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Photos: Rosalie O'Connor, Joel Thomas Photography
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**CPYB STUDENT CENTER**

The Student Center is located on CPYB.org and can be accessed with a CPYB-provided username and password. The Student Center is your go-to resource for:

- Daily class* and rehearsal schedules
- Important announcements
- Access to your family portal

*NOTE: Only changes to the regular class schedule are shown on the Student Center calendar. The calendar should be checked daily.

All photos contained in this book by Rosalie O’Connor unless otherwise noted.
Welcome to the Central Pennsylvania Youth Ballet (CPYB), an internationally renowned classical ballet school and performing company based in Carlisle, Pennsylvania. Since 1955, CPYB has provided exceptional dance training for beginning to pre-professional dancers in central Pennsylvania and enhanced the cultural climate of the region through ballet performances.

The philosophy of CPYB is that students are dancers in the making. Our goal is to develop technical proficiency at a professional level while creating future artists with a sound work ethic, who possess the character traits of courtesy, promptness, forgiveness, self-control, self-discipline, responsibility, diligence, courage, generosity, and magnanimity. Good behavior is expected of all students and will not be specially rewarded. The reward is found in the esteem the student earns from teachers and fellow students. The information presented in this handbook is directed toward the common good of CPYB and serves to establish and maintain CPYB as a place of professional ballet training. At CPYB, we believe that habits of behavior play a significant part in forming habits of dancers. The teachers and staff at CPYB will make every effort to enforce the rules consistently, informatively, and with the student's overall well-being in mind.

While studying at CPYB, students and their families are expected to make the most of their training and performance opportunities by recognizing the benefits of mutual encouragement, respect, courtesy, and helpfulness. One can appreciate that the environment significantly contributes to the good of the overall school community making CPYB a desirable place to dance.

We recognize that we are all human and, at times, act inappropriately or make mistakes. While many such situations can be resolved through open discussion, there are certain actions that can be disruptive to other students, teachers and the studio at large. Therefore, to maintain a productive and rich studio environment, it is necessary to discuss school expectations and consequences so that both students and families have a clear understanding of them.

CPYB's guiding principle is to be fair and consistent with consequences for inappropriate behavior. The guidelines for discipline set forth in this handbook are not intended to be exhaustive. The school reserves the right to exercise reasonable consequences for all actions and behaviors deemed inappropriate.

If you have any questions, or if there is something we can do to help you succeed at CPYB, our door is always open to you. Nothing contained herein shall be deemed to form the basis of a contract with CPYB, nor may any of the terms contained in this handbook be relied upon as the basis for any claims. Further, any matters discussed in this handbook are subject to change, amendment or deletion by CPYB in its sole discretion.
Main contact information for all CPYB studios:
717.245.1190 | info@cpyb.org | CPYB.org

LOCATIONS
Administrative Offices and CPYB Warehouse Studios
5 North Orange Street, Suite 3
Carlisle, PA 17013-2727
P: 717.245.1190 | F: 717.245.1189

CPYB Barn Studios
107 Meetinghouse Road | Carlisle, PA 17013
P: 717.249.3959 (Emergencies only. All other calls should go to 717.245.1190.)

Grace Milliman Pollock Performing Arts Center
340 North 21st Street | Camp Hill, PA 17011
P: 717.254.5074 (Emergencies only. All other calls should go to 717.245.1190.)

EXECUTIVE & ADMINISTRATIVE STAFF
Nicholas Ade, Chief Executive Officer
Charlie Hoppes, Chief of Staff
Alecia Good-Boresow, School Principal
Alan Hineline, Director of Artistic Programming
Bonnie Schulte, Director of Strategic Marketing
Brigette Plummer, Associate Director of Development
Rebecca Chaires, Costume Shop and Wardrobe Manager
Shannon Cochran, Marketing Manager
Brittany McQuaid, Logistics Team Manager
Jessica Seretti, Summer Ballet Program Manager
Amy Ward, Finance Manager
Simon Ball, Men’s Program Coordinator
Rose Taylor-Spann, Children’s Division Coordinator
Daniel Hoppes, Digital Media Specialist
Cassidy Watson, Administrative Assistant/Accounts Receivable
Meredith Burger, Lead Customer Support Representative
Eve Elias, Customer Support Representative
Lauren Roach, Customer Support Representative
Nicole Cocco, Customer Support Representative
Rick Hare, Maintenance and Security Technician
Melanie Ortt, Seamstress

ARTISTIC LEADERSHIP
Marcia Dale Weary
Founding Artistic Director
Darla Hoover
Associate Artistic Director
Nicholas Ade
Chief Executive Officer

FACULTY
Marcia Dale Weary
Nicholas Ade
Simon Ball
Tanya Doporczyk
Amanda Edge
Alecia Good-Boresow
Alan Hineline
Darla Hoover
Melinda Howe
Frances Perez-Ball
Re Rabassi-Davis
Bruce Thornton
Rose Taylor-Spann

PERMANENT GUEST FACULTY
Rafael Grigorian
Matthew Powell
Gennadi Vostrikov

PRODUCTION STAFF
David Nash, Production Manager
Josh Monroe, Lighting Designer

PERFORMANCE TICKETS
For Family Performance Discount Package information, please contact Bonnie Schulte at 717.245.1191 or schulte@cpyb.org. For single tickets please call Whitaker Center Box Office at 717.214. ARTS (2787) or Hershey Theatre Box Office at 717.534.3405.

Central Pennsylvania Youth Ballet’s 2016-2017 family performance discount options allow the immediate family of students enrolled in the 2016-2017 academic year to experience all the breathtaking artistry of these dynamic productions – with pricing to suit a variety of individual purchasing styles. Build your performance series, choosing the location and dates that meet your schedule, for an exciting lineup of shows. See you at the ballet!
**MISSION**

Established in 1955 by Founding Artistic Director Marcia Dale Weary, Central Pennsylvania Youth Ballet is a nationally and internationally recognized school of classical ballet headquartered in Carlisle, PA. Our threefold mission is to inspire, educate and enrich the lives of our students and the region through training in and the performance of classical ballet.

**BOARD OF DIRECTORS**

Steve Riccio, President
Donna Desfor, Vice President
Marissa J. Shollenberger, Treasurer
Teresa N. Slocomb, Secretary

Marcia Dale Weary, Founding Artistic Director
Hugh Aberman
Chris Baldrige
Therese Bretz
Donald Grell
Ellen Kramer
Darla Hoover,* Associate Artistic Director
Amanda J. Lavis, M.B.A., Esquire
Donald Mowery
Daniel J. Madio II
Kristen Olewine Milke

Members Emeritus
Andre de Ribere (1915-2011)
J. Robert Grigor
David Hukill, Esquire
Kenneth L. Laws

General Counsel
Victor P. Stabile, Esquire
Dilworth Paxson LLP

*CPYB Alumna/Alumnus

**PROFILE**

Central Pennsylvania Youth Ballet is a celebrated leader in the world of classical ballet. Embracing an attitude of lifelong learning, Founding Artistic Director Marcia Dale Weary envisioned a school more than 60 years ago where children would have the opportunity to receive exceptional ballet training. Today CPYB is an internationally recognized school of classical ballet with an outstanding reputation for training young men and women. The school’s renowned teaching methodology couples performance opportunities with innovative educational initiatives, an esteemed faculty, and a proven syllabus—all in an environment that promotes the acquisition of the life skills crucial to a child’s development.

Thousands of young people have passed through Central Pennsylvania Youth Ballet’s esteemed studios. CPYB alumni continually occupy top positions in the leading ballet companies from San Francisco and Miami to New York, London and beyond.

Through the organization’s threefold mission—to inspire, educate and enrich—the legacy of Marcia Dale Weary and Central Pennsylvania Youth Ballet redefines the art form, preserves its history and shapes its future.

In addition to the Ballet Program, CPYB’s Children’s Division offers a variety of classes for children ages three to six.

As resident ballet company of Whitaker Center for Science and the Arts in Harrisburg, CPYB performing company’s season includes performances in the winter, spring, and in June. CPYB, honored as the only pre-professional company in the country licensed to perform George Balanchine’s *The Nutcracker™*, performs the holiday classic at Whitaker Center and at the historic Hershey Theatre with live music by a recognized symphony orchestra.

CPYB performs other classical and contemporary ballets and many nationally recognized choreographers have also premiered works on the company.

As a school, CPYB has produced an incredible number of professional dancers who have worked with or are currently performing with top companies in the world. Others have continued on in dance-related fields such as ballet teaching and arts administration. CPYB alumni, no matter what their vocation, are enthusiastic audience members and arts advocates in our communities.

*The New York Times* dance critic Joseph Carman said, “London, Paris, St. Petersburg, and New York are well known for their first-rate ballet academies, training many of the best dancers in the classical form. Add to that list Carlisle, PA, a town with fewer than 20,000 people and a modest economy driven by state government jobs and the defense industry...Marcia Dale Weary and her Central Pennsylvania Youth Ballet have produced dancers well known in the ballet world.”

Featured on the cover of *Dance Teacher* magazine and in the article entitled “Marcia’s Magic,” Kristin Lewis wrote, “She produces students who have the whole package—attention to detail, early technical development, and a broad socialization into the arts. It seems a given that companies nationwide will continue to be stocked with her dancers for many years to come.”

**THE STUDIOS**

CPYB has 14 studios in Carlisle, featuring 10 state-of-the-art studios at CPYB Warehouse Studios, and only blocks away, four historic Barn studios. CPYB Warehouse Studios has wooden sprung floors and 22-foot ceilings with skylights. CPYB also holds classes in Camp Hill at the Grace Milliman Pollock Performing Arts Center. In addition to CPYB’s Carlisle and Camp Hill studios, CPYB’s Summer Program utilizes several studios on the Dickinson College campus.

**CLASS OBSERVATION**

Out of respect for the instructor and students, class observation is only available with prior approval by the instructor. A visitor badge must be obtained at the customer support desk prior to observation.

Photography, videography and recording of classes in any form is strictly prohibited both inside and outside the studios.

**CPYB Corps de Ballet VOLUNTEER PROGRAM**

Whether you can contribute a few hours each year or a few hours each day, there are opportunities for you as a CPYB Corps de Ballet volunteer. From raising public awareness of CPYB and supporting special events to assisting staff and production personnel backstage and more, we strive to provide you with appropriate assignments based on an awareness of how your individual skills can most effectively benefit both you and CPYB. For more information contact Brigette Plummer at 717.254.8477 or plummer@cpyb.org.
Marcia Dale Weary, Founding Artistic Director

Ms. Weary began her teaching career in Carlisle, Pennsylvania in 1955 after her own studies with Thalia Mara and Arthur Mahoney at the School of Ballet Repertory in New York City. Her unequalled dedication to her school, students, and instructors, and her unique teaching style have brought Central Pennsylvania Youth Ballet to the top of the dance field. The New York Times stated in 1989 that Weary is "considered one of the country’s foremost ballet teachers." Ms. Weary is the recipient of many awards and distinctions over the past two decades, including the 1992 Distinguished Service to the Arts Award for Central Pennsylvania; 2000 Carlisle Regional Arts Award, of which she was the first recipient; 2007 Pennsylvania Governor’s Award for the Arts for Outstanding Leadership and Service to Youth; 2009 Distinguished Citizen of the Commonwealth Award; Central Penn Business Journal 2010 Women of Influence Award for her leadership, integrity and accomplishments; and most recently an honorary Doctor of Performing Arts degree from Dickinson College in recognition of her contribution to the performing arts. She and CPYB have been featured in leading newspapers and magazines, television news and features, and in the award-winning documentary film presented on national public television, *Children with a Dream.*

Nicholas Ade, Chief Executive Officer

Originally from Los Angeles, California, trained at San Francisco Ballet School and the University of North Carolina School of the Arts. He danced with the Pacific Northwest Ballet (PNB) from 1996-2006 under Francia Russell, Kent Stowell and Peter Boal. While with PNB, Ade performed leading roles in George Balanchine’s *The Four Temperaments* and *A Midsummer Night’s Dream*; Ronald Hynd’s *The Merry Widow*; and Kent Stowell’s *The Tragedy of Romeo and Juliet.* He has also been featured in Balanchine’s *La Valse*, *Prodigal Son*, *Symphony in C*, *Symphony in Three Movements*, and *Who Cares?*; and Peter Martins’ *Fearful Symmetries.* He originated featured roles in Val Caniparoli's *Torque* and Nicolo Fonte’s *Almost Tango* and *Within/Without.*

Prior to joining Central Pennsylvania Youth Ballet as school principal, Ade served as principal of the Pacific Northwest Ballet School’s Francia Russell Center, PNB’s Eastside School, under Artistic Director Peter Boal from 2006 through 2012. Ade also serves as permanent guest faculty at Ballet Academy East in New York City under Darla Hoover and Julia Dubno. He has taught throughout Europe and North America, including the Iliev Foundation in Bulgaria. Ade has also taught at Tri-Cities Academy of Ballet, Utah Regional Ballet, and the University of North Carolina School of the Arts. He also has been on faculty at several national and regional festivals for Regional Dance America (RDA). Ade’s relationship with RDA has also extended into adjudicating in 2010; as well as serving as host to the Craft of Choreography Conference (CCC) and Summer Intensive from 2007-2009 and has been on the faculty of the CCC from 2004 through 2009. He has served as host of PNB’s Eyes on Dance and Discover Dance outreach performances and has been Project Coordinator for PNB’s NEXT STEP (formerly Choreographers’ Showcase) since 2005.

Darla Hoover, Associate Artistic Director

Darla Hoover was trained at the renowned Central Pennsylvania Youth Ballet under the direction of Marcia Dale Weary and completed her studies on a full scholarship at the School of American Ballet. In 1980, after choreographing a solo for her in the New York City Opera production of Bourgeois Gentilhomme, George Balanchine invited Ms. Hoover to become a member of his New York City Ballet. From 1980-1991 Ms. Hoover appeared as a featured soloist in ballets such as Balanchine’s *La Valse*, *Chaconne*, *Harlequinade*, *Ballo della Regina*, as well as Peter Martins’ *Eight Easy Pieces*, *Rossini Quartets*, *Sonata di Scarlatti*, and Jerome Robbins’ *Fanfare.* Upon retirement, a full schedule of guest appearances throughout the United States and Europe further expanded her repertory experience. Ms. Hoover now focuses her attentions on teaching and staging ballets, including positions as the Artistic Director of Ballet Academy East’s Pre-Professional Division in New York City and as the Associate Artistic Director of Central Pennsylvania Youth Ballet, where she also directs a nationally recognized Teachers Workshop that instructs fellow dance educators on the Teaching Syllabus and methodologies developed by Marcia Dale Weary. Ms. Hoover guest teaches all over the world, and she has been invited to share her successful techniques at distinguished companies such as Boston Ballet, Pacific Northwest Ballet, Miami City Ballet, Joffrey Ballet, New National Theatre Tokyo, and Royal Danish Ballet. Working as a répétiteur, Ms. Hoover stages works for the George Balanchine Trust and for Peter Martins, Ballet Master-in-Chief of New York City Ballet. Recent stagings at major ballet companies such as the Royal Danish Ballet, American Ballet Theatre, Joffrey Ballet, New National Theatre Tokyo, and Dance Theatre of Harlem have included George Balanchine’s *The Nutcracker*, *Raymonda Variations*, *La Source*, *Serenade*, *Divertimento No. 15*, *Valse Fantaisie*, *Concerto Barocco*, *Allegro Brillante*, *Tchakowsky Pas de deux*, *Stars and Stripes*, and *Rubies*, as well as Peter Martins’ *Eight Easy Pieces* and *Fearful Symmetries.* Ms. Hoover was recently invited to stage George Balanchine’s *Raymonda Variations* at the esteemed Vaganova Ballet Academy in St. Petersburg, Russia. This performance marked the first time the esteemed Academy had ever performed a work by Mr. Balanchine.
CPYB Faculty

FACULTY

CPYB's exceptional faculty is chaired by Marcia Dale Weary, Founding Artistic Director. More than 25,000 students have passed through the esteemed institution. CPYB's year-round programs are augmented by outstanding teaching professionals from the larger dance world. CPYB's average teacher to student ratio is 1:20 during the academic year.

Faculty members may be helped by student assistants in Level IA, especially in September and January. Experienced and responsible student teachers, with the Artistic Director's approval, also may teach class throughout the year.

Marcia Dale Weary (see bio page 5)
Darla Hoover (see bio page 5)
Nicholas Ade (see bio page 5)

Alecia Good-Boresow, School Principal, began her training at Central Pennsylvania Youth Ballet (CPYB) at age five under the direction of Marcia Dale Weary. From there she went on to study at the School of American Ballet (the official ballet school of New York City Ballet), Joffrey Ballet and Pennsylvania Ballet. The founder and former director of the Kansas City Youth Ballet, Good-Boresow was appointed school principal of Central Pennsylvania Youth Ballet in November 2014. For full bio click here.

Simon Ball is a full-time faculty member and men’s program coordinator. Mr. Ball joined Houston Ballet as a principal dancer in July 2003. He studied with School of American Ballet, Pittsburgh Ballet Theater, The Conservatory of Point Park College, and The School of Classical Ballet (American Ballet Theatre’s training program). Before becoming a professional, he also performed as a guest artist with many companies in the United States and abroad. For full bio click here.

Tanya Doporcyk began her formal training at CPYB under the direction of Marcia Dale Weary. She went on to teach at the School of Music and Dance in Hanover, PA. Shortly after, Tanya founded The Walnut Bottom School of Dance which she has owned and operated for 19 years before returning to CPYB to teach young children and adults for Marcia.

Amanda Edge is as a full-time faculty member. A former New York City Ballet dancer, Amanda was born in Austin, Texas, and began her training with Ballet Austin and Pat Mitchell. She continued her dance studies in Brasilia, Brazil, with Norma Lilia Biavaty, and at age 13 was selected to perform in Paquita starring Fernando Bujones at Brazil’s Teatro Nacional. For full bio click here.

A lifelong advocate for the arts, Alan Hineline delivers a rare blend of business acumen and artistic expertise with a proven track record of motivating organizations to achieve their artistic and strategic missions.

As chief executive officer of Ballet San Jose, Hineline led all aspects of the organization’s mission fulfillment - working closely with trustee and artistic leadership on strategic initiatives, board development, financial stewardship, institutional marketing and fundraising campaigns, and artistic programming. Hineline served as CEO for Central Pennsylvania Youth Ballet (CPYB) from 2009 to 2014. His strategies to expand the CPYB profile and develop financial support of the organization’s mission put CPYB on a path toward long-term sustainability and viability for future generations of students and audience members. Previously, Hineline lead Ballet Philippines, in Manila, as chief operating officer and artistic director. In his role, he oversaw a complete rebranding of the organization including repertoire expansion, artistic development of the company artists, and a heightened institutional profile. For full bio click here.
Melinda Howe has served on the faculty of the Central Pennsylvania Youth Ballet for more than 25 years, where she began her own training under the direction of Marcia Dale Weary. She received her Bachelor of Fine Arts degree from The North Carolina School of the Arts and then returned to Carlisle to work with Ms. Weary. For full bio click here.

Frances Perez-Ball trained at Julian E. Blanco School of Performing Arts in San Juan, Puerto Rico, Hartford Ballet School, Eglevsky Ballet, and Point Park College. Frances began her career with Ballet Teatro Municipal de San Juan. As a principal dancer with Ballet Municipal, she toured the United States and Latin America performing various roles in full-length ballets such as Aurora in The Sleeping Beauty, Swanilda in Coppelia, and Kitri in Don Quixote. For full bio click here.

Re Rabassi-Davis has a Bachelor of Arts degree in Ballet Education, trained as an apprentice teacher with the Royal Winnipeg Ballet and completed the teacher's training course with Jacques d'Amboise's National Dance Institute. Formerly the founder and director of the Gettysburg School of Ballet, she also served on the faculty of Mt. St. Mary's College and the Harrisburg Arts Magnet School. For full bio click here.

Rose Taylor-Spann earned her Master of Fine Arts in Dance from The University of Oklahoma with an emphasis in early childhood education and pointe preparation. Prior to completing her MFA in Ballet as a graduate assistant, Ms. Taylor-Spann was principal of the Lower School at Kansas City Ballet School where she was integral in the development and implementation of the school's syllabus, choreography, program development and staging works for the Kansas City Youth Ballet and children in Todd Bolender's The Nutcracker. For full bio click here.

Bruce Thornton received his dance training in his native Seattle, WA at the Cornish Institute and then with Central Pennsylvania Youth Ballet. He was most recently a soloist with the Miami City Ballet and danced a range of roles with the company. For full bio click here.

PERMANENT GUEST FACULTY

Rafael Grigorian trained at the Baku Choreographic Institute and at the Kirov Ballet School in Leningrad under the instruction of A.I. Pushkin. For 20 years, he was a principal dancer with the Baku Theater of Opera and Ballet. For full bio click here.

Matthew Powell received his training at the School of American Ballet and danced professionally with Pacific Northwest Ballet, Kansas City Ballet, San Francisco Opera, the international tour of West Side Story, and more. For full bio click here.

Gennadi Vostrikov was born in Siberia, Russia and received his early training in Perm. Mr. Vostrikov studied with the renowned ballet teachers Plaht and Asaular. Mr. Gennadi was awarded the first degree diploma in the Leningrad Ballet Competition. For full bio click here.
ENROLLMENT

All applicants seeking admission to the CPYB Academic Year Program must register through the online registration form at CPYB.org. Once registered, access is granted to CPYB’s Family Portal where you can manage your family’s contact and payment information, add student registrations and more. **All students must be registered prior to taking classes.** Open registration periods for the Academic Year Program occur in August and December, although an applicant may apply at any time.

CPYB strongly encourages applicants considering relocation to Carlisle to enroll in the 5-Week Summer Ballet Program and/or the two-week August Course prior to making a commitment to attend the Academic Year Program.

PLACEMENT PROCESS

Registered applicants ranging in ages three to six are generally placed in the Children’s Division without further evaluation. Registered applicants ages six or older with little or no formal dance training are generally placed in the Primary Division.

Registered applicants with previous dance training will be scheduled for a placement class for the purpose of evaluation by the CPYB teaching staff. This evaluation is conducted to determine the level of dance training and the placement level in the school’s Primary or Pre-Professional Divisions. Placement in a CPYB division/level is based solely on ability, not age.

STUDENT ORIENTATION

All CPYB students in the Primary or Pre-Professional Divisions of the Academic Year Program must attend a CPYB orientation meeting at the start of each academic year. The orientation agenda includes an introduction to staff and faculty, a review of school policy, guidelines, rules, and a discussion of acceptable classroom and performance behavior. Parental participation in the orientation is requested.

CARLISLE AREA SCHOOL DISTRICT ACADEMIC BALLET PROGRAM

CPYB students attending the Carlisle Area School District can select the Academic Ballet Program in their class scheduling process. Dancers who are part of this program receive equivalent credit in physical education and the humanities for their ballet study at CPYB. This credit is based on class attendance and behavior and does not include rehearsals. If you are interested in attending CPYB’s academic year program in conjunction with public school please contact good-boresow@cpyb.org.

COLLEGE CREDIT

Central Pennsylvania Youth Ballet is pleased to provide Dickinson College students with the highest quality ballet training for college credit. Students take ballet for .5 credit per each 13- to 14-week semester, fall or spring. Students should initially register for classes through the Theatre and Dance Department at Dickinson College. Courses are listed in the Dickinson Course Offerings booklet each semester.

Students will also be provided a syllabus for the course that the student is taking. Students are required to attend 24 ballet class hours per semester and maintain personal attendance records in order to pass this course.

Dickinson students registered in the credit program are emailed the placement/orientation date and time by the CPYB Logistics Manager. At orientation they must complete the CPYB registration form.
CHILDREN’S DIVISION

Central Pennsylvania Youth Ballet's Children's Division introduces students to the world of dance through music and movement. Students learn coordination, ballet vocabulary and classroom etiquette, in addition to developing life-long skills of focus and discipline.

CREATIVE MOVEMENT
(For children 3 years of age by September 1)
This foundational class encourages a child's sense of creativity and imagination while introducing them to the fundamental elements of movement. This course explores the creative and physical dimensions of each child in consideration of their cognitive, physical and social developmental needs. Students will gain awareness of music, rhythm and movement while exploring the concepts of space, time, force, movement, body and form. Age-appropriate classroom activities develop gross motor skills, strength, flexibility, coordination and balance, while introducing students to the structure, etiquette and discipline of dance. The curriculum of this program progresses throughout the entire academic year in response to the developmental growth and progress of Creative Movement I students.

CREATIVE MOVEMENT II
(For children 4 years of age by September 1)
Creative Movement II develops coordination, strength, flexibility and balance while awareness and exploration of space, time, body, form and movement become more complex. Classroom activities are designed to develop students' locomotor and non-locomotor skills while further challenging their cognitive development and spatial awareness through the incorporation of patterning and sequencing. In addition to expanding on creativity, musicality, strength, flexibility and coordination, specific exercises designed to prepare students for ballet training will also be introduced. The curriculum of this program progresses throughout the entire academic year in response to the developmental growth and progress of Creative Movement II students. Minimum requirement: Two classes per week.

PRE-BALLETT
(Kindergarten, Ages 5 to 6)
Pre-Ballet provides a critical transition from Creative Movement to CPYB's first level of classical ballet training. Fundamentals of foundational ballet technique will be introduced in this course. Children will become familiar with the structure and discipline of a ballet class. This is the first level of training where children will be introduced to barre work and basic ballet terminology. Elements of pantomime as it relates to classical ballet narration will also be incorporated in this class. Music, movement and creativity will continue to be explored in Pre-Ballet to best suit the developmental needs of students and ensure an efficient transition from Creative Movement to Level I. The curriculum of this course advances throughout the entire academic year. Minimum requirement: Two classes per week; ulary, movement expression, and proper ballet etiquette.

TAP
(For children 3 to 6 years of age by September 1)
Tap class helps improve the student's posture and develop rhythm and coordination. As students learn to put dance steps together in a variety of ways, they improve cognitive thinking skills. Precise musicality and classroom etiquette are emphasized. Students enrolled in Creative Movement I, Creative Movement II, or Pre-Ballet can enhance their dance experience through Tap classes at no additional tuition cost.

PRIMARY DIVISION
(LEVELS 1 & 2)
The Primary Division features the beginning levels for learning ballet technique. This division consists of levels 1A, 1B, and 2A. As standard procedure, students of all ages begin in Level 1A, learning the basic ballet positions, the progression of a standard ballet barre and the French vocabulary that defines all of the steps in ballet. These students also move into beginning centre work, away from the support of the ballet barre.

Students progress through these levels as through grades in any school; however, all students move at different rates. Some spend more than two years in one level while the mind and the body learn to work together, some may progress much faster. When the student has learned the ballet technique appropriate for each level and when the student's body has become strong enough to accomplish those movements, then, at the discretion of the Artistic Director, the student is moved to the next level. Advancement is based on ability, not age. In this way, the student begins to assimilate the layers of knowledge that form the foundation of ballet. Indeed, the primary levels are the most important levels in ballet as they solidly prepare the student for the rigors of performance.

In Carlisle, Primary Division classes begin at 4:30 p.m. Monday-Friday, and 9 a.m. on Saturdays. In order to advance in comparison to other students, one usually must take more than the above recommended number of hours; attending class five or six days per week is not uncommon among 1A students.

It is recommended that students, at a minimum, invest the following amount of time into their ballet studies per week:

<table>
<thead>
<tr>
<th>Level</th>
<th>Minimum</th>
<th>Recommended Classes Per Week</th>
<th>Available Classes Per Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 1A</td>
<td>3</td>
<td>6+</td>
<td></td>
</tr>
<tr>
<td>Level 1B</td>
<td>7</td>
<td>15+</td>
<td></td>
</tr>
<tr>
<td>Level 2A</td>
<td>9</td>
<td>15+</td>
<td></td>
</tr>
</tbody>
</table>
PRE-PROFESSIONAL DIVISION (LEVELS 2B-7)

Students in the Pre-Professional Division have earned their placement in this level with hard work, determination and discipline. Those who have achieved proper technique may qualify to participate in pointe, pas de deux, variations, and men's class, in addition to the regular technique classes. The amount of time spent in a level depends solely on the student's individual improvement and is determined by the Artistic Director.

Guest teachers and permanent guest faculty are invited to teach the pre-professional levels on a regular basis.

Pre-Professional Division students are expected to take in all required classes available at their level Monday through Saturday. Additional optional classes are also made available.

Class times vary by level and day, but typically being by mid-afternoon and end by 9:15 p.m. Monday-Friday. Saturday classes begin at 9 a.m.

MEN'S PROGRAM

The Central Pennsylvania Youth Ballet Men's Program is part of the Pre-Professional Division. The Men's Program curriculum combines comprehensive training with performance experience to train and develop male dancers. Each program component builds upon the previous to culminate in the creation of a strong, well-rounded dancer poised for success in the dance world.

Students in the Men's Program take a complement of technique, men's, and partnering classes. In addition, strength training class prepares the dancer for the physical requirements of the art form, and performance opportunities provide students with experience in working with choreographers across a broad range of repertory.

Under the guidance of internationally renowned Founding Artistic Director Marcia Dale Weary, Central Pennsylvania Youth Ballet's distinguished faculty has earned both a national and an international reputation for providing the finest in classical ballet training. The Men's Program faculty members have enjoyed notable performance careers. The faculty is regularly augmented by guest artists including some of today's most noted dance teacher and choreographers, as well as CPYB alumni, from such companies as New York City Ballet, American Ballet Theatre, Boston Ballet, Pennsylvania Ballet, Pacific Northwest Ballet, and Paul Taylor Dance Company, among others.

Combining the rich experiences and deep insights of the diverse group of industry professionals, students will be mentored by experts at guiding today's male dancers to success in an environment that stimulates camaraderie.

MALE SCHOLARSHIP PROGRAM

Central Pennsylvania Youth Ballet is committed to providing comprehensive, intensive training to young male dancers and offers a competitive Male Scholarship Program for aspiring male dancers ages 14 to 19. The scholarship offers two years of year-round, uninterrupted ballet training with renowned instructors and mentors. This is an extraordinary opportunity for young men dedicated to realizing their dreams and perfecting their craft.

For the 2016-2017 academic year, the Male Scholarship Program includes:

- 2016-17 academic year tuition, including registration fee
- 2017 CPYB 5-Week Summer Ballet Program
- 2017 two-week August Course
- 2017-2018 academic year tuition, including registration fee
- Monthly housing stipend for 22 months

CPYB will provide up to five scholarships for the program that begins with the 2016-2017 academic year. An audition video is required. Scholarship recipients are required to complete age-appropriate work/study responsibilities.

Application and Audition Requirements:
Male dancers age 14-16: Application deadline Wednesday, June 8.
Male dancers age 17-19: Application deadline Friday, July 29.
CLASS MAKE-UP POLICY
Any primary or pre-professional division student who misses classes for any reason must call the CPYB Office at 717.245.1190 to report the absence. Missed classes must be made up if the student wishes to maintain the level achieved. Limitations placed on the student by a physician are respected, but all classes missed must be made up as quickly as is reasonably possible. Students who are injured may be given credit for properly completing an observation form while observing his/her class. Students who are ill should be resting and are not permitted to observe class. Students who show symptoms of fever and or vomiting are not permitted to observe class.

If students in levels 2B through 7 plan to miss classes for any reason they must complete the Excused Absence Request form to be excused by the School Principal. Excused Absence Request forms are available in the lobby of the CPYB Warehouse Studio. The student must return the completed sheet to the office a minimum of one week prior to the planned absence. The student is only excused if the Excused Absence Request is returned to the student with the School Principal approval. Excused absences must be made up within a month's time.

There are no excused absences for rehearsals once the student has been cast in a ballet and/or has agreed to be in a performance. Please note that if the dancer misses a rehearsal for any reason, that dancer will most likely be removed from the performance or required to share a role.

PRIVATE CLASS POLICIES
Students participating in private lessons must arrange for the lessons through the instructor. The studio rental fee of $12 is collected electronically. The teachers set their own rate and are paid directly at the time of the lesson.

For private classes with visiting guest faculty, the same registration process is required but the studio rental collected is $15.

Private classes cannot conflict with regular classes at any time, nor be used as make-up hours for missed regular CPYB classes.

Studio rentals, like tuition and other fees, must be paid by an automatic charge against the credit card or bank draft in the Family Portal. Bank drafts or credit card authorization returned for declined transactions incur a $35 reprocessing fee.

Please note that CPYB's regular classroom program is considered by CPYB's Artistic Director to offer complete training. CPYB cannot subsidize the taking of private classes by granting scholarship aid to students who wish to take private classes on a regular basis, either within or outside of CPYB. Students who are receiving scholarship aid will be permitted to take one one-hour private class per month or 10 one-hour private classes from September through June with CPYB faculty if deemed necessary by CPYB Artistic Director. Please note that if one student in a family is receiving scholarship aid, then the entire family is limited to one one-hour private per month or a total of ten one-hour private classes from September through June. Scholarship students and their families are limited to two one-hour private classes during the Summer Program. CPYB will not subsidize the taking of private classes by granting scholarship to students who choose to study outside of CPYB.
In order to be considered for performances, students must comply with the following:

- Maintain regular attendance and meet all requirements of their assigned level;
- Attend all appropriate rehearsals;
- Maintain an appropriate weight level.

The Artistic Director may invite students at any level to perform. Usually this privilege is available to those who maintain the recommended number of classes for their level. To be eligible to perform in the season-end June Series, students are required to take the minimum recommended number of classes for their levels. (Exception: Students in Level 1A should regularly take a minimum of three classes a week in order to be eligible to perform.)

Students cast for a role in a ballet must attend all scheduled rehearsals and be able to take part in all performances of that ballet throughout the academic year. Please note that because CPYB choreographers usually work elsewhere during the week, performing often involves Saturday and sometimes Sunday choreographic sessions and rehearsals. If a student knows beforehand that he or she will not be available for all performances and rehearsals, the student should not accept the role. No Excused Absence Forms will be accepted once CPYB is in rehearsal for a performance. If unforeseen circumstances arise that prevent a student from keeping a rehearsal or performance commitment, the School Principal and the CPYB Office should be informed immediately.

Students are responsible for knowing the rehearsal schedule, which can be accessed on the CPYB.org Student Center. Schedules are also posted on the studio bulletin boards.

Parents who wish to see their children in performance should purchase tickets to all of the shows they wish to see. Since casting decisions are often made close to the performance dates, parents are encouraged to take advantage of the Family Performance Discount Package, which provides the benefit of ticket exchanges.

Ticket sales and tuition are two main sources of CPYB income. Since tuition alone does not cover the cost of CPYB school expenses, CPYB depends on ticket sales to help fill that gap. CPYB needs and appreciates your support.

**COSTUMING**

- Costumes are provided by CPYB, however, dancers are responsible for the costumes while they are wearing them.
- Tights and shoes: Female dancers must provide their own pink tights, and shoes (ballet, pointe). Male dancers must provide their own white and black shoes.
- Dancers should attend all rehearsals and performances wearing their regular dancewear.
- Students are not permitted to sit in costumes or eat or drink while in a costume. If necessary, water can be consumed.
- If something is wrong with a costume or if it is damaged, tell the Costume Shop immediately.
- CPYB may implement other rules as necessary to protect the costumes and dancers as well as to ensure that the backstage area runs smoothly and safely.

Production Schedules will be released to CPYB parents and students prior to rehearsal week at the theatre. CPYB reserves the right to edit Production Schedules as needed. It is the responsibility of the parent, guardian or adult student to check the Student Center for updates.
Dress Code

All students must furnish their own clothing and shoes for classes, and shoes and tights for performances. The school provides costumes for performances. By the end of the first week, students should be dressed as follows for class. The CPYB dress code also applies to all private lessons.

Students who fulfill certain requirements over extended periods of time may have some additional flexibility in dress (see optional charts under the Pre-Professional Division). If the student at any time fails to comply with the requirements for these privileges, however, the privileges may be rescinded.

The requirements are subject to change.

**CHILDREN’S DIVISION**

**Females**
Creative Movement I and Creative Movement II: Mirella Girl’s Cap Sleeve leotard, Lilac in color (M515C)
Pre-Ballet: Mirella Girl’s Cap Sleeve leotard, Blackberry in color (M515CD)

- Pink tights with feet worn in the shoes
- Pink ballet shoes with elastic strap
- Hair in a bun or similar style if possible; short hair secured with a band; all bangs neatly pinned or sprayed back

**MALES**
- White leotard or plain white t-shirt tucked in tights
- Black tights
- Black ballet shoes with elastic strap
- White socks (short)
- Hair neatly combed back out of face and secured

**PRIMARY: LEVELS 1A-2A**

**FEMALES**
- Black leotard, conservative traditional styles (unadorned, no low-cut backs, no mesh, halters, high-cut legs or strap designs)
- Pink tights with feet worn in the shoes
- Pink ballet shoes with elastic strap
- Bra (if appropriate)
- Underclothing, including bra straps, must not show
- Hair in a bun or similar style if possible; short hair secured with a band; all bangs neatly pinned or sprayed back
- Pointe shoes: age 9 and up, appropriate weight, strong enough back, legs and feet, and meet class requirements

**MALES**
- Black tights
- Black or white ballet shoes with elastic strap and white socks
- Hair neatly combed back out of face and secured
- Must be clean shaven

If students miss one class or more, they may not wear optional dress code until the class is made up according to the class make up policy.

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### Optional Female Dress Code

<table>
<thead>
<tr>
<th>Level 3 and up</th>
<th>Optional Female Dress Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sheer, full (complete circle), short demi-skirts (Brand: M. Stevens #246G): must meet level class requirements</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Level 4 and up</th>
<th>Pink ribbons for ballet shoes: meets level class requirements, classes at least six days/week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blue leotard (Wednesday and Friday - Sunday only): at least 22 hours a week/classes at least six days/week</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Level 5 and up</th>
<th>Colored leotards (Friday - Sunday only): meets level class requirements, classes at least six days/week</th>
</tr>
</thead>
</table>

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### Optional Male Dress Code

<table>
<thead>
<tr>
<th>Level 3</th>
<th>White shoes: at least 16 hours a week/classes at least six days a week</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Level 4-5</th>
<th>Blue leotard OR gray or blue tights (Wednesday and Friday - Sunday only): at least 22 hours a week/classes at least six days/week</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Level 6-7</th>
<th>Colored leotard or tights (Friday - Sunday only): meets level class requirements, classes at least six days/week</th>
</tr>
</thead>
</table>

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**IMPORTANT NOTES:**
- No support bandages or support braces of any kind can be worn in class.
- All clothing and shoes should be marked with the student’s name.
- Only natural-looking make-up and fingernail polish may be worn in class.
- No jewelry (except small earrings for females), leg warmers or extra clothing of any kind may be worn to class.
- Holes that appear in leotards, tights and skirts should be mended immediately.
- Long-sleeved leotards (not sweaters) are appropriate in cold weather.
- For the safety of the children, eyeglasses are not permitted.
- Bobby pins, safety pins, and bandaids will not be provided.
- Tattoos and body piercings are not permitted while enrolled at CPYB.

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**DRESS CODE FOR OUTSIDE CLASSES**

Central Pennsylvania Youth Ballet has an international and professional-level reputation. We ask all of our students to dress appropriately when arriving and departing class and during rehearsal periods in the theatre. Dancewear is not appropriate attire for the street and students must wear street clothing over their leotards and tights.

### DANCE SUPPLIES

Dance supplies can be purchased in the area, including but not limited to the following locations:

- 360 Dance Fitters
  22 N. Pitt Street
  Carlisle, PA 17013
  717.249.7313

- The Dancer’s Pointe
  665 Market Street
  Lemoyne, PA 17043
  717.731.5400
WEDNESDAY, SEPTEMBER 7
Placement and Orientation: New students and Primary Division students
4 p.m. All men welcome meeting
4:30-5:30 p.m. Orientation for students and parents
5:30-6:30 p.m. Orientation for new DiscoverDance parents
5:30-7 p.m. Placement class for new beginners and previous CPYB levels 1A-2A
7-8:30 p.m. Placement class for new students with substantial dance training

THURSDAY, SEPTEMBER 8
Placement and Orientation: Returning Pre-Professional Level Students
5:30-7 p.m. Placement class for CPYB previous levels 2B-7
7-7:30 p.m. Orientation for students and parents

FRIDAY, SEPTEMBER 9
Classes begin at all locations

SATURDAY, SEPTEMBER 24
An Evening at the Barre, a gala benefiting CPYB students
5:30 p.m., Hilton Harrisburg

SATURDAY, OCTOBER 22 – SUNDAY, OCTOBER 23
The Legend of Sleepy Hollow
Whitaker Center for Science and the Arts
School Day Performance, Oct. 21
Performances, 1 & 7 p.m., Oct. 22 | Performance, 2 p.m., Oct. 23

MONDAY, NOVEMBER 5 – SATURDAY, NOVEMBER 12
Children's Division Observation Week
Occurs during regularly scheduled class times

NOVEMBER 2016 | Enrollment opens for 2017 5-Week Summer Ballet Program

WEDNESDAY, NOVEMBER 23 – MONDAY, NOVEMBER 28
Thanksgiving break: All studios closed

SATURDAY, DECEMBER 10 – SUNDAY, DECEMBER 11
George Balanchine's The Nutcracker™
Whitaker Center for Science and the Arts
School Day Performance, Dec. 9
Performances, 1 & 5 p.m., Dec. 10 | Performance, 2 p.m., Dec. 11

SATURDAY, DECEMBER 17 – SUNDAY, DECEMBER 18
George Balanchine's The Nutcracker™
Hershey Theatre
Performances, 1 & 5 p.m., Dec. 17 | Performance, 2 p.m., Dec. 18

MONDAY, DECEMBER 19 – MONDAY, JANUARY 2
Winter break: All studios closed

MONDAY, JANUARY 16 – SATURDAY, JANUARY 28
2017 ChoreoPlan
Performances, 1 & 5 p.m., Jan. 28

FRIDAY, JANUARY 20
CPYB Student Enrollment and Scholarship Application
Deadlines for 5WSBP

MONDAY, MARCH 20 – SATURDAY, MARCH 25
Children's Division Observation Week
Occurs during regularly scheduled class times

SATURDAY, APRIL 8 – SUNDAY, APRIL 9
The Sleeping Beauty
Whitaker Center for Science and the Arts
School Day Performance, April 7
Performances, 1 & 7 p.m., April 8
Performance, 2 p.m., April 9

MONDAY, APRIL 10 – MONDAY, APRIL 17
Spring Break: All studios closed

SATURDAY, MAY 20
No Place Like Home
CPYB Warehouse Studios
Performances, 3 & 5 p.m.

FRIDAY, MAY 26 – MONDAY, MAY 29
Memorial Day break: All studios closed

FRIDAY, JUNE 2
Last day of classes, The Pollock Center

SUNDAY, JUNE 4
Children's Division Showing
CPYB Warehouse Studios
Showing, 1-3 p.m.

WEDNESDAY, JUNE 14 – SATURDAY, JUNE 17
June Series
Whitaker Center for Science and the Arts
Performances: 7 p.m., June 14-16, 1 & 6 p.m., June 17

SATURDAY, JUNE 17
Last day of classes, studios in Carlisle | Classes end at noon

SATURDAY, JUNE 17 – SATURDAY JULY 22
5-Week Summer Ballet Program

TUESDAY, JULY 4
All studios closed

JULY 31-4 & AUGUST 7-11
August Course

AUGUST 6-11
Teachers Workshop

Schedule subject to change.
Tuition and Refund Policy

Refer to CPYB.org for current tuition rates.

IMPORTANT NOTES ON TUITION

There are no exceptions to these policies.

1. The registration fee and the security fee are due only one time per student each September through August year, and payable at the time of registration. These fees are nonrefundable.

2. All transactions occur via the Family Portal unless otherwise specified by CPYB. CPYB accepts the following types of payment: Bank draft, MasterCard, Visa, or Discover.

3. Balances will be processed the first of the month.

4. Any payments returned or declined for any reason incur a $35 reprocessing fee.

5. Tuition for new students who start after the first week of the month will be pro-rated: 1st-15th, full month’s tuition; 16th-30th, one half month’s tuition.

6. There is a sibling discount of 10% for each additional student for the academic year. The discount is taken off the lowest tuition rate. This discount does not extend into the 5-Week Summer Ballet Program or August Course.

7. Any student who takes even one class in a month must pay for the entire month.

8. No refunds are given for classes missed because of illness, injury, vacation or weather.

9. There are no refunds on academic tuition for any reason. There are no transfers of program fees to a student or other CPYB program for any reason.

10. To withdraw from the academic year, CPYB must receive a written withdraw to info@cpyb.org by the 25th of the month to stop reoccurring charges (this includes leaves of absence). The student continues to accrue charges unless CPYB is notified through this process.
Scholarships

CPYB is pleased to offer scholarships to qualified academic year students. The Changing Lives Scholarship is a financial need-based and merit based, work/study scholarship program ensuring broad-based accessibility to world-class ballet training regardless of financial resources. Students can only be considered for scholarship aid after an application and all required documents are submitted. This includes tax documentations and required photographs for students that are new to CPYB Academic Year. **CPYB scholarships are in effect throughout the academic year.**

Scholarship aid is based on financial need and merit based and the student's potential for success in ballet. New applicants must request scholarship assistance on the electronic registration form and will be provided a link to the electronic Scholarship Assistance Registration Form for completion. The IRS Form 1040 must be provided for the previous year along with three required photos. Students that fail to submit all required documents will not be considered for scholarship.

The CPYB Scholarship Committee reviews and awards CPYB's scholarship aid from its operating budget. Following the selection process, CPYB notifies the recipients of their award value by email as soon as possible. Upon receipt of the signed scholarship contract, tuition scholarship awards are credited to the receiving student’s tuition account for the appropriate CPYB program in September.

CPYB Scholarship Programs are open to Primary Division and Pre-Professional Division students seeking admission to the CPYB Academic Year Program who meet the prescribed criteria for each scholarship.

The scholarship programs are not applicable to the August Course or the Children's Division.

In order to maintain any CPYB scholarship award, recipients are expected to be model students. Recipients must attend the recommended number of classes for the class level as well as fulfilling their performing responsibilities. CPYB has a zero tolerance policy for drug and alcohol use as these actions endanger the safety and well-being of the offending student and others. Scholarships can be withdrawn anytime at the discretion of CPYB.

Non-performance of contract stipulations in CPYB's scholarship program will result in termination and repayment of all received scholarship monies to the CPYB scholarship program fund. Students who receive a scholarship award are required to carry out age-appropriate assigned tasks, which must be completed without reminder. If a student is unable to execute the assigned task because of illness, absence or a performance, the student must find a substitute to complete the assigned task at the appropriate time. Infractions will be addressed as per the terms of the Scholarship Contract.

As of February 2016, any scholarship student that fails to complete their weekly duty will need to make up two classes by the end of that week. All scholarship students are subject to this rule.

**Note:** Students awarded scholarship at CPYB are not permitted to study outside of CPYB within a 30 mile radius.

DISCOVERDANCE

DiscoverDance, an outreach program of CPYB, furthers the school's mission to inspire, educate and enrich the lives of community members; specifically young students and their families. The program's four-tiered framework provides children of various socioeconomic backgrounds an opportunity to see, experience and then train as a dancer. The first level brings elementary school students in the region to a theatre for a ballet performance. The second tier specifically targets first and second grade students and provides an interactive dance lesson in their elementary schools. Students from the second tier who are recommended by their teachers, counselors and/or the CPYB faculty are invited to participate in the third tier, a tuition-free 12-week program at CPYB's Carlisle studios. Students who successfully complete the third tier of DiscoverDance and are recommended by the DiscoverDance instructor, may choose to continue their dance education in CPYB's Academic Year Program and/or 5-Week Summer Ballet Program with tuition assistance, pending CPYB evaluation. For further information about DiscoverDance, contact CPYB Administrative Offices.
1. Students are expected to behave respectfully and courteously at all times toward CPYB faculty and staff, and each other.

2. Students must follow dress code for all classes and rehearsals.

3. If students are present in the studios and there is a class of their level being taught, they must take that class.

4. All missed classes must be made up promptly at the student’s level or a lower level.

5. Students who have permission to take medication may not offer that medicine to anyone else. Students may not take medication from anyone except a parent or guardian.

6. Students must show respect for the property of others and for the facilities: leave the lunches and dance bags of others alone; help keep studio buildings and grounds clean and neat by putting waste paper and drink containers in the appropriate waste cans. CPYB does recycle.

7. Students should put their belongings neatly in the places provided for them.

8. CPYB is not responsible for any lost or stolen items.

9. CPYB shall not be liable in any way for injuries sustained during attendance at the ballet school or any of its related functions.

10. Animals in CPYB buildings, other than service animals, are not permitted.

11. No one may smoke, chew gum or use bad language, alcohol or drugs in or near the dance studios. PA law prohibits drinking alcohol for those under age 21.

12. The burning of candles is not allowed.

13. Fireworks, explosives and highly flammable materials are prohibited.

14. The use or possession of weapons of any type is not permitted.

15. Public displays of affection amongst students is prohibited.

16. In keeping with the honor system, students who witness infractions of rules must report them immediately to the appropriate staff person. Those who do not may be subject to disciplinary action.

17. No student is allowed in the faculty lounge.

18. If a child is not in a scheduled class, a parent/guardian must be present to supervise the child.

19. Pre-professional training at CPYB includes adherence to proper and healthy nutrition. Students are expected to be mindful of this to not engage in any behavior that could be deemed dangerous or unhealthy. Students should seek out proper counseling from appropriate professionals if they feel they are in need of assistance in this area.

CPYB may discipline or dismiss any student from CPYB for breaking the rules, being uncooperative, disruptive or destructive, or for endangering the health, safety and welfare of him/herself and/or others.

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EMERGENCY CLOSINGS

At times, emergencies such as severe weather, power failures, etc. can disrupt operations. In extreme cases, these circumstances may require the closing of CPYB’s studios or the facilities where the company rehearses or performs.

Parents and students should watch local TV channels (abc27, CBS21, or CW15) for announcements of closings. If there is no announcement, check the Student Center to verify that the studios are open. Information will be available by 1 p.m. It is understood that when roads are bad, many parents cannot, should not or prefer not to drive, but all classes missed because of bad weather should be made up as soon as possible.
STUDIOS
Students age 12 and under should be picked up inside in a timely fashion, within 10 minutes of the end of their last class. **CPYB personnel cannot be responsible for students left beyond this time.** Studio clocks, which are set via satellite to the World Clock will be used to track this time. No one regardless of age should be waiting outside after dark.

Do not use any handicapped parking spots unless you have a handicapped sticker on your vehicle. Do not park in faculty and staff designated parking spaces.

CPYB BARN STUDIOS
Parking at the CPYB Barn Studios is limited. To ensure the safety of our students, the parking lot on Meeting House Road is for pick up and drop off only. Traffic should enter from Louther Street onto Meeting House Road, pull into the lot parallel to Meeting House Road, pick up or drop off, and exit with the flow of traffic toward North Street. Please do not park illegally.

As the CPYB Barn Studios are located in a residential area, we ask that families respect the residents’ property. Please do not park on the opposite side of the street of the studios, block driveways, or stop in the way of traffic to drop off or pick up your student. Parents not using the pick up/drop off lane should meet their children at the Barn Studios on foot. Guests staying at the Barn Studios should park on Meeting House Road beyond North Street on either side of the road, with additional parking also on North Street.

CPYB WAREHOUSE STUDIOS
Use the parking lot entrance off Orange Street to access the Warehouse Studios. Enter so you drop your student off with passenger door to the stairs. Exit between parking lanes. Do not park in exit lanes – an open space must be left so cars may exit. Dickinson College personnel request that you do not use the alleys that connect to Louther Street.

GRACE MILLIMAN POLLOCK PERFORMING ARTS CENTER STUDIO
The Grace Milliman Pollock Performing Arts Center Studio is located at the site of Eisenhower Elementary School at 340 North 21st Street, Camp Hill, PA 17011. Entrance and parking for the studio is located on the West side of the building.

CONTACTING A STUDENT AT THE STUDIO
Because the office is not always open when classes are in session, please call the main studio numbers listed in the front of this handbook. Calls to these numbers do interrupt, so they should be made only when absolutely necessary. Likewise, students should make outgoing local calls only when necessary and should limit calls to one minute. Calls outside the local studio area must be made collect or with a calling card. Please see page 3 for contact information.

CPYB staff/faculty is not responsible for transporting students to and from the Barn. Transporting students is the responsibility of the parent/guardian. Students that miss class due to transportation issues are still required to make-up class.
Directions to CPYB

**CPYB WAREHOUSE STUDIOS**  
5 North Orange Street, Suite 3, Carlisle

**From Turnpike (Route 76):**
- Get off at exit #226 (Carlisle, Chambersburg).
- Stay in most right hand lane and toll booth.
- After going through the toll booth, bear right to Carlisle exit.
- The exit will put you on Harrisburg Pike/North Hanover Street/Route 11.
- Stay on this street all the way into town.
- At the second traffic light after railroad tracks turn right onto West Louther Street.
- Take West Louther Street to North Orange Street.
- Turn left onto North Orange Street.
- Turn left in towards the warehouses. If you go under an overpass, you have just missed the entrance.
- Follow along warehouses on right (past water tank) until you see our large maroon awning with Central Pennsylvania Youth Ballet written on the front.

**From the north on Route 81:**
- Get off at exit #49 (High Street) and turn right at end of ramp.
- Take High Street all the way into town to the square (cross streets of High and Hanover).
- Go through intersection and continue on High Street; go past Dickinson athletic field on left.
- At 641 West (North Orange Street), turn right. Go under underpass and continue straight on Orange Street.
- On right is the warehouse complex of which we are a part. Turn right in towards the warehouses. If you come to a stop sign, you have just missed the entrance.
- Follow along warehouses on right (past water tank) until you see our large maroon awning with Central Pennsylvania Youth Ballet written on the front.

**From the south on Route 81:**
- Get off at exit #44 (Plainfield), and turn left at the end of the ramp (Route 465, Allen Drive).
- At the light by the Sheetz, turn right (Route 11, Ritner Highway).
- Take Route 11 toward Carlisle.
- At the light at the intersection of Route 11 and North Orange Street (641), turn left. Go under underpass and continue straight.
- On right is the warehouse complex of which we are a part. Turn right in towards the warehouses. If you come to a stop sign, you have just missed the entrance.
- Follow along warehouses on right (past water tank) until you see our large maroon awning with Central Pennsylvania Youth Ballet written on the front.

**CPYB BARN STUDIOS**  
107 Meetinghouse Road, Carlisle

- Follow above south on Route 81 directions until North Orange Street.
- Rather than turning immediately into the parking lot, turn left at the next stop sign onto Louther Street.
- Follow Louther Street until it dead-ends. Turn right onto Meetinghouse Road.
- Turn right into the Barn parking lot.

**GRACE MILLIMAN POLLOCK PERFORMING ARTS CENTER STUDIO**  
340 N. 21st Street, Camp Hill

**From the West Shore**
- 581 East towards I-83/11
- Take Camp Hill exit 5A onto 15 North towards Camp Hill
- Turn right onto North 21st Street
- Eisenhower Elementary School and The Pollock Center will be on your right

**From the East Shore (Hershey)**
- 322 West to I-83 South/581
- Continue onto 581 West
- Take Camp Hill exit 5A onto 15 North towards Camp Hill
- Turn right onto North 21st Street
- Eisenhower Elementary School and The Pollock Center will be on your right

**From the East Shore (Harrisburg)**
- Forster Street to the Harvey Taylor Bridge
- Continue over the Harvey Taylor Bridge onto the Camp Hill Bypass
- Turn left onto North 21st Street
- Eisenhower Elementary School and The Pollock Center will be on your right
RISING STARS PHILOSOPHY

Just as there are many stars in the sky, there are many opportunities for students at CPYB to shine at each level. There are children, regardless of age, who show a passion and commitment beyond their years. These students will be encouraged to follow their dream and thus reap the rewards at an earlier age. Ballet runs in parallel to the academic world, where those who read beyond their grade level are given books at their level, and mathematical high achievers will study the next level of mathematics.

In dance, as with any athletic endeavor, the body progresses at a rate that is unique and individual to each student. To better understand this, please consider the following:

<table>
<thead>
<tr>
<th>Class Schedule</th>
<th>Outcome</th>
</tr>
</thead>
<tbody>
<tr>
<td>Takes minimum required classes</td>
<td>• Will progress to next level when technical proficiency of the current level is reached.</td>
</tr>
<tr>
<td></td>
<td>• May or may not be chosen for main stage performances due to casting considerations, costume availability, choreographer preference, technical readiness for the role, supply and demand of proficient performers, and artistic reasons.</td>
</tr>
<tr>
<td>Takes less than required classes</td>
<td>• Will progress at a slower rate than those who take the required hours.</td>
</tr>
<tr>
<td></td>
<td>• Will progress to next level when technical proficiency of the current level is reached.</td>
</tr>
<tr>
<td></td>
<td>• Limited, if any, performance opportunities.</td>
</tr>
<tr>
<td>Takes more than required classes</td>
<td>• Will generally progress at a faster rate than those who take the required hours.</td>
</tr>
<tr>
<td></td>
<td>• Will progress to next level when technical proficiency of the current level is reached.</td>
</tr>
<tr>
<td></td>
<td>• Performance opportunities increase exponentially due to increased hours.</td>
</tr>
</tbody>
</table>

Ballet training is a process and performances are a part of the process. Performances serve the process and the students only when achieved by reaching set standards. Passion, commitment, a strong work ethic and attendance are valued but do not necessarily guarantee all the anticipated or hoped for roles. And finally, advancement and roles are solely the discretion of the Artistic Director. Since CPYB is a pre-professional setting, this too, is a lesson in the training of a dancer. Every role is integral to the whole and should be valued as such.

Please note that injuries or unforeseen circumstances that interrupt the class/training process will have an impact on performance opportunities.
Student Policies: Professional Expectations

ATTENDANCE AND PUNCTUALITY
Coming to class on time and regular attendance is expected of all students. Excessive absenteeism or tardiness is disrespectful of the faculty and your fellow students. We recognize that an occasional illness or extenuating personal reason may cause unavoidable absence or tardiness, but it is our philosophy that such circumstances must be kept to a minimum in order to be a true “rising star”. Other than the 4:30 class, any student entering a class 15 or more minutes late will be required to make up the class. (Extenuating circumstances are exempt from this requirement).

If you fail to maintain an acceptable attendance record, you may be subject to immediate disciplinary action, up to and including expulsion.

CELL PHONES AND CAMERAS
CPYB understands the importance of maintaining communication with family members in the event of an emergency. However, all cell phones and electronic devices should be turned to mute or vibrate during the time that a student is in class. Calls, texting, e-mailing and use of social media platforms are not permitted in class or rehearsal. Electronic devices will be taken from the student and kept in the office until the end of the day. Calls to parents may be made from the office.

To the extent that your cell phone has a camera or recording capability, those features may not be used at any time in class, dressing rooms, bathrooms, rehearsal facilities, or theatres where CPYB performs. If you are found to be using a photographic or recording device in violation of this policy, the device may be confiscated and returned to your parent or guardian and you may be subject to immediate disciplinary action, up to and including expulsion.

CPYB is fortunate to have been selected to perform prized choreography, such as George Balanchine’s The Nutcracker. However, it is ILLEGAL to record such choreography on any medium and violators will be subject to fines in accordance with the Balanchine Trust. Anyone discovered videotaping or photographing a Balanchine ballet will be removed from performing in the ballet and may be expelled from the school. The removal of the dancer also applies to situations where the videotaping or photography was done by the dancer’s family and/or friends. Other choreography may be similarly protected; therefore, we prohibit photographic or recording of any rehearsals or performances.

DANCE BAGS AND PERSONAL ITEMS
Dance bags and personal items needed for class (including inhalers and medical needs) should be placed on the carpeted parts of the warehouse studios or in the perimeter of a room in a non “danceable” area.

ELECTRONIC MUSIC DEVICES
Students may use iPods or other portable music devices in the studio during non-class times if they are used with headphones or earphones.

DRUG AND ALCOHOL USE
It is CPYB’s desire to provide a drug-free, healthful, and safe environment for its students, faculty and staff. While on CPYB’s premises and while affiliated with CPYB off of CPYB’s premises, you may not use, possess, distribute, sell, or be under the influence of alcohol or illegal drugs. Any student found to be in violation of this policy, including providing drugs or alcohol to another student, may be subject to immediate disciplinary action, up to and including expulsion.

OTHER CONTROLLED ITEMS
Controlled items such as pocket knives, weapons, or sexually explicit material are prohibited at all times on CPYB’s premises or any theatres where CPYB performs. Any student found to be in possession of such items may be subject to immediate disciplinary action, up to and including expulsion.

COMMUNICATIONS
Due to the nature of the program at CPYB, students, parents, faculty, and staff tend to become a large, extended family. As with any family, there is the potential for dysfunctional behaviors to arise, such as GOSSIP, BIAS AND SLANDER. CPYB has no tolerance for such behaviors, as they all create a negative environment. When in doubt, follow the Golden Rule of treating others the way you want them to treat you. Keep your personal biases to yourself. We all bring different values and backgrounds to the ballet. We need to concentrate on our commonality, and respect our differences. Slandering anyone is unacceptable, especially an adult parent or guardian slandering a student.

Anyone unable to adhere to this policy will be subject to appropriate sanctions up to and including a request to leave the school or performance venue.

SMOKING
In accordance with Pennsylvania law, CPYB facilities are all smoke-free. Smoking is not allowed in CPYB’s studios, offices, or anywhere where CPYB operates or performs. Further, in conjunction with state law that prohibits anyone under the age of 18 to purchase or use tobacco, smoking is prohibited for all students under the age of 18 whether within or outside of CPYB’s facilities. Willful disregard of this policy will result in immediate disciplinary action.

FIRE AND EVACUATION PROCEDURES
Please see procedures posted at the theatres and studios.

VISITORS IN THE WORKPLACE
To provide for the safety of employees and students at CPYB, the efficient operation of our school, and the security of the facilities in which we work, only authorized visitors are allowed on our premises. Authorized visitors must check-in with the Customer Support Representative before proceeding back to the Administrative Offices. Restricting unauthorized visitors also protects against theft or damage to equipment, protects confidential information, safeguards employee and student welfare, and avoids potential distractions and disturbances. If you observe an unauthorized or unaccompanied individual or anyone loitering on CPYB’s premises, immediately notify a faculty or staff member.
GENERAL CONDUCT PROHIBITIONS
Dancers are expected to behave in a manner that does not interfere with the smooth operations at the theatre and studio. Dancers are expected to show respect for faculty, staff and others, and respond appropriately to instructions and decisions by faculty and staff. CPYB has deemed that any of the following actions may be just cause for immediate expulsion from the school:

- Physical intimidation, violent or threatening behavior (bullying, harassing conduct, hazing and fighting), sexual assault.
- Disruptive or disorderly conduct.
- Possession, consumption or distribution of alcohol and/or illegal drugs.
- Possession of over-the-counter or prescription drugs for non-medical purposes and/or distribution thereof.
- Sexual harassment/inappropriate sexual activity including but not limited to filming, recording or photographing in the change areas or bathrooms.
- Child abuse.
- Firearms or weapons of any kind.
- Theft.

In addition, the following actions will not be tolerated and will, in appropriate circumstances, be subject to appropriate discipline in the sole discretion of CPYB:

- Class misconduct.
- Chewing gum.
- Defiance of authority of CPYB faculty or staff.
- Disregard or disobedience of school rules and regulations as outlined in this Academic Year Handbook and Student Policies.
- Dress code violations.
- Improper use of cell phones, cameras or music devices.
- Theft.
- Persistent absenteeism that is not due to certifiable medical illness or disability.
- Persistent tardiness.
- Obscene language.
- Failure to perform scholarship duties.
- Self-destructive behavior such as eating disorders or cutting.
- Willful destruction or misuse of CPYB's or another person's property.
- Failure to accept or abide by the decisions of the Artistic Director as to disciplinary action.

In cases where the student has committed a crime or violation of local, state or federal law, law enforcement authorities may be notified.

NO DISCRIMINATION
In order to provide equal opportunities to all students, decisions at CPYB are based on merit, technique and ability. CPYB does not discriminate in opportunities or practices on the basis of race, color, religion, sex, national origin, age, disability, genetic trait, sexual orientation, or any other characteristic protected by applicable law. Any students or parents with questions or concerns about any type of purported discrimination at CPYB are encouraged to bring these issues to the attention of the appropriate person(s) in our reporting hierarchy. Students and parents can raise concerns and make reports without fear of reprisal. Anyone found to be engaging in any type of unlawful discrimination, or found to be retaliating against someone for making or supporting a complaint of discrimination, will be subject to disciplinary action, up to and including dismissal from CPYB.

SEXUAL AND OTHER UNLAWFUL HARASSMENT
CPYB is committed to providing an educational environment that is free from all forms of discrimination and conduct that can be considered harassing, coercive, or disruptive, including sexual harassment. Actions, words, jokes, or comments based on an individual's sex, race, color, national origin, age, religion, disability, genetic trait, sexual orientation, or any other legally protected characteristic will not be tolerated. CPYB's policy is one of ZERO TOLERANCE.

Sexual harassment is defined as unwanted sexual advances, or visual, verbal, or physical conduct of a sexual nature. This definition includes many forms of offensive behavior and includes gender-based harassment of a person of the same sex as the harasser or of the opposite sex. It could be behavior among students or involving CPYB faculty, staff or third parties on our premises. The following is a partial list of examples which may constitute sexual harassment:

- Unwanted sexual advances.
- Offering benefits in exchange for sexual favors.
- Making or threatening reprisals after a negative response to sexual advances.
- Visual conduct that includes leering, making sexual gestures, or displaying of sexually suggestive objects or pictures, cartoons or posters.
- Verbal conduct that includes making or using derogatory comments, epithets, slurs, or jokes.
- Verbal sexual advances or propositions.
- Verbal abuse of a sexual nature, graphic verbal commentaries about an individual’s body, sexually degrading words used to describe an individual, or suggestive or obscene letters, notes, or invitations.
- Filming, recording or photographing others in various states of undress while in changing areas or bathrooms, or otherwise spying on someone while showering or dressing.
- Physical conduct that includes inappropriate touching, assaulting, or impeding or blocking movements.

It is no defense to violations of this policy that the victim consented to or acquiesced in the behavior. All students, faculty,
and staff are expected to take appropriate measures within their individual authority to prevent violations of this policy.

CPYB asks any student who experiences or witnesses sexual or other unlawful harassment – whether of themselves, a fellow student or parent, or an employee – to report it immediately to the appropriate person(s) according to the reporting hierarchy. Students (and their parents) may raise concerns, make reports and participate in investigations without fear of reprisal or retaliation.

CPYB will attempt to quickly and discreetly investigate all allegations of sexual harassment and to protect the confidentiality of those involved to the greatest extent possible. Students (and their parents) who utilize this procedure for lodging a complaint will be promptly informed of the outcome of any investigation upon its completion.

Anyone found to have engaged in sexual or other unlawful harassment will be subject to disciplinary action, up to and including dismissal from the school or termination of employment. Likewise, anyone found to have retaliated against a student for complaining about sexual or other unlawful harassment, or participating in an investigation about such harassment, will also be subject to discipline, up to and including dismissal from the school or termination of employment.

NOTE: This policy applies specifically to actions of a sexual nature or based on a person’s protected characteristics, such as race and ethnicity. This policy shall NOT be deemed violated where a faculty member corrects a dancer’s posture or alignment, or appropriate partnering is taking place between two students or a student and a faculty member. Ballet teaching and training requires a hands-on approach and is done in the presence of the class.

HAZING

Hazing, solicitation to engage in hazing, or aiding and abetting another person who is engaged in hazing is strictly prohibited. This policy applies to all students. “Hazing” is defined as any intentional, knowing or reckless act committed by one or more students toward another student in which both of the following apply:

- The act is committed as an initiation into an affiliation with any inferred or known group; and
- The act creates a substantial risk of, or actually causes, physical injury, mental harm, or personal degradation.

It is no defense to a violation of this policy if the victim consented to or acquiesced in the hazing activities. All students, faculty, and staff shall take reasonable measures within the scope of their individual authority to prevent violations of this policy.

CPYB asks any student who experiences or witnesses hazing as defined in this policy to report it immediately to the appropriate person(s) according to the reporting hierarchy. Students (and their parents) may raise concerns, make reports and participate in investigations without fear of reprisal or retaliation.

CPYB will attempt to quickly and discreetly investigate all allegations of hazing and to protect the confidentiality of those involved to the greatest extent possible. Students (and their parents) who utilize this procedure for lodging a complaint will be promptly informed of the outcome of any investigation upon its completion.

Anyone found to have engaged in hazing will be subject to disciplinary action, up to and including dismissal from the school. Likewise, anyone found to have retaliated against a student for complaining about hazing, or participating in an investigation about such hazing, will also be subject to discipline, up to and including dismissal from the school. Where hazing has been found to occur, the school will report such incidents to law enforcement agencies or authorities as appropriate.
PURPOSE
The Central Pennsylvania Youth Ballet (CPYB) works to provide all students with unparalleled training. CPYB is an internationally renowned school offering preeminent training in and performance of classical ballet to students at all levels from beginner to pre-professional. Part of being a successful citizen is understanding that social media and digital communication are essential parts of our world today. However, it is important to recognize that access to this information can result in tremendous advantages, but it can also create new responsibilities of which all students should be aware.

DEFINITION OF SOCIAL MEDIA
Social media is any form of an online publication or presence that allows interactive communication. This includes social networks, blogs, and photo sharing platforms, Internet websites, Internet forums, and wikis. Examples of social media include, but are not limited to, Facebook, Twitter, Instagram, YouTube, Google+, and Snapchat.

ALIGN YOUR IMAGE WITH YOUR GOALS
A digital footprint is the reputation you leave online. Your footprint can include material posted on blogs and mentions on websites and videos that are uploaded onto sharing sites. Your online actions leave a permanent record and remain online, even if you click “delete.” Be thoughtful about what you share online and consider how it would appear to family, friends, colleges, and future employers.

Because many colleges and employers search social media before making admissions and hiring decisions, you might want to use social media as a tool to demonstrate your interests in positive ways. For instance, social media allows you to show who you are as a student and a dancer online by sharing what you think about and what matters to you.

Examples of how you can use social media for advancements:

- You should always take responsibility for the content you post in all social media environments. While you may think that using a fake name may prevent posts from becoming part of your footprint, there are still ways to link that information to the person who posted it. Remember be your best self-online-post accurate information and be accountable for what you say.

- Share your digital footprint with your parents and consider their suggestions. Get your parents’ input about what information they feel should remain private and what is okay to post publicly. Your parents are responsible for what you do online if you are a minor and may want your passwords and usernames to monitor your social media use.

- People of all ages sometimes act inappropriately on social media than they would “face-to-face,” assuming that, because they are not communicating in person, they are not accountable for their actions. However, because of the nature of the digital world, you need to be as responsible, if not more, when acting online. Since you never know who will ultimately be reading the content you post online. Always assume that anyone might have access. If you do not know who will be reading it, ask yourself if you would be okay with a parent or relative reviewing your content. If not, there might be a better way to get your point across.

- Once a comment is posted online, you cannot later say, “never mind.” It may seem funny or harmless when you post it, but it could hurt or offend someone. As guidance, take a few extra minutes to think about whether a post will be hurtful, embarrassing or if it could negatively impact future opportunities.

Students will be subject to discipline by the Central Pennsylvania Youth Ballet for:

1. The use of and/or reference to vulgar, sexually explicit, or discriminatory language, actions, and/or gestures.

2. The use of disrespectful or inflammatory remarks or gestures directed at the CPYB organization, staff, faculty, students, parents, or any other associated person(s).

3. The use of anything deemed negative or hateful to another individual or organization.

4. Anything deemed as cyberbullying.

CPYB reserves the right to potentially dismiss students based on the above and any other actions considered unacceptable on all social media platforms in accordance with CPYB’s mission and values.
OPEN DOOR POLICY
We believe that open communication is the cornerstone of successful relationships. Our experience has shown that when there is open discussion of problems and concerns, we can avoid misunderstandings, hurt feelings and other potentially disruptive attitudes. Accordingly, we encourage you to reach out to any faculty or staff member if there is ever an issue related to your studies at CPYB that cause you any concern. We recognize that it is not always possible to resolve a problem to everyone’s satisfaction but we firmly believe that through open discussion of problems, we can develop confidence in each other. This confidence is important to the operation of an efficient and harmonious environment and helps to ensure the success of our students.

REPORTING HIERARCHY
Complaints
The following guidelines shall govern the reporting of issues that occur outside the realm of performance venues.

Students, parents and faculty should report complaints to one of the following:
• School Principal
• CEO

Performance Venue Complaints
The following guidelines shall govern reporting of issues at a performance venue.

Students and parents should report complaints to one of the following:
• On-site faculty
• Stage Manager

On-site faculty and Stage Manager will report complaints to one of the following:
• School Principal
• CEO

DISCIPLINE
The following are types of discipline that may be exercised in the sole discretion of CPYB:

• WARNING – A notice, orally or in writing. Incident report filed.
• PROBATION – May continue classes but possible forfeit of performance opportunities; possible recommendation or requirement for outside counseling.
• SUSPENSION – May or may not continue with classes. No performance opportunity for a designated period of time.
• INTERIM SUSPENSION – A temporary suspension until facts are collected. An Interim Suspension may be implemented for the following:
  • To insure the safety and well-being of students.
  • To insure the physical or emotional safety and well-being of the accused.
• EXPULSION – Will be asked to leave the school.

In cases of inappropriate behavior observed by faculty or staff, the employee has the obligation to file an incident report with the office. The parent/legal guardian will be notified (by phone or in writing) of the behavior problem and the corrective measures taken. In the case of suspension, the parent/guardian will be notified in writing and will be required to attend a conference with the student and the school prior to re-admission. The parent/legal guardian shall be held liable for all damages caused by a student.

Because every act of misbehavior cannot be anticipated, the Artistic Director may be required to make a judgment in handling certain acts of misconduct not covered in the behavior code. Once reported, the Artistic Director will decide the appropriate sanction for the behavior in question. ONCE THIS IS DECIDED, THE INCIDENT WILL BE CONSIDERED CLOSED.

No tuition which has already been paid will be reimbursed during the time in which discipline is being observed.
ARRIVAL AND DEPARTURE
When arriving at and departing from the theatre for rehearsal or performance, students are required to sign in and out with security. Students are required to check out and check in between same-day performances. During performance runs, students under 18 years of age are not permitted to leave the theatre.

VISITORS
Visitors are not permitted backstage.

DRESSING ROOMS
Performers are to remain in their ASSIGNED dressing rooms during performances until called to the stage. Performers are not to be in any other dressing rooms during performances. Performers may use iPods or other portable music players while in the dressing rooms as long as they utilize earphones to demonstrate respect for your fellow performers and others backstage.

The dressing rooms are designated as your personal space for the duration of the performance. Therefore, you are responsible to leave this area as you found it upon your arrival, neat and clean. You may not bring objects to the theatre considered to be dangerous to other people and/or disruptive to the performance process. If you have any questions regarding what items might be prohibited by this policy, please discuss the item with the Costumer or any on-site faculty member.

Photos and/or videotaping are not permitted at any time in the dressing rooms.

REHEARSALS AND PERFORMANCES
At the end of the performance and rehearsal warm-up classes, performers will return to their dressing rooms where they will remain until called to the stage.

Students who are performing in alternate casts should be in the House at all times when their part, regardless of which cast, is being rehearsed.

HOUSE RULES
When seated in the House, the following rules apply:

1. Although the theatre provides a beautiful as well as a comfortable setting, it is not your living room. Please remember that when sitting down, it is appropriate to push the seat of your theatre seat down with your hand prior to being seated. In order to keep the seats comfortable and functioning properly for everyone, sitting on the top edge of the seat and then sitting down is inappropriate and puts undue pressure on the seat mechanism. Also, make sure that you stand to permit others to enter and exit your row. DO NOT PUT YOUR FEET ON THE SEATS IN FRONT OF YOU. DO NOT WALK OVER OR ON THE SEATS.

2. Please wait to carry on lengthy conversations until you leave the House. You are in the House to watch rehearsal, note the corrections and be available immediately when required.

3. Watches with alarms, cell phone ringers and beepers are distracting and annoying to everyone. Please be considerate to your fellow students and faculty by turning off all electronic devices before entering the theatre. If you must keep a cell phone on, please put it in silent vibration mode. CPYB may confiscate any device that emits an audible sound in violation of this policy for the duration of the rehearsal or performance.

4. Some people are allergic to perfume and cologne. If you must use these items, please go lightly in respect of others.

5. All photography of performances, whether stills or video, is strictly prohibited. Many works that CPYB performs are copyrighted, thus making it a federal offense to record these performances without written consent from the owner of the copyright. Accordingly, to protect against any possible violations, NO CAMERAS, PHOTOGRAPHY OR RECORDING DEVICES ARE PERMITTED IN THE THEATRE AT ANY TIME. To the extent that your cell phone has photographic or recording capabilities, you are expressly forbidden from using it in the theatre.

6. No food or drinks are permitted in the House.
Theatre Procedures & Rules of Etiquette

PERFORMANCES
All performers will sign in, report to their dressing rooms and REMAIN there until called to the stage. No one may be in a room other than the one to which they are assigned. All other areas of the theatre are off-limits during a performance.

Volunteer chaperones will assist performers from arrival until departure. Young dancers will remain with chaperones at all times.

Performers are to IMMEDIATELY report to the stage area as soon as you are called the first time. There should never be a need for a second call.

When performers are called to the stage, they will be checked off of a call list by a faculty member before entering the stage area. After that, all performers will adhere to the “performance triangle” – that is, performers onstage, those next to come onstage are backstage in the wings, and those to come onstage thereafter are at the stage door.

When waiting to go on stage, remain quiet and stay well behind the legs and wings. Do not sit on the prop tables or equipment. Also, it can be easy to get overeager in anticipating an entrance or watching those already onstage. However, a good rule to remember is that if you can see the audience, they can see you. After you have finished your part and exited the stage, you may not remain in the wings unless expressly requested by the Artistic Staff. You should immediately exit the stage area and return to your assigned dressing room.

Part of the magic of performance is the transformation from student in street clothes to costumed performer. Accordingly, other than onstage, no performer is to be seen by any audience member while in costume and makeup. Please uphold your part in maintaining the magic. No performer may watch a performance from the audience (1) without permission from CPYB staff, and (2) until he/she has finished performing for that show and has completely removed all makeup and changed back into street clothing.

Performers are permitted to take photographs of each other in costume before and after performances. However, all cameras must be offstage when “places” is called. Video that in any way captures choreography is strictly prohibited.

WARDROBE | COSTUMES
All costumes are the property of CPYB.

Costumes are expensive and labor intensive to make. Please show your appreciation to our Costume shop and respect to your art form by taking care of your costume while in your possession, according to the following guidelines:

While in costume –
• No eating or drinking (except water).
• Do not sit on the floor.
• Do not sit or lean on rough or unclean surfaces.
• Be careful of makeup smears.

When not in costume –
• Hang up costumes and all parts thereof on designated clothes racks when not in use. No costume should be on the floor or thrown on a chair, countertop, etc.
• Report any costume mishaps or necessary repairs immediately to the Costumer.
• Should any costume be found on the floor and/or damaged, the performer assigned to that costume for that show will be fined the cost of the cleaning and/or repairs.

PROPS
All props are the property of CPYB. Under no circumstances may a performer remove a prop from backstage or the theatre.

Props can be found in a designated area on the prop table backstage. Props will be picked up from the prop table for use on stage and must be returned to the prop table when not in use. DO NOT TAKE THEM OFFSTAGE WITH YOU.

As with costumes, props are to be used with care. CPYB students are notoriously hard on props. Brand new props have been broken AFTER instructions on use have been given. Therefore, damaged or broken props will be examined by the Company Manager and the student(s) found responsible will be fined according to the degree of damage.
Call us for an authentic experience in comfort.

While hosting you...

We'll focus on your wellness with a balanced breakfast and fitness center.

We'll keep you connected with complimentary WiFi, charging stations, and a business center.

We'll serve you locally sourced food at our restaurant.

1794
The Whiskey Rebellion

Comfort Suites
By Choice Hotels

10 S. Hanover St.
Carlisle, PA 17013
717-964-1000
www.comfortsuitescarlisle.com