



Summer Intensive Handbook 2017

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Summer Intensive Handbook 2017

Welcome!

Welcome to Ballet Conservatory of Asheville's (BCA) Summer Intensive 2017. We're excited to bring talented dance students together with world-class teachers for a challenging and stimulating four-weeks of performance and training.

Please make sure to read this Handbook carefully. Please pay special attention to the "What to Bring" section so all summer intensive dancers are prepared from the very first day. We've also included some informative articles on how to get the most out of your summer intensive from *Pointe Magazine* and *Dance Advantage*. And always make sure to visit our website for the latest summer intensive info: BalletConservatoryofAsheville.com/summer.

What To Bring

For Girls

Leotard: Any black leotard is permissible. On Saturdays, dancers may wear any solid color leotard they like.

Tights: Pink Capezio #1816 BPK, suggested.

Jazz: Solid color leotard, black tights or jazz pants, black jazz shoes.

Modern: Black leotard, black tights, and bare feet.

Ballet Shoes: Capezio Pink Split-Sole Ballet Shoes suggested.

Pointe Shoes: Dancers in Beginner program should bring one pair of pointe shoes. All other dancers should bring a minimum of one pair of *broken-in* pointe shoes plus 1 *backup* pair. Some dancers will go through more shoes, so adjust accordingly. We also encourage girls to become familiar with pointe shoe hardeners – such as jet glue – to prolong the use of their shoes. All pointe shoes must have properly sewn elastics and ribbons. Call BCA with any questions.

Hair accessories: Buns should be worn in ballet. Bring extra pins, clips, bands, spray and hairnets for four-weeks full of dance.

BCA Warm-ups and Studio Tights available at the Front Desk.

For Boys

Tights: 2 Pairs of MStevens black, footed tights; Capezio dance belt or Full-Seated dance brief.

Ballet Shoes: Black ballet shoes, black socks.

Shirts: 2 white short-sleeve T-Shirts.

Jazz: Black jazz shoes.

For Girls & Boys:

A Pilates or yoga mat and a foam roller.

A moderate resistance stretch band or Thera-Band.

A dance notebook and pencil.

Gail Grant's book, *Technical Manual and Dictionary of Ballet*.

Plenty of water, healthy snacks, and a healthy bag lunch each day. We encourage nutritious, energy rich meals and snacks to build good habits and give dancers' bodies energy for optimal training. Some students have food allergies. We will inform all students of special food restrictions as needed on the first day.

You can **purchase dancewear** from the Sock Basket Asheville, 99 Edgewood Road, Asheville, NC 28804. Phone 828-251-7072.



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Absences

Dancers should attend all classes but are excused for injury or sickness. Please make sure to **call 828-255-5777** or email us at info@balletconservatoryofasheville.com if a dancer will miss class due to sickness or injury.

Attire

Dancers should arrive at class with clean tights, leotards, and shoes and project a neat, professional appearance. Please see the "What to Bring" section for style, brand, and quantity of the required dance supplies.

Girls: Girls should wear their black leotard for all classes, pink tights for ballet-related classes and black tights for modern or jazz classes. No sports bras, regular bras, panties, skirts, leg warmers, or other extras. Dance bras with nude or clear straps are permissible. Only BCA warm-ups are permitted in class at the teacher's discretion. Girls' hair should be pulled back firmly in a bun, secured by pins, hairspray, and a hairnet.

Boys: T-shirts should be neat and clean and tucked into the boys' tights. Hair should be well-groomed and tidy.

Calendar & Class Schedule

BCA's Summer Intensive runs Monday, June 19 to Saturday, July 15, 2017. Classes are Monday through Friday from 9:30a.m-5:00p.m. and Saturday from 9:30-11a.m. or 11a.m.-12:30p.m., depending on program level. Dancers in the Beginner Program are released at 4p.m. on weekdays. Drop-off and pick-up is always at BCA Studios, at 6 East Chestnut Street, unless a notification is made. Most classes will be held at BCA's main studios. Once or twice a week each program may dance at UNC Asheville's studio for part of the day. BCA shuttles students to/from UNCA.

Sample class schedule: (subject to revisions. full schedule for all levels will be handed out first day)

| | Mon | Tues | Wed | Thur | Fri | Sat |
|------------------------------|-----------------------------|-----------------------------|------------|-----------------------------|------------|------------|
| Level 4 | 9:30a-5p (10a-1pm @UNCA) | 9:30a-5p | 9:30a-5p | 9:30a-5p (10a-1pm @UNCA) | 9:30a-5p | 11a-12:30p |
| Level 1 (Beginner) | 9:30a-4p | 9:30a-4p (10a-1pm @UNCA) | 9:30a-4p | 9:30a-4p | 9:30a-4p | 9:30-11a |

Class Behavior and Etiquette



Time permitting, arrive 20-30 minutes before class starts to stretch/warm up for each class. Double-check for all supplies.

When arriving for class, make sure your ballet attire and hair are properly done. Enter studios quietly with a clear focus on ballet class.

Don't talk in class or distract anyone. While waiting for your turn to dance, stand to the side of the room, studying your fellow dancers or reviewing the exercise. Don't lean on the barres or sit during class.

Work hard in class and stay focused. Don't allow yourself to get distracted. Work on picking up the exercises quickly and don't allow mistakes to keep happening. We know questions always arise, but if you listen patiently, the answer often comes without having to ask it.

Communication/ Contact Us

Communication is a key to a great summer. For updates, BCA primarily communicates by email before and during summer, and by phone when more immediate communication is required. Let us know your contact preferences on your registration forms.

If you have questions, please visit our summer intensive site at balletconservatoryofasheville.com/summer, call us at 828-255-5777, or email us at info@balletconservatoryofasheville.com. We are happy to answer any questions or concerns you may have.

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Curriculum

Technique Classes

Ballet
Pointe
Special Projects: Pirouettes
Special Projects: Petit Allegro
Variations
Repertory
Partnering
Boy's Class
Modern
Jazz
Pilates
Yoga

Non-Technique Classes

Acting for Dancers
Nutrition
Injury Prevention
Ballet History
Career Management
Stage Make-Up
Character & Pantomime

Dismissal

BCA may dismiss a summer intensive dancer at anytime, for inappropriate behavior or for any reason, without cause or notice. A dismissed dancer will receive no refund. Parents are required to pick-up a dismissed dancer immediately.

Facilities & Studios

Classes take place at two studios: BCA's studios & offices, at 6 East Chestnut Street, Asheville, NC and University of North Carolina Asheville's Sherrill Center dance studio.

All Saturday classes and most weekday classes will be at BCA studios. Each weekday, different program levels will alternate taking class at UNCA. BCA will transport students to and from UNCA. And students should normally be picked up and dropped off at BCA, unless specific notice is given. A student arriving late or picked up early may need direct transportation to/from UNCA by parent or chaperon. The summer's end showcase performance on Friday, July 14 will also be at UNCA. Parents may tour UNCA studio on the first morning of class, Monday, June 19.

Excursions

What is a BCA Summer Intensive without cool excursions! BCA will provide dancers with special excursions so they can enjoy Asheville and its surroundings. Past excursions have included swimming, river tubing, dance performances, outdoor Shakespeare productions, ice cream downtown, and much, much more. Excursions and activities will be posted at the beginning of each intensive week. There may be nominal charges for these activities. We expect all our summer intensive dancers to participate in these excursions.

Facebook & Instagram

We encourage our summer intensive students to become a fan/follower of BCA on Instagram and Facebook. -great ways to follow the happenings around BCA and the summer intensive. You can like us on Facebook by visiting facebook.com/balletconservatoryofasheville.

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Faculty, Summer 2017 *(Updated as additions are confirmed)*

Summer Guest Faculty: Dance

Aygul Abougaliyeva, Pittsburgh Ballet Theatre, Moscow City Ballet

Ballet, Pointe, Jumps & Turns

Aygul is a native of Ufa, Russia where she began her training at the Rudolph Nureyev Choreographic Academy. Aygul danced professionally for Russian National Ballet and Moscow City Ballet. She has toured extensively in England, China, Japan, South Africa, South Korea and the United States, prior to joining Pittsburgh Ballet Theatre in 2006. Aygul's repertoire includes a variety of classical and contemporary works: Marius Petipa's Swan Lake, Sleeping Beauty, Don Quixote, and Paquita. Also Coppelia, Giselle, La Sylphide, Chopiniana, Le Corsaire, Walpurgis Night, Raymonda, Alberto Alonso's Carmen, Michael Fokine's Dying Swan, various productions of Cinderella and Nutcracker, Ben Stevenson's Dracula, Balanchine's Theme and Variations and Who Cares, Derek Deane's Alice in Wonderland, Jean-Cristophe Maillot's Romeo and Juliette, Mark Morris' Maelstrom, Dennis Nahat's Brahms's Quintet and Moments, Twyla Tharp's Nine Sinatra Songs, Paul Taylor's Company B. Aygul is a guest teacher in Champaign Urbana Ballet, Pittsburgh Youth Ballet, and Russian Ballet Academy of Maryland. Nurlan and Aygul are the proud parents of their young daughter and son.



Nurlan Abougaliyev, Pittsburgh Ballet Theatre, Moscow City Ballet

Ballet, Boy's Class, Partnering, Jumps & Turns, Repertory



Nurlan joined Pittsburgh Ballet Theatre as soloist in 2006 and was promoted to principal in 2010. Abougaliyev was born in Kazakhstan, where he studied at Almaty Ballet Academy. In 1997, Nurlan moved to Moscow to work with the Russian National Ballet and later Moscow City Ballet. He has toured in the United States, England, China, South Africa, Japan and South Korea. Nurlan came to the United States in 2003 to join the Ballet Internationale, where he has trained with renowned teachers, including Irina Kolpakova and Vladilen Semenov. With Ballet Internationale, Nurlan has performed in International Dance Festivals in Vail and Montreal. He has danced leading roles, such as Prince Siegfried in Swan Lake, Prince Desiree in The Sleeping Beauty and Albrecht in Giselle as well as principal roles in Balanchine's Theme and Variations, Who Cares?, Agon and Serenade. Nurlan's other roles include Paul Taylor's Company B, Twyla Tharp's In the Upper Room, Nine Sinatra Songs and Octet, Dwight Rhoden's Ave Maria, Mark Morris' Maelstrom and Drink to Me Only With Thine Eyes, and Ben Stevenson's Dracula. Nurlan and his wife, Aygul Abougaliyeva, are the proud parents of their daughter and son.

BCA Permanent Faculty and Summer Faculty: Dance

Angie Lynn, Director

Ballet, Pointe, Jumps & Turns, Repertory



Angie Lynn was born in England and enjoyed an extensive professional dance career, after training at The Arts Educational Schools, London, earning a diploma in dance performance. As a certified associate member of the Royal Academy of Dance and the Imperial Society of Teachers of Dance, she earned certificates in classical ballet and modern dance education. She first joined Vienna Festival Ballet, touring in "Swan Lake" throughout England and Europe. She then ventured into musical theatre, performing for 6 years in Andrew Lloyd Webber's world-class productions of "Cats", as Victoria, the white cat; and "Phantom of the Opera", as Meg Giry.

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Nadio Iozzo, Ballet Mistress

Ballet, Pointe, Jumps & Turns, Repertory



Nadia, originally from Toronto, Ontario, received the prestigious Royal Academy of Dance Solo Seal Award, upon completing her R.A.D. training. She danced four years with Alberta Ballet, then seven years with Kansas City Ballet, performing leading roles in Balanchine's *Serenade*, and *Who Cares?*, Trey McIntyre's *The Naughty Boy* and Yuri Possokhov's *Firebird*; along with soloist roles in Ib Anderson's *Romeo & Juliet*, Twyla Tharp's *Nine Sinatra Songs*, Paul Taylor's *Company B*, and Peasant Pas in *Giselle*. She can be found in the CBC TV special *The Secret of the Nutcracker*, as well as the Jean Grand-Maître/Joni Mitchell production, *The Fiddle & the Drum*, which she performed as a guest artist at the Luminato Festival in Toronto. Miss Iozzo has adjudicated dance competitions, and choreographed and taught for various dance schools across North America. She has also coached successful Solo Seal candidates, including dancers appearing on *So You Think You Can Dance Canada*. In July 2008, Miss Iozzo hosted *Creating Dance For a Cure*, a

dance performance in Toronto that raised funds for the Canadian Breast Cancer Foundation. She joined Ballet Conservatory of Asheville's faculty in Fall 2016, anchoring the acclaimed pre-professional program and teaming to set & choreograph performances.

Gavin Larsen, Pre-Professional Ballet Faculty

Ballet, Pointe, Jumps & Turns, Repertory



Gavin, a native New Yorker, received her dance training at the School of American Ballet, the New York School of Ballet, and Pacific Northwest Ballet School. She began dancing professionally at age 17 with Pacific Northwest Ballet and went on to perform with the Alberta Ballet, the Suzanne Farrell Ballet, Oregon Ballet Theatre and as a guest artist with Ballet Victoria. Over the course of her 18-year professional career, she danced principal roles in ballets by George Balanchine, Jerome Robbins, James Kudelka, Helgi Tomasson, Yuri Possokhov, Christopher Wheeldon, Paul Taylor, Christopher Stowell and Kent Stowell, among many others.

In 2010, Ms. Larsen retired from full-time performing to focus on a career as a teacher, coach, freelance dancer and writer, most recently on faculty at the School of Oregon Ballet Theatre and the children's ballet master for Oregon Ballet Theatre. She has taught for The Portland Ballet, BodyVox, Olympia Dance Center, Ballet Victoria, Ballet Hispanico and Sunking Dance, as well as coaching students privately. Her writings on dance have been published by *Dance Magazine*, *Pointe*, *Dance Teacher*, *Dance Spirit*, Dance/USA's journal *In the Green Room*, and the literary journal *The Threepenny Review*. Ms. Larsen joins Ballet Conservatory's faculty in January 2017, after guest teaching in BCA's 2016 Summer Intensive.

Lindsey Kelley Brewer, Modern

Modern, Repertory



Lindsey is a native of the Florida Panhandle, began ballet and modern dance training with the Northwest Florida Ballet Company, under the direction of Todd and Shari Allen. In 2007, she graduated cum laude from the University of South Florida with a BFA in Dance Performance. Lindsey's dance training includes the Amsterdam Dance Center, Atlanta Ballet, Dance New Amsterdam, Tiffany Mills Company, Mark Morris Dance Company, Nutmeg Ballet, Stephen Petronio Dance Company and Trisha Brown Dance company. While living in New York City, Lindsey performed the works of Monica Bill Barnes, Sean Curran, Rebecca Davis, Yesid Lopez, Laura Peterson, Becky Radway, Oliver and Teri Steele and Saul Ulerio. She is a former dancer of Contemporary Ballet Theatre, The Human Institution, Michiyo and Dancers, Naganuma Dance and STEPS on Broadway's Repertory Ensemble. Winter of 2013, Lindsey founded Lindsey Kelley Dance. The company has since presented two evening-length productions, "Legend of the Shim Sham" and "Ladle Weiss" at the Asheville Masonic Temple in downtown Asheville.

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Tina Mueller, Jazz



Jazz, Repertory

Tina Mueller graduated with a BFA in Dance from the University of Wisconsin at Stevens Point. She traveled the world performing musical theatre with her husband Nathan before settling in Asheville to start a family. Tina is an adjunct professor for the Theatre Dept. at Mars Hill College, and has been an adjunct teacher at University of North Carolina Asheville. She is thrilled to share her professional dance experience with the students of the Ballet Conservatory of Asheville.

Cary Petrusek, Jazz and Modern

Jazz, Contemporary, Repertory

Cary trained for 14 years at the Bluefield Dance Theatre where she was an instructor and competed in regional and national competitions receiving many high point awards. Cary received a degree in Dance Performance and Education and was a four-year member of the Dance Company at the University of Tennessee, Knoxville, performing modern, jazz, tap, and ballet. She studied under Laura Gagnon a member of the Martha Graham Dance Company. While in school Cary also ran the tap program at Van Metre School of Dance in Maryville, Tennessee. She has taught for over 15 years at several studios around the country. Cary relocated to Evergreen Colorado ten years ago where she became the owner and director of Evergreen Dance Center teaching hundreds of children in the Evergreen community. She is very excited to be in Asheville continuing to share her passion for dance.



Forms & Fees

Make sure that we have received your registration materials, and deposit. If we haven't received them, we cannot hold a spot for you in the program. You can download the Summer Intensive 2017 Registration Packet at BalletConservatoryofAsheville.com/summer.

Injuries

Summer intensive dancers sometimes become injured, especially during the first week. To help prevent injuries, make sure you continue to take daily class during the weeks just before your intensive. BCA offers open classes during this period. If you're from out-of-town, check with your home studio or other local studio for class. Even give yourself class, barre, basic center work. And make sure to stretch several times a day.

In addition, many injuries can be prevented by staying warm throughout the summer intensive day, eating right, and drinking plenty of water. BCA also attempts to keep studio temperature at a warm level to help prevent injuries.

Pointe

A ballet dancer's goal and dream of dancing 'en pointe' can be very fulfilling, making nice lines even longer. Dancing in pointe shoes requires a period of preparing the ankles and feet, followed by dedicated daily warm-ups and continued training.

The Ballet Conservatory has nurtured and prepared many diverse young dancers through this individual process. Our goal is to work with them where-ever they are in the process, to make safe and smart progress toward their goal. We welcome consultation with a visiting student's home studio to ensure continuity in their training.

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Room & Board

We have a pool of host families, usually of dancers in our studio, that are willing to house, feed, & transport our out-of-town dancers. We believe that housing dancers with host families can be a superior experience to dorm-style summer intensive arrangements. That's because host families can provide a warm, welcoming environment for the dancer, advice on dancing at BCA, and insight into the beautiful Asheville area and its surroundings. If you are in need of Room & Board, please let us know. We'll take it from there.

Summer Showcase

Summer Showcase 2017 will be held on Friday, July 14, 2017 at the Sherrill Center dance studio, University of North Carolina Asheville. Tickets and a DVD of the performance are included with your performance fee. A flower bouquet for your dancer is an option to select on your registration form.

Summer Intensive Tips: Pointe Magazine

11 ways to get more out of your intensive.

By Kathleen McGuire

Published in the June/July 2012 issue.

When San Francisco Ballet corps de ballet member Elizabeth Powell was a student, summer intensives were her way to explore the ballet world. Each July, she ventured out in search of new experiences. She attended Boston Ballet School, the School of American Ballet, Chautauqua Ballet and eventually San Francisco Ballet School—which ended up taking her year-round and later offering a company contract. Powell loved gaining new perspectives on her training and glimpses of life as a professional. “You have to learn so much so quickly because summer programs are only a few weeks,” she says. “That’s exactly what you do in a company—you get a few weeks to learn a new ballet.”

An intensive can offer unrivaled opportunities. With the right focus, you can radically transform your technique. Or, like Powell, you could find your future job. But that all depends on how much you put into the program. Unlike at home, where you’re surrounded by a network of support, you are the only person in charge of how your summer goes.



List Your Goals

In addition to a packing list, write down everything you want to accomplish this summer. What weaknesses do you need to address? Think back to why you selected the program you’re attending. Perhaps you’re trying to master a new style, or want to strengthen your feet by wearing pointe shoes during technique class. If you clearly define your expectations, you’ll be more likely to see concrete improvement. Bring the list with you and refer back to it periodically—and let yourself modify it if your goals change. It will refocus you whenever you get distracted by a bad rehearsal or a noisy roommate.

Attract Attention

In every class there’s a student the teacher loves—and she’s not always the most talented. Usually, this dancer is simply rewarding to work with. Teachers instinctively focus their attention where they feel they’ll make the most impact. Marjorie Grundvig, codirector of Pittsburgh Ballet Theatre School, says she gravitates toward students who are “motivated, focused and who pick up combinations and the corrections associated with them quickly.” This means every correction—not just those directed at you. When a teacher does correct you, accept the advice and try not to get frustrated. “Even if you’re struggling, show a desire to achieve and ask questions,” advises Grundvig. Thoughtful questions indicate that you’re engaged and willing to work. Don’t be afraid to approach a teacher after class for one-on-one advice.

Speak Up for What You Want

No one can read your mind. If you’re interested in staying year-round, say so. A good first stop is the office administrator: He or she will be able to tell you the school’s policy. You may need to make an appointment with the director, or put your name on a sign-up sheet. Seek out this information as soon as possible so the faculty has time to seriously consider you.

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Don't Sweat Level Placement

Stewing over the level you're placed in doesn't help you improve; it simply wastes time. Often, levels have more to do with grouping students who need to work on the same things, and less with who's better than whom. "It's not about age, or where dancers are in their regular school," says Lynne Short, principal of the Ballet Austin Academy, "but what we feel they need to work on." Most schools will adjust placement if it's clear they've made a mistake. But if they don't, trust their judgment and dive into the work, soaking up what your classes have to offer. It's the only way you'll be moved up next year.

Follow the Rules

It happens every summer: Someone misses curfew cuts a class, or does any number of irresponsible things. "A lot of kids get sent home, some on the very first day," laments Short. The freedom of being on your own in a new city can be seductive. But behavior outside the studio counts more than you might think—no director wants to hire a troublemaker. Don't let temptation tarnish your reputation.

Be Up Front About Injuries

Teachers always prefer to know about anything injured so they can help you work through it. If you don't speak up for fear of appearing weak, you're simply presenting yourself as a lesser dancer. Don't tough it out—you could prolong your recovery time, or even cause long-term physical damage.

Network

The dancers you meet this summer could become lifelong friends. But they will definitely be resources. Your peers can offer invaluable insights about other schools and companies. Ask them what they love and hate about where they train. Share stories about the best performances you've seen. Just don't lose focus. "Friends should be a great part of summer, but you can't let the social aspect take over from your sole purpose of being there to dance," says Grundvig.

Keep a Journal

Take a few minutes every night to chronicle the technical and artistic problems that came up that day—and their solutions. New teachers offer new advice. By writing it down you'll absorb the information better. A journal doubles as a record of your progress. When you flip through it two weeks later, are you seeing the same correction repeatedly?

Learn From Your Competition

"Take advantage of observing the dancers you like," says Grundvig. It's easy to resent the girl who has it all, but don't waste your time being jealous. Instead, ask yourself what makes that dancer so good. Analyze her movement, then apply what you learn to your own dancing.

Take Alternative Classes Seriously

Every class offering at your program is there to benefit your training. With repertoires growing more diverse every year, other genres offer an opportunity to prepare for company life—and to show off what you have to offer. You never know who will happen to be paying attention while you're working on Graham contractions.

Get Noticed

Use this opportunity to open doors for your career. "You don't want to be pushy, but you should get yourself out there and noticed," says Powell. In a room full of promising dancers, no one is going to seek you out—it's your responsibility to make your talent known. Stand in front for at least a few combinations every class to demonstrate confidence in your dancing. Be aware of the messages you are sending from head to toe. Avoid leotards with awkward shapes or multiple colors that distract from your line. Keep your hair neat. And while it may sound cheesy, remember to smile. Directors don't hire sullen-looking technicians; they hire performers.

<http://www.pointemagazine.com/issues/junejuly-2012/your-training-your-summer-shine>

Summer Intensive Tips: Dance Advantage

The Successful Summer Intensive: Home Away From Home

August 2, 2011 By Alison Shames, 14 year-old ballet student

The Summers of a Young Dancer

It is common as a serious ballet student to use summers to train away from home, get exposure to a larger ballet world than your home school, and improve. Away from home for my second summer, I am attending two incredible ballet intensives, one in Connecticut, the other in New York City. So as I write for you some of the things I've learned about summer intensives (SIs) along the way, I am also living it!



Before You Go

Find out as much as you can from others who have gone to the intensive before you.

I have found that people are more than happy to fill you in on details about your program that may have been left out of your school packet. I try to join a Facebook group of

other people who are attending my intensives. Though you won't necessarily continue friendships with all these people, it helps to make connections initially.

Read every correspondence from your school very carefully.

Updates can show important changes that you might need to know.

Prepare mentally.

Set goals for yourself and stay focused on your purpose for going.

A saying I like is "The main thing is to keep the main thing the main thing!"

Do not go with any preconceived expectations or you will surely be disappointed.

As my mom always says, "Hope for the best, prepare for the worst," and you can handle anything!

Maybe you are hoping to make lots of friends, to really get a ton of attention, have a blast. While all of these things might happen, they may not happen exactly like you expect. Be flexible and have an open mind and you will enjoy whatever happens.

Make sure that you pack (compactly) everything on the list sent to you.

This year I went to a remote area at first, so there was not really a place to get things that I forgot. But always pack as tightly or lightly as you can. Getting through a busy airport, onto a subway, and up thousands of stairs is always easier with less unnecessary baggage.

Alison's home away from home.

Bring things that are familiar and comfortable that make you feel at home. Of course you will need bedding, toiletries, cleaning products, sleepwear, clothing, dance wear and shoes, but take pictures, a comfy blanket, posters, your favorite perfume, a stuffed animal... whatever you can use to make yourself a home away from home.

Increase your activity in advance to keep up with the rigor of a summer program.

Take some extra classes, run, or workout with cardio and strength training. Get used to eating healthily, keeping hydrated, and getting plenty of sleep. Continue this pattern after you arrive at your intensive and you will feel and perform much better.

When You Arrive

I really think this is the hardest part of the entire summer intensive experience!

Remember, whatever you are feeling, most likely, others are feeling it too.

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Have a positive attitude, a friendly smile, genuine warmth and sincerity.

I've got along with everyone at both of this year's summer intensives. Yet, there are those that I am drawn to and choose to get closer to. While you won't be friends with everyone at your intensive, you will eventually fall into a group where you feel comfortable and that you genuinely belong.

Seek to break the ice and make others feel welcomed and comfortable.

Try not to always be the one that others have to speak to first. I used to wait for others to speak to me but I am getting better at this. Now I try to greet others and make them feel at home. I reach out to anyone who looks lost, alone, or uncomfortable.

Ask others about themselves. Most people feel comfortable sharing about themselves when asked, but not everyone.

Respect others and they will show respect back.

Respect differences, especially if students come from other countries/cultures.

Respect your roommates. Keep your surroundings neat and clean. No one appreciates living in someone else's filth and clutter.

Respect the rules. Listen carefully and familiarize yourself with school rules and observe their policies. They vary greatly. After all, the school was generous enough to offer you a spot, your family was generous enough to help you get there, now it is your turn to show generosity in the way that you conduct yourself.

Be a good representative. You represent others – your family, your hometown, your particular ballet school/program.

Be wise

You are not at home so use good judgment.

Never go off alone.

Always let others know where you are going if not at the school or dorm.

Be aware of your surroundings.

Know who is with your group and who is not.

Listen to and trust your instincts about people.

Know good proactive self-defense.

Second Summer Seasoned by the First

As I traveled for hundreds of miles toward my second summer of ballet intensives, I could not help but think of flying to Boston about the same time last year for my first summer away. Since I started at a late age, it was all totally foreign and new to me. I was just told that I should do it. So I auditioned and chose the school that seemed the best for me in regards to training, scholarships, and overall reputation.

I had no idea what to expect. My mom knew that I must really be in love with ballet because:

I had never, and I mean never, been away to any overnight camp of any kind.

I did not know a soul at this place that I was going.

It was literally hundreds of miles away from my hometown.

Though it's my second summer away, I initially felt some of those same feelings again: a combination of joy, excitement, apprehension, and outright fear of the unknown situation that lay ahead of me.

Of course now, all my initial fears are put to rest and this is the most amazing summer that I have ever experienced! I am so very thankful for the honor and privilege of going to these two schools.

"Feel afraid, but do it anyway," when it is something healthy and good, of course.

<http://danceadvantage.net/2011/08/02/successful-summer/#comments>