

## Performance Levels 2018/19

I feel it is important for me to pass on this information to both dancer and parent. In this handbook, I will do my best to outline EVERYTHING that you can expect when you become part of the Performance Levels at Vibe (both the hip hop, locking, animation and bboy crews).

I will discuss expectations of dancers, expectations of parents, and also what you can expect from both teachers and myself. This may seem like a HUGE amount of reading, but I guarantee, it will be worth it. I hope this will answer questions you may have and allow you to be better prepared for what is to come!!

What you will find in here:

1. Concept of Performance Levels
- 2A. Placements in Performance Levels – to the parents
- 2B. Placements in Performance Levels—to the dancers
3. Communication
4. Absence
5. Clothing, dress
6. Requirements for Crews
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13. What I want you as a dancer to gain from your time at VIBE
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Thank you for taking the time to check this out!!

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## **1. THE CONCEPT OF OUR PERFORMANCE LEVELS**

I want to offer the BEST training I can to your dancer, through amazing instruction. I want to provide your dancer with the opportunity to learn as much as they can about the style of dance that they choose to train in so that if they choose to continue in dance, they will SUCCEED. I want to provide training that I believe in and can stand behind and know it will allow them to pursue dance as a career if they choose to. I want to provide a safe environment in which they can feel comfortable and confident to train, to learn, to succeed and to fail in. I want them to be able to not only do well but make mistakes and learn from those mistakes and know that they won't be judged because of it. I hope they can use what they learn, regardless of whether they pursue dance professionally.

**I want to encourage dancers to show their LOVE of dance.**

My MAIN Focus will be technique and here is WHY.

When we go to competitions, the dancers do well, they receive a lot of positive accolades, but at the same time, they hear:

- work on your grooving
- not everyone clear on their waves
- stamina!!!
- tutting lines not clean
- refine your wacking technique
- match your levels, use your levels

I want to provide our dancers with a solid knowledge and foundation, so that when they work on choreography and perform, they aren't just going through the motions, but actually understanding the concept, where it came from and why. I want them to go on stage and not only perform the piece but KILL it!!! And feel WONDERFUL doing it!

## **2A. PROGRAM PLACEMENT To the parents:**

I ask you to trust that we have the best interest of your dancer in mind when we make placement decisions. The students placements are based on work ethic, maturity, drive and passion as well as technical ability. Please try not focus on what level it is, but instead trust us to have your dancer's best interest at heart. What you need to focus on is:

- 1- Is my dancer HAPPY and enjoying him/herself?
- 2- Is my dancer being challenged within the class?
- 3- Is my dancer coming home, wanting to dance and work on technique?

You may have questions about this. You may not understand placement, so PLEASE email me. We can speak. I encourage it. I will do my best to make myself available to you. I CARE about EVERY dancer here. I don't want dancers to doubt themselves because at the end of the day, this is supposed to be fun too!

At the end of the day, I LOVE what I do and I do what I do because of YOUR dancers! When I see them in class, working hard, finally getting something they have been working on forever, or see them step on stage and shine...it's all worth it... for those moments! When I see the friendships that have blossomed into life long connections.....happiness :)

## **2B. PROGRAM PLACEMENT To the dancers:**

Why do I do them?? Do I enjoy seeing kids get nervous, and really working hard to prove they deserve this? Answer. YES I DO. What do you think it's like if you choose to continue on and attend auditions. Do you think that will get easier? What if you already have the knowledge and understanding of what to expect, so you are that much more prepared? What about job interviews: being composed, ready, able to answer questions, even though nervous are important skills to learn. I feel placements are such an important part of the whole program.

They are great because dancers can really step up and say "Look at me". I want this and I am willing to WORK. It gives the teachers an opportunity to check out all of the dancers, and really step back and make sure they are placing kids where they feel the kids will flourish and grow. And of course, I LOVE sending out 100 and something emails afterwards, really. And forgetting that one person, every single time...sigh.

I expect that after placements, you will find out what your fellow dancers are doing, and everyone talks, then everyone questions, and then the judging might start. Why didn't I get that? How come she/he did? Here's my suggestion:

Take those placements and write down your class times. Come in September and work, listen, apply corrections. If you need to be moved up, you should know by now, that my teachers will move you. But remember, if you get into something that you really wanted, and show up not ready to work, with a poor attitude and lazy....you might be asked to remove yourself.....

### **3. COMMUNICATION**

Throughout the year, you can expect emails on a weekly to monthly basis. I expect parents to read through the information. Before emailing me, please look at what I have sent, as chances are I have answered your questions already.

Information will include: upcoming events, performances, studio closures etc.

**If you DO NOT have email, you will need to communicate that with us and it will be up to YOU to come into the studio and keep on top of everything.**

**Information will be posted in all 4 studios as well.**

**I will do my best to post every email on our Facebook page "Vibrant Studios" as well as on our website: [vibrantdance.com](http://vibrantdance.com)**

### **4. ABSENCE**

Everyone gets sick at some point during the school year ☺ I ask you to let us know if your dancer will be missing a class.

**\*\*In the performance levels, if you are sick but able to move around, I expect you still in class, sitting to the side and observing. However do not come if you are contagious please.**

**\*\*If you are injured, we expect you in the studio watching on the side as well.**

**Other absences: Please note I am aware that events come up that are out of your control and we will deal with them as they arise.**

### **5. CLOTHING/DRESS**

For Hip Hop, Break Dance, Popping, Animation, Locking, all styles of Hip Hop.

Dancers are encouraged to find their OWN individual style!

Only a few things to remember:

**CLEAN INDOOR SHOES ONLY on the dance floor. Dancers may find that if they show up too many times with dirty shoes OR no shoes, that they will have to sit out.** Dancers cannot train efficiently or correctly in socks or barefoot. Proper shoes are a must.

Dancers should think of wearing clothing that allows them to move freely.

**Remember we are a studio filled with all ages of dancers, so we are always setting an example and want to make sure everyone feels comfortable.** No tight jeans; no underwear showing (boys or girls); no bellies exposed, No jean shorts, no short spandex shorts. Tank Tops are allowed as long as dancer is wearing an appropriate sports bra underneath.

For Ballet:

Any color of bodysuit, pink or black tights. Ballet Slippers. Hair pulled off face in bun (if parent unsure, our teachers can help out for sure!)

For Jazz/Contemporary:

Bodysuits, footless tights, leggings and tank top, dance shorts (must fully cover dancers). Hair pulled off face (ponytail, braids, bun)

## 6. REQUIREMENTS

### Hip Hop

1. Technique Class with Jeri (no choreography in year end shows etc)
2. Technique class with Eric (no choreography in year end shows etc)
3. **Dancer Training – with Serra**
  - a. There will be a few options for this class throughout the week
  - b. Focus on core conditioning, cardio training and flexibility.....SO IMPORTANT FOR ALL DANCERS
  - c. I will only charge you for one of these classes... but I encourage dancers to attend more, schedule allowing.
  - d. You may NOT sub out this class; meaning, if you attend soccer, that is awesome! You still take this class. You attend track and field, great!... you still take this class. You get the idea.

### 4. Crews

I encourage dancers to be in one to three crew classes. (or more if you are SUPER MOTIVATED) This gives them the opportunity to perform at a festival or four; community events; festival showcase and our year end shows. I suggest you keep in mind that the more crew classes you commit to... the larger commitment each week you have, plus when it gets near competition season...very busy!!! It can become not only more expensive (due to festival fees; extra practices; costuming) but also more stressful on the dancer

Minimum total of 4hrs 45min- 5hrs or more of dance per week

### BBoy Crew

Focus on bboy training and battling, both on the island and mainland.

1. 1 bboy tech class (with either Thaiyo or Victor)
2. 1 hip hop tech class with Eric OR Jeri
3. Dancer Training with Serra
4. Crew Class

### Popping Crew

Focus on popping and animation training with AJ

1. 1 animation tech class
2. 1 hip hop tech class with Jeri OR Eric
3. Dancer Training with Serra
4. Crew Class

## **Locking Crew with Thaiyo**

Focus on locking and performance

1. Locking Tech (for junior crew)
2. Hip Hop Tech with Eric OR Jeri
3. Dancer Training with Serra
4. Crew Class

## **7. COMPETITIONS AND EXPECTATIONS**

### **● Healthy Competition**

The whole purpose behind entering any dancer into a competition is to encourage that dancer to grow, develop and become stronger. When they put hours in the studio, dancing in the same space, with their fellow dancers, they can become complacent and content with what they are doing and not want to challenge themselves. When they go to a competition, it's an opportunity for our dancers to see what's out there, to see what they need to work on, what they are lacking etc. Then, they can come back to the studio, inspired, energized and eager to train, be stronger and work harder.

Doing competitions gives the dancer another opportunity to perform, a chance to get onstage and show everyone what they are working on, and how far they have come. When they do more than one competition/performance, then each time they go, they are looking for improvement.

### **● Winning or losing**

It is NOT about placements for me. I don't care if you win or lose. All I care about is how you (the dancer) feel the moment you walk offstage. Do you feel pumped? Do you feel you gave it all that you have?? If you walk off not feeling good, well why? We are our own worst critics. What did you think you missed or messed up on? Acknowledge it and MOVE ON. If you don't place, you are cheering for those that do and if you do place, you are cheering for those that don't. I am proud of all the dancers for trying!!

### **● Marks**

The score you receive at competitions is for you (the dancer) and your teacher and NO ONE ELSE. You do not need to show it to anyone, it's up to you. The same goes for group dances. The score is for the teacher and he/she may decide to show it to the class.

### **● Humble**

We will support other dancers and cheer them on! We will say 'good job' to those that come offstage before us. We will set the tone at EVERY festival we attend. We support ALL of the other schools. We will rise above the competitive energy and congratulate all other competitors! This is our job, as a performance, be humble, be respectful and recognize talent!!

### **● Cheering**

We, Vibe, are known as a 'loud' studio.....I believe that letting dancers know we love what they are doing, by cheering, is an awesome thing to do. It can give confidence to a dancer struggling on stage, to bring out a smile in a dancer doing their thing on stage. I LOVE IT! HOWEVER, some festivals are not super keen on this, so I ALWAYS check in first, to make sure it's allowed. PLEASE respect whatever festival rules may be. If we are allowed to cheer, then go for it, if not, then we will have to respect their wishes and applaud politely (hands only)

### **● Love of Dance**

We do this because we LOVE dancing...we can't get enough. We are the type that are seen standing in a grocery store, working on our gliding OR in a clothing store in front of a mirror working on our tutting lines.....we LOVE DANCE. This is why we do it, it's who we are. We may not pursue professional careers in dance, but that's not what this is about. It's about having a passion and pursuing it and loving

it and being the best you can be in that moment for as long as it lasts.

## 8. FESTIVAL/CONVENTION

### ● URBANVIBE- Held at Urban Dance Connection in Campbell River. Sunday November 4<sup>th</sup> ...

#### confirmed faculty:

Taylor Hatala (World of Dance)

Mike Song (Kinjaz)

Breeze Lee (hip hop)

Lady C (Locking)

\*\*You have the date... 2 months in advance. Plan Accordingly. All performance level dancers are expected to attend.

\*\* \$145 (includes tax)

### ● Battlezone- February Date TBA

Dancers are encouraged to freestyle. I cannot stress enough the amazing opportunity this is for their growth, not only in dance, but in CONFIDENCE

All performance level dancers this year are encouraged to enter the prelims. This means freestyle (but not battling unless they make it past the prelims). This is for all dancers within any of our hip hop/locking/popping crews.

### ● BBOY Battle- January. Date TBA

We will be hosting a BBOY battle this year at VIBE.... Details to come.

### ● Competitions:

1. Upper Island Festival- March 6-16<sup>th</sup>- ALL CREWS
2. Artists Emerge- Vancouver- Select Crews
3. Greater Victoria Festival- ALL CREWS
4. Monsters of Hip Hop. A-List. May 10-12<sup>th</sup>. Select Crews.
5. Next Level. May 25/26. Vancouver- Beginning of May- Select Crews

**Festival Fee payment DUE December 1<sup>st</sup>.**

## 9. SOLOS, DUETS, TRIOS AND SMALL GROUPS

You are welcome to look at this as an option for yourself. It requires extra practices and a commitment for you to remember what you learn each time. You will be required to **pre pay** for studio time at the beginning of each month. \$10/hr.

\*\*\*Solo/duets are a privilege and should be treated as such. It is on the dancer to practice what he/she learns and return to practice with teacher ready to move ahead. The teacher should not have to go over choreography

**I will register you in festivals, but you MUST communicate with me which festivals you would like to do by NOVEMBER 15, 2018.**

**Reminder that festival fees will be due December 1<sup>st</sup>, 2018.**

**Late fees will have the same consequences as outlined in our payment policy**

## 10. BEING A MEMBER OF A TEAM

What does this mean?

Being selected to ANY crew within our performance levels is a privilege for any dancer and with it come expectations. The most important to me, is learning to work together, much like life. You are not always going to agree with others or like what they do, but you learn to work together and SUPPORT each other!! This means, you are not taking advantage of those you deem as 'weaker' or unable to stand up for themselves, but INSTEAD you are uplifting and supporting. You do not need to be lifelong friends outside of dance, but you need to learn to put aside your differences and work together, as a TEAM.

If I hear any sort of hint of bullying type behavior, those that are involved will be spoken with immediately. There will be an initial warning, with me and the dancer(s). If it comes up again, I may need to involve parents.... Each situation is so different, and of course when I don't see the incident, it's even harder for me to get the truth. But I feel that anything brought to me, must have an element of truth about it. I also am a firm believer that there are always 2 or MORE sides to a story.

## 11. ETIQUETTE

Something we want to really help the dancers at Vibe understand is the expectation within each style of dance. Vibe is known to be fun, full of energy, and more 'relaxed'. I do want to keep this, but we must make sure that we all understand expectations and do our best to follow the rules/guidelines for a successful year.

- **Waiting for class:**

I know, I don't have much of a lobby, but we have a space in studio 4 for you to wait if you are super early. You do need to respect the teacher that is in there. If their music is NOT on, then you must be QUIET. You are welcome to wait in the studio prior to class, but you MUST respect the teacher and the class that is running. This means:

\*Go into washroom to get ready, without talking OR coming into studio.

\*Once ready wait either on stairs OR if teacher permits in studio

\*Again, NO TALKING! You can sit quietly, watch class, do some prehab warm up etc. Homework too. But do NOT be disruptive.

- **Walking thru classes.**

This will ONLY work if you do so quietly and quickly. If the weather isn't bad, please go outside and to the studio you need to get to. This will save you opening the doors, allowing music to pass thru and disrupt the class that is in progress. When weather is not good, single file, no talking, being as 'invisible' as possible.

- **Cell Phones**

NO....need I say more? Yes, they are definitely a great idea to have for emergencies but are not to be used during class. If cell phones are left out on ledges OR if I observe a dancer using their phone during class time it will be collected and returned after class.

## 12. DISCIPLINE PROCESS

This doesn't happen often, but if a dancer gets out of line (showing a bad attitude towards other dancers or teachers) I will follow a 3 step process. Each situation is always going to be different and will require specific things to handle it and move on, BUT, I will do my best to communicate with the parent IMMEDIATELY by phone OR in person if there is a concern in regards to behavior. If this continues, another warning will be given, which could result in missed classes (Dancer having to sit and watch). After a third time, the dancer may run the risk of being removed from classes.

At Vibe, my goal is to instill confidence in dancers YES, but not to the point of arrogance or

entitlement. (As I have witnessed this in the 'real world' these individuals are quickly marked (Red flagged) in the community and will find themselves unable to work).

### **13. WHAT I WANT YOU AS A DANCER TO GAIN FROM YOUR TIME AT VIBE**

- The ability to work well with others, support others and lift your fellow dancers up.
- A willingness to take correction and apply it. This means understanding that when a teacher stops to work with you, hands on, they are not picking on you OR making fun of you. They see potential in you and want to help. (As a young dancer I CRAVED attention, I wanted to be that kid, always, and worked my butt off to get there.)
- To be humble always. No matter where you go in life, you have successes and you have failures but always remember where you came from. Always remember those that helped you along the way, and thank them.
- If you can't get a move right away, don't get angry and storm off. Instead look at the challenge you are faced with and work at it. Think of how amazing it will feel when you succeed and nail it!! When you have a great attitude and continue to try, teachers will WANT to help you and other dancers will want to help you. That is one of the most beautiful things about dance. There is a support system in a close knit community. We all want to see each other succeed, progress and shine
- If you see another dancer struggling, you help them. No hesitation. Those that help in this world, move on to be great leaders (in my humble opinion)

## **Syllabus of Vibrant Studios**

### **Our Vision of Teaching and Learning at Vibrant Dance Studios (Focus on Performance Levels)**

We wish to promote and work toward developing a studio where young dancers can:

- Discover their true passion in dance
- Develop as individuals, to dare to be different and stand out from the crowd
- Develop confidence in their abilities and strive to push themselves to their limits and beyond
- Become the best they can be and take their learning home and into the world and also apply it in their lives in areas outside of dance

We will strive to encourage young dancers to:

- Develop a hunger for learning more by asking questions, taking it home, practicing, researching and bringing it back to the studio
- Excel and learn to grow in their dance skills no matter at which level they start
- Be role models for others, especially the younger dancers

We will support the above by doing the following:

- Do our best to be positive role models

- Not give up on students who are having difficulties either in class or outside of class
- Provide a space where students are encouraged to be non judgmental and free of biases related to gender, race or sexual orientation
- Avoid the selection of “favorites” and make sure all dancers get a chance to perform “at the front”
- Be aware of the students’ world beyond the dance class and strive to show an understanding of their individual accomplishments and problems

We wish to promote the following in our Performance Level dancers:

- A positive attitude and ambition to be their best and at the same time remain humble
- The ability to train in any environment
- To be team players, support fellow dancers and make sacrifices for the good of the group
- Knowledge of the arts and history of hip hop, Break Dance, Locking, Popping, jazz, ballet, contemporary and other styles.
- A knowledge of the terminology and techniques of the various forms of hip hop, break dance, locking, popping, jazz, ballet, contemporary and other styles
- Freestyle dance and performance on stage and encouraged to enter competitions and battles
- A desire to be in the front
- Acceptance of other’s goals and confidence in their own goals