscle memory, attention skill, and joy of dancing through guided floor work and basic ballet center exercises. The dancer will be able to demonstrate the ability to follow directions and treat their fellow dancers with courtesy and respect.

### **Beginner**

#### **Ages 7+**

At the beginner level, barre work is introduced. The barre is utilized to offer support while the dancer learns foundational technique needed to dance in the center. A comprehensive vocabulary is introduced while coordination, musicality, flexibility, muscular strength, etiquette, and poise is emphasized. Dancers will learn basic body positions, turning movements, adage, and allegro steps in the center.

\*It is expected that beginner dancers take 2 class per week

### **Intermediate 1: Ages 9+**

### **Intermediate 2: Ages 11+**

### **Intermediate Pointe: Ages 11+**

Having achieved the fundamental vocabulary of the beginner dancer, the intermediate 1 dancer will begin to develop a more

complex ballet vocabulary at the barre and in the center. More advanced positions of the body, port de bras, musicality, adage, and allegro are introduced and will be built upon throughout the Intermediate levels. After spending at least one full year in Intermediate 1 and has proven mastery of benchmarks required of this level, the dancer will progress to intermediate 2. It is expected for the female dancer to begin pointe work at this level. A minimum of two years is required in the intermediate 1/2 level.

Dancers will take pre-pointe to prepare them for pointe work. Each dancer is evaluated individually regarding pointe readiness.

**Prerequisites for Pointe Readiness:**

- Age (must be at least 11 years old)
- Previous training (must have 3-4 years of formal ballet training)
- Current training
- Physical development: strong feet, legs, core muscles, coordination and strength
- Flexibility: foot and ankle mobility
- Correct anatomical alignment and technique
- Emotional and psychological maturity

**Advanced  
Ages 11+**

Advanced dancers must have at least 3-4 years formal ballet training before being promoted. A comprehensive understanding of the ballet vocabulary involving positions of the body, port de bras, barre work, adage, turns, allegro and pointe work (if applicable) must have an advanced level of mastery.

## Repertoire

At Bartlesville Civic Ballet, we take pride in presenting professional performances that are affordable & accessible to the community.

In the fall of 2024, we will be presenting Soili Arvola's *Dracula*.

In winter, we will be performing Leo Ahonen's version of the popular classic *The Nutcracker* and will strive to continue this holiday tradition each winter.

The 2025 Spring Performance is TBD..

At the conclusion of each spring semester, we will also be inviting parents and families into the classroom to watch their students' class during the last few weeks for our Family Watch Days. This is an opportunity for you to see your dancer's growth in the classroom.

## Dress Code

A dress code has been implemented to allow our dancers to develop a sense of the corps de ballet. Corps de ballet is a French word that means "body of the ballet". Everything the dancer does reflects this unity; especially in the way the dancers move, dress and then dance together. This begins in the classroom and will be reflected on the stage. One small way to feel this sameness is to have a uniform.

Leotard color for girl dancers by ballet level:

### **Creative Movement - Light Pink**

[Camisole](#) [Short Sleeves](#)

### **Foundations - Lavender**

[Camisole](#) [Short Sleeves](#)

### **Beginner - Royal Blue**

[Tank](#) [Short Sleeves](#) [Camisole](#)

### **Intermediate 1: Garnet/Red**

[Tank](#) [Short Sleeves](#) [Camisole](#)

### **Intermediate 2: Navy**

[Tank](#) [Camisole](#) [Fashion Tank](#) [Short Sleeves](#)

### **Advanced: Black**

(Can pick any style black leotard)

### **Undergarments:**

[Bras1](#) [Bras2](#) [Bras3](#)

Boy Dancers may wear a white t-shirt, black athletic shorts with black ballet shoes.

## **Evaluations**

Each spring, dancers will be evaluated by their instructor using a written evaluation form. The purpose of the evaluation is to build confidence in identifying the dancer's strengths as well as areas in their training that need improvement for their given level. Class placement for the fall will also be given at that time.

## **Code of Conduct**

In order to promote a safe and nurturing environment at BCB, the following code of student conduct must be agreed upon between the student and the parent.

1. All dancers will be courteous and respectful to one another, to their instructors and to all school staff. For any dancer whose attitude, discipline or overall conduct is unsatisfactory, the dancer will be talked to and then if needed, the parent will be notified. A student that is disruptive during class will be asked to sit out of class until that behavior is acceptable and is a positive contribution to the classroom.
2. Dancers will promptly report any injury or illness that occurs while they are at BCB to their instructor or rehearsal coach.
3. Dancers will arrive and leave BCB with appropriate clothing covering their dancewear. They are not to arrive or leave BCB in only their dancewear.
4. Students will respect the BCB studio by throwing away all trash and gathering all of their items before they leave the studio.
5. Students will eat only in designated areas.

## **Bullying Policy**

Bullying, hazing, and harassment are prohibited. Dancers may not participate in any of these actions. Dancers may not solicit others to participate in/or aid and abet any of these actions. It is not a defense by the perpetrator(s) that the bullying, hazing, or harassment victim

consented or acquiesced in the activity. All dancers and staff are responsible for taking reasonable measures to prevent bullying, hazing, and harassment. "Reasonable measures" do not allow or justify the victim to return in-kind. Such in-kind actions on the part of the victim will be considered a violation of BCB policy. If a dancer is a victim of bullying, hazing, or harassment, the dancer should ask the perpetrators to stop. If the actions do not stop, the dancer should inform a teacher or an administrator. If the dancer does not feel comfortable informing a school representative, they must inform a parent or guardian who will in turn inform the school. The victim must report the bullying, hazing or harassment in order for BCB to implement an action plan to resolve the situation. Retaliation by the perpetrator(s) in the form of further actions, including organized shunning of the victim, will result in further disciplinary action against the perpetrator(s) up to and including expulsion.

## **Class Etiquette**

No matter where you are in the world, class etiquette is absolute and remains a constant in our art form. Please observe the following guidelines for all classes at BCB:

1. Be prompt. Arrive early for class, and go immediately into the studio if there is no class, and begin stretching.
2. Dress appropriately. BCB has a specific dress code for each level – please see the Dress Code page for details. No warmers, T-shirts, or jewelry. Tights should be clean and pulled down around feet. Hair should be tied up neat in a bun. Dancers will arrive and leave BCB with appropriate clothing covering their dancewear. They are not to arrive or leave BCB in only their dancewear or in their ballet shoes.
3. Focus and pay attention to the exercises, instructions, and corrections. When the teacher is speaking — whether the correction pertains to you or not — the instructor should have your full attention. No talking.
4. Stay at your place at the barre. Stay with your assigned group while going across the floor. No chewing gum, eating, or drinking. You may take a drink between barre and center or when approved by the instructor during longer classes.
5. Cell phones are to be put away and are strictly prohibited to be used in the studio. If a dancer needs to get in touch with a parent, the dancer must do so between classes or rehearsals and be used in the lobby. The teacher reserves the right to confiscate cell phones if used against BCB policy.
6. If you need to leave the classroom, please stand at the door and the instructor will nod their head to give permission to leave. Do not interrupt the instructor to ask permission.
7. Complete every exercise to the best of your ability. Giving up halfway through an exercise is counterproductive.
8. During rehearsals, all dancers are required to dance full out for every rehearsal unless given express permission from the rehearsal director. All dancers must be dressed in ballet uniform while dancing (no baggy clothes) and have appropriate shoes.
9. If you are receiving a correction on a particular movement — whether personally or for the entire class — physically display the correction for the teacher. The energy and enthusiasm you present in class will affirm to the instructor your desire to improve and learn.
10. No displays of rude behavior. A good attitude towards learning will help make the work easier. Rolling eyes, temperamental outbursts, or disrespect toward an instructor or other dancers will not be tolerated. Leave correcting and commenting on other students' dancing to the teacher.
11. Applaud at the end of class, and thank the teacher personally with a curtsy. Each class is a ritual to treasure and to be danced like a true performance. Dancing is a physical, mental, and spiritual art form. You must engage yourself completely each time you are in class. In general, you will have a more enjoyable and successful experience if your manners are impeccable. Remember your teachers are attempting to pass on their knowledge from varied experiences. There are many different approaches to training, and they are all good. Take heed of their advice and wisdom, and be grateful for their time and attention.

## **Attendance Policy**

Attendance is essential for growth and progress for the dancer. Each dancer will be expected to attend every class that is assigned. Attendance is a strong factor when student progress is evaluated and level placement considered.

Students in all levels will have their attendance taken in the classroom by their teacher. Students are encouraged to make up missed classes in the same or a lower level class.

Be prompt for rehearsal, and ready to dance at the time you are called: shoes on, fully stretched and ready to go at all times. Dancers

should be prepared to stay for the entire rehearsal in the room with the artistic director/ballet mistress/choreographer unless otherwise directed.

## **Absences**

1. If you are sick or there is an emergency call 918.213.5557 or email [bartlesvilleciviballet@gmail.com](mailto:bartlesvilleciviballet@gmail.com) to inform immediately.
2. If planned absences are expected for rehearsals, write each absence anticipated on your contract prior to the audition. Only 2 are permitted. After that, continued participation is at the discretion of the artistic staff and based on ability of the dancer and proficiency at the role.
3. If planned absences are expected for classes, please communicate to the instructor of the class ahead of time.
4. The assistant director, choreographer and artistic director reserve the right to ask the dancer to step down from their role if attendance is not in adherence with BCB policies.

## **Lateness**

1. When arriving at the studio, please get dressed and prepared for class. When ready for class, please stand at the door for the instructor to welcome you into the class.
2. If you are more than 15 minutes late for class, you will be asked to sit out of the class. A make-up class is permitted. The dancer will be responsible for warming themselves up if rehearsal follows the class.

## **Auditions and Casting**

Dancers should be dressed in pink tights, a solid leotard, hair neatly in a bun, and appropriate dance shoes. No dancer, who has agreed to the contractual requirements, will be cut from the audition and all audition participants will receive a role in the upcoming production.

When a new ballet is being developed the artistic staff is given absolute autonomy in choosing which dancers they would like to cast.

The casting list will be posted within seven days at the studio. Dancers are expected to initial by their role(s) and their name to notify artistic staff that they are aware of their role(s) and the acceptance of such.

If for some reason a dancer cannot participate in the audition due to illness or unforeseen circumstances then they will be evaluated in class. There are no private auditions scheduled.

A dancer may be cast as an understudy. It is important to learn this role as diligently as the primary dancer. There have been many times in the past that a dancer has sustained an injury or has been unable to fulfill their commitment, so understudies are expected to be at all of these rehearsals as well as rehearsals for their primary roles.

Remember, each role is important, from the smallest role to the principal roles, and the process must be consistent. It is a part of every dancer's development to experience many different types of roles. We expect the dancer to respect any and every role they earn. Dancers should not anticipate casting decisions before the cast list is posted. There are some years that dancers will repeat the same role and this should not be taken as an insult, but as an opportunity to perform the role with more maturity and confidence. Think of the life of a professional who performs the same roles hundreds of times night after night. Repetition is good!

If you attend the audition, it is understood that you are committed to performing in the production prior to casting decisions. Dancers who would consider dropping out of the production if they do not receive a desired part should not attend the audition.

BCB is committed to providing its audience with the highest caliber productions. Although a dancer may feel they are deserving of a more prominent role, the artistic director ultimately determines the cast that will best represent the company. It is never in the best interest of

any dancer to cast them in a role they are not capable of performing well.

## Contract

All dancers and parents will be expected to sign and return the BCB contract (Appendix A & B) before or on the day of the audition. The contract is written in good faith between BCB and the membership party(ies). The contract briefly restates policies in this handbook having to do with attendance, grade point average, and participation in company events. The contract serves to reiterate to the dancer the serious level of commitment expected on their part. This is also to give the dancers a “real life” professional experience.

## Fees

Participation in each BCB production has an associated production fee.

- Nutcracker Fee
  - \$125 due September 15 for all ballet roles age 6+
  - \$75 due by November 1 for Baby Angels/Mice
- Fall/Spring Production Fee:: \$125

A contract must be signed for every performance as well as the fee paid. This fee does not cover the cost of our instructors running the show. The monthly tuition will still be charged. This fee covers broader theater fees; such as the venue, make up, costumes, choreographer, etc.

This fee covers only a small percentage of the costs incurred for these productions. We rely on fundraising and contributions to offset the balance of production costs.

## Costumes

All costumes are the property of BCB or rented by BCB from another dance company. Each costume is worth between \$200-\$400.

Please follow the below policies for wearing/handling costumes:

1. No eating: There is no eating or drinking while wearing any of the costumes.
2. No sitting: Absolutely no sitting on the floor/chair in your costume
3. Do not take home: No costumes may be taken home unless otherwise stated.
4. Do not alter: If you need an alteration or have a problem with your costume please notify the costume mistress right away. You may not alter the costume yourself!
5. Return all parts: All parts of your costume must be returned at the end of each rehearsal and performance to the costume rack. Dancers who are missing parts of their costume will be charged the cost of the lost article. All of the costume pieces are to be taken care of throughout the duration of the performance week. They are the responsibility of the dancer.
6. Tights and Shoes: Each dancer is responsible to provide their tights and shoes. Tights must be clean and without any stains, holes, or runs. Shoes must also be clean and neatly sewn.

## Technical Week “Tech Week”

Parents, it is important to understand the nature of technical rehearsals. For levels Foundations to Beginner, specific pick up times will be given. For Levels Intermediate and Advanced, there is no exact time to give you when your dancer will begin or end. If rehearsals are from 5-9:30 PM we expect them to stay the whole time. We do our best to stay as close to the schedule as possible, but there are always unforeseen circumstances in live theater. The dancing is only a portion of the whole production. Please be patient with changes and delays.

Dancers must remain at all rehearsals until the ballet mistress, artistic director or artistic advisor excuses them.

Pack enough food for an after school snack and dinner. Please be aware that due to the amount of activity the dancers output they need



more calories than the average person and a diet very high in protein.

Parents, we appreciate all of your concerns, but technical week is not the time to address concerns regarding your child. It is important to speak to the right person concerning any problems prior to tech week.

## **Backstage Policies (Technical Week and Days of Production)**

- **“Call”** - When the dancer has been asked to be in the theater. This gives the dancer enough time to prepare; getting make up, costumes, warm ups, etc. ready before their warm-up/rehearsal/performances start. Please be aware of this time and come as close to the call time as possible. It will help reduce stress and anxiety for your dancer.
- **“Places”** - All dancers must remain in their designated dressing area until they are called to their “places”; the time for them to be backstage to perform. If you leave the area you will most likely miss your dance or be late, which affects everyone. Be aware and be ready.
- **“Company warm up”** - All dancers in Advanced and Intermediate levels must participate in company warm-up prior to rehearsal and/ or performances.
- **“We are guests in the theater”** - We are guests in the The Center theater and studio. We must respect the space and those who work behind the scenes, yet are integral participants in our productions. Dancers may not run, yell, or vandalize the theater space. Dancers may not disrespect/talk back to those who are co-laboring backstage to make our productions a success. The artistic director or president of the BCB board reserves the right to dismiss any dancer from the production if these policies are violated.
- **“Quiet voices only”** when backstage. Noise travels right into the audience and they can hear the backstage commotion. Only speak if it is absolutely necessary.
- **“Stay in your dressing room”** - Dancers levels Pre Ballet-Level 3 must be supervised at all times. It is suggested that dancers bring homework, headsets, or a book for downtime.

## **Supporting BCB**

BCB is a non-profit organization. Word of mouth is our best advertisement. It has played a large role in helping both the school and the company grow. Ticket sales are a great way to support the BCB, so please help fill up productions by inviting friends and family. The more tickets sold the less the expenses for the theater, lighting designer, technical crew, costumes and contracted professional dancers. Please see if your company provides matching gifts. Please help us continue to grow by spreading the word about our beautiful productions; your guests will not be disappointed. We promise!

We also host a fundraising event each year. Our Christmas Home Tour, the second weekend of December. We would love for you to attend and invite your friends!

## **Outreach Events**

We are developing our outreach events. As volunteers, we depend on you to make BCB present in the community. Our mission is to affect the lives of our community through this beautiful art. If you have ideas about how to reach our community, please discuss with a member of the Board of Directors.

## **Financial Sustenance**

BCB is always looking for avenues to support its productions. Any parents or friends who work for large corporations that may be interested in funding scholarships, productions or donations, please contact a member of the Board of Directors.

It is appreciated if you propose an idea in writing or by e-mail; the artistic staff is busy teaching and running the school during the class hours.

# Dancer Contract

As a <b>BCB Dancer:</b>	<b>Initials</b>
1. I agree to <b>read and follow the guidelines</b> set within the Bartlesville Civic Ballet Handbook with my parents (if under 19) so that we are all cognizant of the responsibilities and requirements of Company participation.	
2. I agree to <b>attend the minimum amount of ballet technique class hours weekly</b> according to my level and as appropriate to my contract.	
3. I agree to <b>attend all rehearsals called</b> , on time warm and prepared to dance. I agree to <b>not miss more than two rehearsals for each production</b> . I agree to notify in writing all known obligations that will prohibit me from attending rehearsals.	
4. I agree to <b>maintain my grades at school</b> at the level agreed with my family.	
5. I agree to <b>attend and/or participate</b> in all company group activities in regards to <b>fundraising, outreach, and other company group functions</b> .	
6. I agree to maintain appropriate conduct on and off the premises of Bartlesville Civic Ballet.	
7. I agree to <b>accept all</b> casting decisions.	
8. I will maintain proper etiquette for class and rehearsal.	
9. I will not use drugs or alcohol.	
10. I understand <b>that no cell phones or media are permitted in the studio</b> during rehearsals or class. If used, cell phones will be confiscated until the end of rehearsal.	

This contract is written in good faith between the dancer and Bartlesville Civic Ballet. By signing this contract you are agreeing to uphold all the policies stated in the Bartlesville Civic Ballet Handbook as well as the list of agreements above. The policies stated in this contract are binding and any individual who is not abiding by this agreement will be immediately excused from Bartlesville Civic Ballet.

I agree to the terms of this contract and I have read and understand BCB's Handbook.

Dancer \_\_\_\_\_ Date \_\_\_\_\_

Parent (If Dancer is under 19 years of age) \_\_\_\_\_

# Parent/Guardian Agreement

As a <b>BCB Parent/Guardian:</b>	Initials
1. I agree to support the BCB in providing a safe and quality performance. If unable to do any or all of the following three commitments, I will notify the Nutcracker Representative in advance and <u>pay per commitment</u> so that a replacement may be hired to serve in my stead. <ul style="list-style-type: none"><li>• Sunday Load-In or Load-Out: Commit to three hours before or after the performance to support the set-up or taking down of scenery and production equipment at The Center.</li><li>• Dress Rehearsal: Attend the full Dress Rehearsal to learn backstage roles for performance night.</li><li>• Performance Night Volunteer: Serve in an assigned backstage role for the full length of the call time and one performance.</li></ul>	
2. I am aware of my child's commitment and responsibility to the company, class and rehearsal, and I am fully prepared to support my child's commitment with attire, event participation, and transportation as needed to class and rehearsal as well as all other needs.	

This contract is written in good faith between the parent and Bartlesville Civic Ballet. By signing this contract you are agreeing to uphold all the policies stated in the Bartlesville Civic Ballet Handbook as well as the list of agreements above. The policies stated in this contract are binding and any individual who is not abiding by this agreement will be immediately excused from Bartlesville Civic Ballet.

I agree to the terms of this contract and I have read and understand BCB's Handbook.

Parent/Guardian \_\_\_\_\_ Date \_\_\_\_\_

## Alternate Studio Addendum

Dear Studio Director/Teacher,

All dancers ages 6+ performing in a Bartlesville Civic Ballet production are required to take at least one ballet class a week at our BCB Academy. To facilitate transparency and partnership with area studios, we require that dancers inform their primary studio of this commitment. Please sign below to indicate that you have received this information.

Thank you for your partnership! We are happy to include your studio name in our program acknowledgments!

Dancer Name:

Primary Studio Name:

# of Classes/Hours per Week:

Director/Teacher Name \_\_\_\_\_

Director/Teacher Signature \_\_\_\_\_