

Journey Technique Program



MINI-INTENSIVE 2022

FRIDAY	SATURDAY	SUNDAY
10:00-10:30 Floor Barre	10:00-10:30 Floor Barre	
10:30-12:00 Technique Class	10:30-12:00 Technique Class	
12:00-12:45 <i>Lunch break</i>	12:00-12:45 <i>Lunch break</i>	
12:45-1:30 Ports de Bras Workshop	12:45-1:30 Pirouette Workshop	
1:30-2:00 Pointe*	1:30-2:00 Pointe*	
2:00-3:15 Variations	2:00-3:15 Character Repertoire	4:15-4:40 Light Floor Barre Warm Up
3:15-4:00 Myofascial Releases and Stretching	3:15-3:45 Myofascial Releases and Stretching	5:00-6:30 Masterclass with Aleksey Plekhanov**
	4pm FAMILY PICNIC AT THE SIMPSONS	6:30-7:00 Myofascial Releases and Stretching

FEES

Full Program (recommended) - \$120
Partial - Friday and Saturday morning - \$40
Partial - Friday and Saturday full day - \$90
Partial - Sunday only - \$30
Optional add-on – Lunch from the Mockingbird, \$8 per day (sandwich or salad, plus a cookie - orders will be collected before class each morning)

ATTIRE

- Ladies - Any of your Westover Ballet uniform leotards/skirts/tights
- Ballet shoes
- Pointe shoes (where applicable)
- Character shoes (for Character Repertoire class)
- Socks (for Floor Barre and Stretching)

For the Masterclass – High-Intermediate dancers, please wear your blue; Advanced dancers, please wear your burgundy; Gentlemen, please wear a white shirt and black tights/shoes.

*Pointe classes can be taken on flat for those who are not on pointe

**Masterclass is open to High-Intermediate dancers and up

Ballet Class Etiquette

Let's be sure to make a good impression for our guest teacher! No matter how long you have been dancing, it never hurts to occasionally review the traditions of good class etiquette.

Here are a few helpful hints from The Ballet Class Companion by Eliza Gaynor Minden.

WHAT CLASS EXPECTS OF YOU

In today's world of instant informality and less than perfect manners, ballet class provides an oasis of true courtesy and dignity, a remnant of the royal decorum of the Baroque age. Studio etiquette may seem mysterious at first, but its importance soon becomes apparent. You are creating an environment conducive to learning, and you are physically demonstrating the esteem in which you hold your art, your teacher, and your fellow students.

Be on time. Arriving late disturbs other students. Your teacher has carefully planned the class so that it builds on the exercises done at the beginning. If you must be late, ask permission to enter (you can do this with eye contact and a hopeful and contrite look). Locate a spot at the barre before walking into the room, and take your place quickly and quietly. Do a few pliés on your own to warm up . . .

Be neat. Keep your hair off your face and neck. Hair that moves is a distraction. It should be tight against your head so that you can spot freely. . . A general rule: Don't wear jewelry in the studio.

Be clean. Respecting others means wearing clean clothes and sweet-smelling shoes, and attending to your personal hygiene. Air out your shoes between classes. Shower before class and use antiperspirant or deodorant; keep some tucked in your bag as well.

Dress the part. Follow the dress code. The intention is not to quash individuality but to enable the teacher to see clearly. . . Wear clothes that show you are ready to take class. This not only sends a message to the teacher about your seriousness, it also sends a message to yourself. You will dance better if you are properly dressed for class.

Mind your manners. Dancers are ladies and gentlemen. They are polite. They don't lean against the wall or on the barre, and they don't sit down unless directed to do so. They wouldn't dream of chewing gum in class.

Rudeness to teachers or the accompanist is unthinkable in ballet. . . Yawning, talking, whispering, or having private giggles with your friends counts as rudeness.

Pay attention. You're there to work, so watch and listen, especially when the combination is given. Some teachers may not show it twice. . .

Do the combination as given, and do it in its entirety. If everyone is doing one thing and you've decided to "improve" it, it's not only a distraction, it's downright disrespectful to the teacher. There are exceptions: a teacher might ask more advanced students to do a combination on demi-pointe or to add beats. If there are steps you must modify because of a physical condition, speak to the teacher beforehand so it isn't a surprise to her.

Always finish every combination. Even if you flub it completely, the discipline of ballet requires that you finish it, and finish it with as much poise as you can. Sighing, making faces, or otherwise showing your frustration or other emotions is inappropriate. . .

Drink politely. Do drink before class starts and carry a water bottle – but the norms of the gym don’t apply to ballet class. If the teacher allows it, you may drink from your water bottle between barre and center, but not between barre exercises and never while a teacher is giving a combination.

Ask permission to leave. Even if you are suddenly taken ill, you should ask permission to leave the studio. Wandering in and out of the room is not allowed. If you absolutely must leave early, get the teacher’s okay before class starts. Don’t leave in the middle of a combination. Acknowledge the teacher by catching her eye and communicating your thanks with a silent wave, then leave unobtrusively.

Take barre in different spots periodically. Don’t fall into the “this is my spot” trap. It’s helpful to see yourself from different angles to be certain of your placement and line. . .

Mark the combination. To mark means to move through steps without doing them fully. Most people learn combinations much faster if they mark while the teacher demonstrates or explains. Lift your leg just a little rather than to your full extension or walk a step instead of jumping it. Change direction and orientation. Arm movements, however, should be done full out, not marked, to avoid developing bad habits. . .

Work on corrections immediately. Even for professionals, class is not about being perfect. Don’t be frustrated by a correction; be honored that the teacher feels you are worthy of his personal attention. Take corrections very seriously; they not only improve your technique, they protect you from injury.

Teachers expect you to try the combination again, incorporating their corrections right after they give them. Do the best you can; you may be able to correct the error immediately, or it may take more practice.

Stay after class and practice any step that’s giving you trouble. Use a quiet corner or an empty studio. Don’t practice at home or unsupervised when you are beginning ballet. If you do a step incorrectly repeatedly, it’s that much harder to set right. Bad habits can sink into your muscles as easily as good ones.

The world’s greatest, and probably shortest, commencement speech is said to have contained only three sentences, “Never give up. Never give up. Never give up.” Take this to heart and realize that you are not alone. When the combination seems so fiendishly difficult that you despair of ever getting it, look around; if you’re having trouble it’s likely others are as well. An amateur dancer told me that he was about to admit defeat on a series of turns when he noticed that a principal dancer from a major company was falling over, too. Try again.