

Faculty

Alexandra Zaharias is the founder and director of the Alexandra School of Ballet and was the Artistic Director of the Missouri Concert Ballet prior to founding Alexandra Ballet in 1984. She received her early training in St. Louis from Isabella Rainford, and continued her studies at the School of American Ballet in New York City under the legendary George Balanchine. She also attended the National Academy of Ballet, under the direction of Thalia Mara. In 1991, Alexandra received a Hellenic American Achievement Award for her work in the arts. "Miss A" was honored in 1999 by the Arts & Education Council of Greater St. Louis as a recipient of one of their coveted Excellence in the Arts Awards in recognition of 50 years of dedicated service to her students and audiences, and was a St. Andrews Ageless-Remarkable 2009 honoree.

She has been the Artistic Director of full length productions of *Alice in Wonderland*, *Coppélia*, *Les Sylphides*, *A Midsummer Nights Dream*, *Sleeping Beauty*, *Cinderella*, *Giselle*, *Paquita*, and *The Nutcracker*. Alexandra is Past President of the St. Louis Chapter of the National Society of Arts and Letters, has served as a dance panelist for the Missouri Arts Council and the Regional Arts Commission of St. Louis, is Past President of Regional Dance America/Mid-States, and currently serves as Historian for its National Board.

Norma Winslow Gabriel holds a BFA in Ballet from the University of Utah and a Master of Fine Arts in Dance Performance from Southern Methodist University. She has performed with Ballet West, the Dallas Ballet, Repertory Dance Company of the Southwest, Dancers Unlimited, Missouri Concert Ballet, and Mid America Dance Company. Since 1984 she has taught at the Alexandra School of Ballet where her courses include ballet, modern dance, and character dance. As Ballet Mistress for the Alexandra Ballet Company since 1986 to the present, Ms. Gabriel rehearses the Company in major productions, as well as restaging works from repertoire and co-choreographing lecture-demonstrations. When Miss Alexandra re-established a ballet program at the Center of Contemporary Arts in University City in 1989, Ms. Gabriel added classes at that location where she currently holds the position of Coordinator of Children's Ballet.

CiCi Houston received her training as a scholarship student from Theresa Lee Crawford in Detroit, Michigan, the Central Pennsylvania Youth Ballet, and the Virginia School of the Arts under the direction of Petrus Bosman and David Keener, augmenting studies at summer programs in Houston, Boston, Cleveland, and Italy. She has been a company member with St. Louis Ballet, Dances...Patrelle and ATREK, as well as a guest artist internationally, performing principal roles in classical and neo-classical ballets and new works by notable present-day choreographers. In 2004, Ms. Houston joined the faculty of Alexandra School of Ballet and holds the position of Ballet Mistress and Company Administrator. In addition to teaching numerous classes and overseeing rehearsals, she also choreographs original works for the Company.

Vivienne Topping is a St. Louis native who began her dance training at the Alexandra School of Ballet at age 5. She went on to become a company member of the Missouri Concert Ballet, and performed roles such as *Coppélia* and *Cinderella* under the direction of Alexandra Zaharias. Vivienne further studied under the direction of Anna Paskevskva (Ballet Mistress at University of Indiana, Bloomington), Anthony Valdor, Michelle Morris, Halcyone Perlman, Ron Hansford and Nathalie LeVine. She performed lead roles for the last three Directors in their respective regional companies. After receiving her BSBA from University of Missouri-Columbia along with a Dance Endorsement in 1983, Vivienne opened Vivienne's Ballet in 1984. By 1992, she founded the St. Charles Ballet Theatre (SCBT). The SCBT performed original works and participated in the Mid States Festival in 1993 and 1994. In 1994, Vivienne closed her studio to raise her son, Stephen. Missing movement and teaching, she earned her certificates in Aerobics through AFAA 1994 and Spinning through Johnny G Mad Dogg Athletics. She received her certification in Pilates through Stott Plates in 2002. She joined the Alexandra School of Ballet faculty in 2007 and teaches Pilates, Ballet, and Pointe technique.

Rebecca Malinski studied with Sandra Kunz, Alumna of Alexandra Ballet in Cape Girardeau, Missouri. Ms. Malinski performed as a soloist and toured nationally with her Company. Later she served as instructor teaching ballet, modern and jazz. She has attended master classes and workshops with Ballet Magnificat! and Sabrina Gidley, among others. Under the guidance of Alexandra Zaharias, she received extensive training in the school's syllabus for Creative Dance and Pre-Ballet. Joining in 2006, Ms. Malinski currently serves as an instructor for that division.

Alexandra School of Ballet

...has been dedicated to the development of young dancers for more than 50 years. The school's affiliation with **Alexandra Ballet** provides a unique environment for young dancers. Students are taught technique at an age-appropriate level while challenged to strive for the level of excellence that has come to be expected of the Company dancers.

*Alumni have gone
on to careers with...*

Alvin Ailey	Louisville Ballet
American Ballet Theatre	Milwaukee Ballet
Atlanta Ballet	Nashville Ballet
Alabama Ballet	National Ballet of Canada
Ballet Hispanico	New York City Ballet
Ballet Met	New York Metropolitan Opera Ballet
Basal Ballet (Switzerland)	Pacific Northwest Ballet
Birmingham Royal Ballet (England)	Pennsylvania Ballet Theatre
Charleston Ballet	Portland Ballet
Cincinnati Ballet	Richmond Ballet
Dance Theatre of Harlem	Roxey Ballet
Gregory Hancock Dance Theatre	Royal Ballet of Flanders (Antwerp)
Houston Ballet	Ruth Page International Ballet
Joffrey Ballet	San Francisco Ballet
Les Ballets Grandiva	State Ballet of Missouri

*Alexandra Ballet
is a proud member of:*

Chesterfield Arts
Dance St. Louis
Missouri Citizens for the Arts
Regional Dance America/MidStates (Honor Co)

*Alexandra Ballet
is funded in part by:*

Missouri Arts Council
Regional Arts Commission Saint Louis
Matching Corporate Gifts
Individual Donations



2010 - 2011

Established in 1949
Alexandra Zaharias, Director

*Combining Artistry
and Technique for
over 50 years!*

68E Four Seasons Center
Chesterfield, MO 63017
314-469-6222
www.alexandraballet.com

Curriculum

Creative Dance & Pre-Ballet

An introduction to movement coordination, rhythm, and music. It is our aim to preserve and properly direct this artistry in a child. The results of this course make it easier for a child to begin the formal training that is required in academic ballet technique. Creative Dance & Pre-Ballet is available to children from the age of three to five years.

Academic Ballet

Technical training that is the basis of all ballet movement. Classes are carefully graded, and the best elements of the Russian, Italian, and French schools are used to insure a well-rounded dancer.

Pointe Work

Classes that are devoted exclusively to the technique of performing ballet movement on pointe for maximum theatrical effect. It is designed for those students who have achieved technical and physical readiness.

Variations

The study of solos and corps-de-ballet from classical ballets, as well as contemporary works. Variations is open to Advanced students.

Pas de Deux

The study of the art of partnering, including supported adagio, supported pirouettes, lifts, and pas de deux from classical repertoire. (by invitation only)

Character

The study of national dances and steps in theatricalized form, incorporating castanets and tambourines. It is essential for learning the folk dances that are part of many classical ballets such as Coppélia, Swan Lake, and The Nutcracker. Character is available to Beginner IV through Advanced level students.

Modern

Often called barefoot dance or freestyle, modern is a distinct method of training emphasizing rhythm, design, shape, and motion in space. The percussive technique of Martha Graham, as well as the more lyrical technique of the Humphrey/Limon School is taught. Modern is offered to levels Beginner IV through Advanced.

Pilates

A hardcore workout routine that benefits all ages. Pilates can help rectify the imbalance in the body and restore strength to overworked/overstretched muscles. A must for Advanced dancers.

Grade Levels

Creative Dance & Pre-Ballet

Weekly class for children age three to five years

Beginner I-II-III-IV

One hour of class or more per week

Beginner V

One 1-1/2 hour class or more per week

Intermediate I

One 1-1/2 hour class or more per week

Intermediate II-III-IV

Two 1-1/2 hour classes or more per week

Intermediate V-VI

Three 1-1/2 hour classes or more per week

Advanced

Four 1-1/2 hour classes per week Ballet and Pointe work perfected Performance experience developed

Pas de Deux

By invitation only

Dress Code

The Alexandra School of Ballet's dress code is designed not only to encourage unity and discipline among students, but also to create incentive for students to attain the next level of achievement.

Ladies

- Leotard as specified by class level
- Ballet pink tights (with seams)
- Pink leather ballet shoes, snugly fit
- Leg warmers (optional, pink or white)
- No plastic warm ups allowed
- Hair should be pulled back from the face and off the neck. It should be worn in a bun for Ballet, Character and Variations classes if long enough. In Modern class, a ponytail may be worn.

Gentlemen

- White So Danca tee-shirt- V2000 or black leotard
- Black tights—PrimaSoft PS57, dance belt
- White leather ballet shoes and socks

Dress Code Cont'...

Creative Dance & Pre-Ballet

Leotard: Pink PrimaSoft #507sk

Tights: Body Wrappers C30 or Sansha T99, Ballet Pink

Skirt: None

Beginner I-II-III

Leotard: Black Capezio #134 or Black Mondor #497

Tights: Ballet Pink with seams

Skirt: None

Beginner IV-V

Leotard: Light Blue Mirella—M 515L

Skirt: Light Blue Mirella- MS 12

Tights: Ballet Pink with seams

Intermediate I-II-III

Leotard: Royal Mirella—M 515L

Skirt: Royal Mirella- MS 12

Tights: Ballet Pink with seams

Intermediate IV-V-VI

Leotard: Burgundy Mirella—M 201L, M202L or M 207L

Skirt: Burgundy Mirella - MS 12

Tights: Ballet Pink with seams

Advanced

Leotard: Black Mirella Cami Dress-M 207L2

Tights: Ballet Pink with seams

Pointe Classes

Pink pointe shoes—final fitting by faculty

Practice Tutu (order through studio)

Character

Division leotard and tights

Knee-length, peasant style skirt (order through studio or make your own)

Beige or black character shoes

Modern Classes:

Black cotton stirrup tights- Division leotard

First Company

Leotard: Garnet Mirella - M 207L

Skirt: Garnet Mirella—MS12

Tights: Ballet Pink with seams

Apprentice Company

Leotard: Seafoam Mirella- M 207L

Skirt: Seafoam Mirella—MS 12

Tights: Ballet Pink with seams

Junior Company

Leotard: Orchid Mainstreet - #79667

Skirt: Orchid Mainstreet - #80194

Tights: Ballet Pink with seams

Tuition

	1-hour class	1-1/2 hour class
One per week	\$ 65 month	\$ 70 month
Two per week	\$120 month	\$130 month

Each ballet class over 2 per week is an additional \$15. If taking three or more ballet classes per week the first class in variations, character, or modern is full price; the second class is half price. See the school bulletin board for detailed tuition schedule.

Tuition is payable in advance, on or before the 7th of each month. Missed lessons due to illness or holidays may be made up by taking an extra class, if available. The studio is not obligated in any way to refund tuition for missed classes.

Holidays

The following holidays will be observed:

Labor Day	Martin Luther King Day
Thanksgiving	Presidents Day
Winter Holiday	Spring Break

Please be sure to check the bulletin boards and the Web site for specific days, as well as announcements about class changes. If inclement weather conditions prevail, students are advised to check the website, call the studio at (314) 469-6222, or tune in to News Channel 5 or KMOV News Channel 4.

Observation

Parents may watch class during a scheduled observation period during the final weeks of each semester. Due to limited space, each student will be allowed only two parents, and an appointment must be made for observing. Please check the bulletin board for the sign-up sheets with time slots.

By restricting observation, improvement will be much more apparent, and a visit from a parent will make those times special, creating a performance-like atmosphere of excitement.