

RP Ruth Page Center School of Dance

Ruth Page Professional Dance Training Program 2026–2027 Handbook

Victor Alexander

Artistic Director, Ruth Page Professional Dance Training Program

Victor@RuthPage.org

Maray Gutierrez

Artistic Associate, Ruth Page Professional Dance Training Program

Maray@RuthPage.org

RUTH PAGE CENTER FOR THE ARTS

1016 N Dearborn St - Chicago, IL 60610

www.RuthPage.org - 312-337-6543

Since 1971, the Ruth Page Foundation and its arts center, Ruth Page Center has committed its resources to creating a dance destination in Chicago, ensuring that children and dance artists have a place to study, work, and perform at the highest level.

Ruth Page Center Staff

RUTH PAGE CENTER ADMINISTRATIVE AND ARTISTIC STAFF

Sara S. Schumann – Executive Director

Sara@RuthPage.org

Victor Alexander – Director, Ruth Page School of Dance
Artistic Director, Ruth Page Professional Dance Training Program

Victor@RuthPage.org

Clintina Taylor – Director of Operations

Clintina@RuthPage.org

Suzy Robertson – Associate Director of Special Programs

Suzy@RuthPage.org

Dolores Long – Associate Director, Co-Founder, Ruth Page School of Dance
Associate Artistic Director – Ruth Page Professional Dance Training Program

Dolores@RuthPage.org

Maray Gutierrez – Artistic Associate – Ruth Page Professional Dance Training Program

Maray@RuthPage.org

Katie Matteson Campana – Program Manager – Special Programs & Curriculum

Katie@RuthPage.org

Austin Shirley – Enrollment & Operations Coordinator

Austin@RuthPage.org

Sarah Lackner – Technical Director, Ruth Page Theater

Sarah@RuthPage.org

Solomon Bowser – Marketing Coordinator

Solomon@RuthPage.org

Madeline Kiesel – Social Media, Summer Intensive Coordinator

Madeline@RuthPage.org

Sydney Coffey – Production Coordinator, Costumer

Sydney@RuthPage.org

TABLE OF CONTENTS

PURPOSE.....	3
PROGRAM OVERVIEW.....	3
AUDITION, ADMISSION & ENROLLMENT.....	4
Admission Philosophy	4
Eligibility Requirements.....	4
Admission Criteria	4
Audition Process	4
Acceptance & Enrollment	5
PROGRAM STRUCTURE AND CURRICULUM	5
Educational Framework.....	5
Training Model.....	6
Curriculum Overview.....	6
Curriculum Components	6
Daily Schedule & Weekly Structure	8
Sample Weekly Calendar*	9
Program Phases	9
Sample Annual Calendar*	10
Course Catalog & Instructional Hours.....	10
Program Learning Outcomes.....	11
PERFORMANCE OPPORTUNITIES	11
Core Performance Experiences	11
Additional Performance Opportunities	12
Performance Expectations.....	12
INTERNATIONAL TRAVEL AND CULTURAL EXCHANGE.....	12
ATTENDANCE	13
DRESS CODE	13
STUDENT DEVELOPMENT SYSTEMS.....	15
PDTP Advisement.....	15
Evaluation & Assessment.....	15
Professional Development.....	16
External Audition Opportunities	16
Ruth Page Lending Collection.....	16
CODE OF CONDUCT	16

DIVERSITY, EQUITY, AND INCLUSION VISION STATEMENT	17
COMPLAINT & GRIEVANCE POLICY.....	18
CALENDAR	18
STUDENT SUPPORT SYSTEMS.....	18
Health and Safety.....	18
Physical Therapy	19
Health Services.....	19
TUITION & FINANCIAL POLICIES	19
Tuition	19
Scholarships.....	19
Withdrawal	20
HOUSING	20
WORKING IN CHICAGO	20
TRANSPORTATION	20
Public Transportation	20
Driving and Parking	21
THE RUTH PAGE LEGACY.....	21
ALUMNI SUCCESS AND PROFESSIONAL PATHWAYS.....	21
ARTISTIC STAFF BIOS	23
POLICIES AND PROCEDURES	26
PDTP Tuition, Admission and Enrollment Procedure	26
Health and Safety Policy	26
Tactile Correction Policy	26
PDTP Attendance and Make-Up Class Policy.....	26
PDTP Advisement Policy	26
PDTP Evaluation and Assessment.....	26
Complaint and Grievance Policy.....	26
Lending Collection Procedure	26

Welcome to the Ruth Page Professional Dance Training Program!

We are pleased to support you in this stage of your development as an emerging dance artist and look forward to our work together!

Since joining the Ruth Page Center's administrative team as School Director in 2013, Victor Alexander had dreamed of a professional training program—one that would serve as a pathway between intensive studio preparation and professional performance, offering a structured environment to support technical refinement, artistic growth, and performance experience. In the fall of 2018, this dream was finally brought to fruition.

Dance is more than an art form; it is a discipline shaped by dedication, consistency, and curiosity, while also offering a path for growth as both an artist and a human being. It is a powerful space where we build confidence, compassion, connection, and a true sense of belonging.

Victor Alexander, Artistic Director

PURPOSE

The purpose of the Ruth Page Professional Dance Training Program (PDTP) is to prepare students for professional careers in dance while cultivating thoughtful collaborators, reflective artists, creative problem-solvers, and lifelong advocates for the art of dance.

Through daily practice, artistic mentorship, and meaningful performance experiences, the program encourages dancers to develop the confidence, integrity, discipline, and professionalism needed to contribute to an evolving global dance community. PDTP seeks to foster artists who embrace lifelong learning, cultivate authentic voices, and recognize dance as a powerful form of artistic and human expression.

PROGRAM OVERVIEW

Operating on a 10-month academic cycle (late August through mid-June), PDTP is a postsecondary, non-degree conservatory-style training program for dancers ages 17–25. Rooted in both classical and contemporary practices, the program combines daily technical training, repertory, choreography, guest artists residencies, wellness studies, lecture series, and performance opportunities within an immersive and collaborative learning environment. Students develop the technical and artistic skills needed to navigate today's evolving dance profession with confidence and adaptability.

Based on individual progress and faculty recommendation, dancers may be invited to continue for an additional year.

AUDITION, ADMISSION & ENROLLMENT

Admission Philosophy

Admission to the Ruth Page Professional Dance Training Program is based on the belief that successful artists are distinguished not only by technical preparation, but also by artistic potential, curiosity, discipline, professionalism, coachability, and a genuine commitment to growth.

PDTP recognizes that successful professional artists are developed through continued training, mentorship, and experience. While technical preparation is an important component of the admissions process, equal value is placed on each applicant's potential for artistic growth, collaboration, adaptability, and lifelong learning.

Admission decisions are based on a comprehensive evaluation of each applicant's preparation, artistic potential, and overall fit for the program. Faculty consider artistry, work ethic, performance presence, professionalism, and each applicant's unique ability to contribute positively to the collaborative learning environment that defines PDTP.

Eligibility Requirements

Applicants to the Ruth Page Professional Dance Training Program must meet the following eligibility requirements:

- Be between 17 and 25 years of age at the time of enrollment.
- Possess a high school diploma, GED, or be on track to complete secondary education prior to the start of the program.
- Demonstrate advanced dance training through the audition process.
- Submit all required application materials by the published deadlines.
- Be able to participate fully in the physical and artistic demands of a full-time conservatory-style training program.
- **International applicants are welcome to apply and are responsible for satisfying all applicable visas and enrollment requirements before the start of the program.**

Admission Criteria

Faculty evaluates based on the following criteria:

- Technical foundation
- Artistic potential
- Musicality and movement quality
- Coachability and responsiveness to feedback
- Curiosity and commitment to learning
- Work ethic and professionalism
- Performance presence
- Ability to contribute positively to a collaborative learning environment

Audition Process

Auditions may be conducted in person or by video submission and typically include ballet and contemporary technique, performance observation, and additional movement experiences as determined by faculty. Selected applicants may also participate in an interview to discuss their training

background, professional goals, and interest in the program. Applicants are notified of admission decisions following the completion of the audition process.

Acceptance & Enrollment

Applicants selected for admission will receive an official offer of acceptance by email. Tuition scholarship awards, when applicable, will be included with the acceptance notification. To confirm enrollment, accepted students must submit all required enrollment materials by the specified deadline.

Required enrollment materials include:

- Registration Form (including emergency contact information, liability waiver, photo release, and tuition payment information)
- Payment Pre-Authorization Form
- Required medical documentation from the student's healthcare provider (sports physical form or similar)
- Housing Agreement (for students requesting program housing)
- PDTP Agreement
- Any additional forms or documentation requested by the program

Enrollment is considered complete once all required forms, documentation, agreements, and institutional requirements have been received and approved. Additionally, students are expected to review, understand, and adhere to all program policies and procedures detailed in the Handbook.

Applicants who do not confirm enrollment by the designated deadline may forfeit their place in the program. Admission is valid only for the academic year in which it is offered. Applicants who choose not to enroll or who do not respond by the deadline must reapply and complete the audition process during a future admission cycle.

PROGRAM STRUCTURE AND CURRICULUM

PDTP operates on a full-time weekly schedule designed to reflect the consistency, discipline, and expectations of a professional conservatory-style training environment.

Educational Framework

PDTP is built upon the belief that meaningful artistic growth begins with a strong technical foundation. Students enter the program with established technical knowledge and performance experience, allowing their education to extend beyond technical skills toward deeper artistic investigation, creative inquiry, and professional development.

The curriculum intentionally connects techniques, repertory, performance, mentorship, and creative practice, recognizing that artists develop through the integration of diverse learning experiences rather than through isolated disciplines. As dancers progress through the program, they are encouraged to think critically, explore artistic possibilities, make informed creative decisions, and assume increasing responsibility for their own artistic and professional growth.

Rather than measuring success solely through technical achievement, the program values each dancer's continued development as an artist, collaborator, and individual. Throughout their training, students

cultivate an authentic voice, learn to advocate for themselves with confidence and integrity, and contribute thoughtfully within collaborative artistic environments.

The educational experience ultimately seeks to support not only what dancers accomplish, but who they are becoming: artists whose work reflects technical excellence, genuine human expression, and a lifelong commitment to the transformative power of dance.

Training Model

PDTP provides a comprehensive and immersive training environment designed to reflect the structure and expectations of a professional dance company. Daily technique classes, rehearsals, and performance preparation are integrated into a cohesive training model that supports each dancer's technical, artistic, and professional preparation.

Students are expected to engage fully in every aspect of the program by applying corrections, adapting to diverse choreographic processes, and demonstrating consistency, discipline, and professional responsibility. Rehearsals are an essential part of the curriculum and are fully integrated into the daily training schedule.

Through performance experiences, students develop:

- Apply technical training in performance settings
- Develop artistic expression and interpretive depth
- Demonstrate professional rehearsal practices and collaborative skills
- Build confidence, adaptability, and stage presence

Use of Tactile Correction - During classes and rehearsals, faculty may use tactile corrections to support a student's alignment, posture, limb placement, movement initiation, or movement quality when appropriate. Tactile corrections are used purposefully, respectfully, and only when they serve a clear pedagogical purpose. Faculty are encouraged to consider the most appropriate way to convey corrections for both the class as a whole and each student. **Please refer to the full Tactile Correction Policy for additional information.**

Curriculum Overview

The curriculum is structured to support the integration of technical development, artistic practice, creative inquiry, reflective engagement, and professional preparation throughout the training year.

Curriculum hours and scheduling will vary throughout the season due to rehearsals, performances, production periods, guest residencies, touring opportunities, institutional holidays, and artistic programming requirements. Published curriculum structures reflect the overall educational design and

Curriculum Components

These components are scheduled based on program needs, casting requirements, and individual student development. Instruction integrates technical refinement, artistic exploration, and performance practice.

- **Ballet Technique:** Daily ballet training develops alignment, coordination, musicality, strength, dynamic range, and technical refinement while deepening each dancer's understanding of classical vocabulary, movement efficiency, and artistic clarity in performance.

- **Pointe / Pas de Deux:** Pointe and partnering training develops classical partnering principles, pointe technique, coordination, weight-sharing, communication, alignment, musicality, and performance presence within both classical and contemporary contexts. Through shared movement experiences, dancers strengthen trust, responsiveness, and collaborative communication while cultivating confidence, precision, and artistic awareness essential to professional partnering.
- **Contemporary Technique:** Develops movement efficiency, articulation, floor work, dynamic phrasework, spatial awareness, and expressive range through contemporary movement practices. Class content incorporates improvisation, partnering, task-based movement, and collaborative exploration, preparing dancers to respond to varied movement languages and creative processes commonly encountered in professional settings. Dancers strengthen adaptability, embodied responsiveness, artistic curiosity, and confidence while integrating technical and creative approaches to contemporary performance.
- **Modern Technique:** Develops technical clarity, coordination, musicality, dynamic range, spatial awareness, and expressive intention through modern dance principles and movement practices. Training strengthens dancers' ability to organize the body efficiently, work with weight, momentum, rhythm, and grounded movement, and adapt to varied modern methodologies. Dancers develop versatility, physical awareness, and expressive range while connecting technical principles to artistic and performance practice.
- **Repertory:** Develops dancers' ability to learn, retain, refine, and perform classical, modern, contemporary, and newly created choreographic works within collaborative rehearsal and production environments. Through exposure to varied choreographic voices, movement vocabularies, and artistic processes, dancers deepen interpretation, adaptability, musical and spatial awareness, and ensemble responsibility while strengthening professional rehearsal practices and performance readiness.
- **Supplemental Technique/Open Class:** Supplemental classes expand dancers' experiences through rotating faculty, guest artists, diverse movement practices, and contemporary methodologies, including improvisation, partnering, somatic exploration, floor work, and interdisciplinary movement approaches. These experiences encourage dancers to embrace unfamiliar artistic perspectives, adapt to varied creative processes, and cultivate versatility, curiosity, and confidence as collaborative dance artists.
- **Joel Hall Floor WERKQ®:** Develops breath awareness, body organization, strength, coordination, mobility, and movement efficiency through floor-based strengthening, center barre, isolations, progressions, and movement combinations. The practice supports physical awareness, expressive movement, and technical versatility while introducing dancers to the distinctive movement principles and stylistic foundations of the Joel Hall approach.
- **Pilates Mat:** Develops core strength, alignment, stability, mobility, flexibility, and body awareness through mat-based conditioning. Dancers apply principles of breath, control, organization, and efficient movement to support technical training, injury prevention, recovery, and sustainable participation in the physical demands of professional dance.
- **Elective Coursework: Independent Study:** Provides individualized educational experiences that complement the core PDTP curriculum and support each dancer's artistic and professional development. Areas of study are approved in consultation with PDTP leadership and may include specialized technical development, coaching, artistic research, career preparation, interdisciplinary exploration, or other approved professional-development activities.

Independent Study encourages initiative, responsibility, self-directed learning, and reflection in relation to individual artistic and professional goals.

- **Classroom Studies** Classroom studies complement studio training by expanding dancers' understanding of wellness, artistic practice, and the broader historical, cultural, and professional contexts of dance.
 - **Mental Health:** Cultivates self-awareness, reflective practice, performance preparation, focus, resilience, and effective strategies for managing the physical and emotional demands of professional dance training. Through guided discussion and practical application, dancers develop healthy habits and sustainable approaches that support both artistic growth and long-term professional well-being.
 - **Nutrition:** Develops an understanding of nutritional principles and sustainable wellness practices that support the physical and energetic demands of professional dance training and performance. Through practical application and informed decision-making, dancers learn to make choices that enhance performance, promote recovery, and support long-term health and artistic sustainability.
 - **Dance History:** Explores the historical, cultural, and artistic evolution of dance, encouraging students to examine influential artists, choreographic practices, aesthetic movements, and diverse cultural traditions within global dance contexts. By connecting historical perspectives to contemporary artistic practice, dancers deepen their understanding of the field while cultivating informed, thoughtful, and culturally aware approaches to their own artistic and professional development.
- **Choreography Workshop:** Develops compositional tools, improvisational practices, movement generation strategies, and creative approaches that encourage artistic inquiry, experimentation, and thoughtful risk-taking. Through guided exploration and reflective practice, dancers explore movement as a means of personal expression while cultivating an authentic voice, developing confidence in their creative decision-making, and strengthening their artistic identity.
- **Creative Lab (Final Project Preparation):** Provides dedicated time for dancers to develop and refine original work in preparation for the PDTP Final Project through guided exploration, choreography, improvisation, interdisciplinary collaboration, feedback, reflection, and performance development within a faculty-mentored studio environment. Dancers synthesize technical training, artistic investigation, and creative practice while assuming increasing responsibility for their individual artistic process. The work developed progresses through exploration, work-in-progress presentation, feedback, and refinement, culminating in the presentation of the Final Project as part of the PDTP End-of-Season Performance.

Daily Schedule & Weekly Structure

Daily technique classes and rehearsals are scheduled Monday through Friday, typically between 9:00 a.m. and 4:00 p.m., unless otherwise noted. Additional rehearsals, performances, and program activities may be scheduled during evenings and weekends as needed throughout the season.

Weekly schedules are distributed each Friday via email and outline all classes, rehearsals, and program activities for the upcoming week. Students are expected to review the schedule promptly and arrive prepared.

PDTP dancers have access to advanced and professional-level evening and weekend classes offered through the Ruth Page School of Dance at no additional cost. These classes provide additional learning

opportunities and serve as the designated make-up option for approved absences in accordance with the Attendance Policy.

The following sample weekly schedule reflects the general structure of daily training, rehearsal, and program activities. Schedules may vary based on performance periods, guest artist residencies, and program needs.

Sample Weekly Calendar*

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
9:00-11:00am	Nutrition Pilates	Ballet/Pointe	Dance History Floor WERKQ® Mental Health	Ballet/Pointe	Guest Teacher	Pilates optional	
11:00-12:30pm	Adv/Pro Ballet	Contemp	Adv/Pro Ballet	Modern	Choreograp hy Workshop		
12:30-1:15pm	Pointe	Lunch	Lunch	Lunch	Break		
1:15-2:00pm	Lunch	Repertoire	Repertoire	Repertoire	Rep/Final Project	Ballet	
2:00-4:00pm	Repertoire	Repertoire	Repertoire	Repertoire	Rep/Final Project	Pointe	Seasonal Rehearsal
3:00-6:00pm						Seasonal Rehearsal	Seasonal Rehearsal
7:30-9:00pm			Seasonal Rehearsal				

Program Phases

The training year is structured to support progressive technical development, rehearsal integration, and performance preparation. As performance periods approach, additional rehearsals and classes may be scheduled during evenings and weekends to support performance preparation and continuity. The sample schedules reflect the integration of technique, rehearsal, and conditioning that defines the PDTP training model.

- **Fall Term (August – December):** Foundation building, repertory development, guest artist residency, preparation for Fall performances and *The Nutcracker*
- **Winter Term (January – March):** Continued technical development, guest artist residencies, and preparation for Center Stage and festival performances
- **Spring Term (April – June):** Performance integration, final repertoire development, and end-of-season performances

Sample Annual Calendar*

	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	JANUARY
REHEARSALS	Repertory, Guest Artist	Fall Show	Ruth Page's The Nutcracker	Ruth Page's The Nutcracker	Guest Artist
POSSIBLE TRIPS/ PERFORMANCES		Fall Show	Ruth Page's The Nutcracker	Ruth Page's The Nutcracker	
	FEBRUARY	MARCH	APRIL	MAY	JUNE
REHEARSALS	Repertory, Guest Artist	Repertory	Guest Artists	Repertory	Repertory
POSSIBLE TRIPS/ PERFORMANCES	Winter Dance Festival	Center Stage	TBD	RP Legacy Gala RPSD Spring Show	PDTP Celebration and Performance

*Calendars Subject to change.

Course Catalog & Instructional Hours

PDTP dancers are expected to complete all program hours as scheduled. Approved make-up classes may be completed through designated advanced and professional-level classes offered by the Ruth Page School of Dance, as outlined in the Attendance Policy.

The following chart reflects the approximate weekly instructional hours dedicated to studio training, rehearsal, creative practice, and elective coursework within the Professional Dance Training Program.

Curriculum Area	Average Weekly Clock Hours
Ballet Technique	6.0
Contemporary Technique	1.5
Modern Technique	1.5
Repertory/Creative Lab (Final Project Preparation)	14.0
Supplemental Technique – Open Class (Rotating Series)	1.5
Pointe	0.75
Joel Hall Floor WERKQ®	1.0
Pilates Mat	0.75
Elective Coursework: Independent Study	1.5
Choreography Workshop	1.5
Weekly Total FOR 36 WEEKS**	30.00** hrs

*Creative Lab (Final Project Preparation) begins following the Fall performance period and supports the development and preparation of each dancers's Final Project during the remainder of the academic year.

**Weekly totals reflect studio, rehearsal, creative practice, and elective coursework. Required classroom studies, including Mental Health, Nutrition, and Dance History, are integrated throughout the academic year and documented as part of each student's educational record and program completion requirements.

Program Learning Outcomes

Upon completion of the Professional Dance Training Program, dancers are expected to demonstrate competencies in the following areas:

- **Technical Proficiency and Artistic Adaptability** Demonstrate technical proficiency, physical coordination, alignment, musicality, and dynamic range across ballet, contemporary, modern, and supplemental movement practices while adapting effectively to varied choreographic processes, artistic demands, and faculty methodologies.
- **Performance Application and Embodiment** Apply technical and artistic training within rehearsal and performance contexts through sustained focus, clarity, consistency, spatial awareness, confidence, and the ability to maintain artistic integrity throughout extended creative and production processes.
- **Reflective Practice and Self-Directed Development** Analyze personal strengths, challenges, and patterns of growth through reflection, feedback integration, and self-assessment, demonstrating the ability to implement corrections, refine performance practices, and take increasing responsibility for independent artistic development.
- **Collaboration and Professional Communication** Demonstrate professional communication, collaborative engagement, and interpersonal awareness within rehearsal, performance, and creative environments while contributing constructively to ensemble processes involving peers, faculty, choreographers, designers, and guest artists.
- **Creative Practice, Inquiry, and Artistic Voice** Generate, investigate, and refine original movement material through improvisation, choreography, composition, and interdisciplinary exploration, demonstrating curiosity, risk-taking, critical thinking, and the ability to communicate artistic ideas through embodied practice.
- **Professional Practice and Career Readiness** Demonstrate understanding of professional expectations within dance training and performance environments through preparedness, time management, rehearsal etiquette, adaptability, audition practices, organizational responsibility, and sustained commitment to artistic and technical growth.
- **Somatic Awareness and Sustainable Practice** Apply principles of conditioning, cross-training, injury prevention, recovery, and physical self-awareness to support sustainable dance practice and long-term physical well-being within the demands of professional-level training.
- **Cultural, Historical, and Artistic Awareness** Analyze and engage with diverse artistic perspectives, historical influences, cultural contexts, and contemporary practices within dance, demonstrating openness to varied aesthetic approaches and awareness of dance as a global and evolving art form.

PERFORMANCE OPPORTUNITIES

Performance is an integral component of the Professional Dance Training Program and is embedded throughout the training experience. Students rehearse and perform works by faculty and guest choreographers, applying their technical training within professional rehearsal and performance settings.

Core Performance Experiences

The following performance experiences are central components of the PDTP curriculum and occur regularly throughout the training year:

- **Fall Show** – A primary performance opportunity featuring repertory developed during the opening months of the season, often including works created by faculty and guest artists.
- **Ruth Page's The Nutcracker** – A large-scale production experience that introduces dancers to the expectations, discipline, consistency, and collaborative processes required within an extended professional performance run.
- **Center Stage at Ruth Page** – A curated performance experience that supports artistic interpretation, performance confidence, stage presence, and continued growth as a performing artist.
- **Ruth Page Legacy Gala** – A performance opportunity that connects dancers with the broader Ruth Page artistic community while providing experience within a professional fundraising and special-event environment.
- **Professional Dance Training Program (PDTP) End-of-Season Performance and Celebration** – The culminating performance of the academic year featuring repertory, dancers' Final Projects developed through Creative Lab, and artistic development achieved throughout the season.

Additional Performance Opportunities

Students may also participate in dance festivals, community performances, competitions, collaborative projects, and invited engagements that further support artistic growth and professional experience. Examples may include the Chicago Latino Dance Festival, MOVE Festival, Winter Festival of Dance, and other local, regional, national, or international performances as available.

Through these varied performance experiences, dancers develop artistic interpretation, performance confidence, professional rehearsal practices, adaptability, collaborative skills, and an understanding of the creative and production processes that support live performance.

Performance Expectations

- Performance casting is based on artistic readiness, professionalism, program requirements, and casting needs.
- Students are expected to attend all rehearsals, technical rehearsals, dress rehearsals, and performances for which they are cast.
- Attendance at all required calls, including strikes, is mandatory.
- Failure to attend any required rehearsal or performance without prior approval from the Artistic Director and Artistic Associate may result in loss of performance opportunities.

INTERNATIONAL TRAVEL AND CULTURAL EXCHANGE

As part of its commitment to artistic excellence and cultural exchange initiatives, PDTP may provide opportunities for students to participate in international artistic exchanges, performances, residencies, workshops, and collaborative projects with partner organizations abroad. These experiences expose dancers to diverse artistic perspectives, cultural traditions, creative processes, and professional environments while fostering collaboration, adaptability, cultural awareness, and continued artistic growth. Recent opportunities have included Dance Twinning Week (Rome, Italy), A Coruña, Spain, Santiago de Chile, and other international partnerships as available.

Participation in international opportunities is optional and based on program availability, casting, and other program considerations.

Students are responsible for all travel-related expenses, which are not included in program tuition or scholarships.

Detailed travel information, including itineraries, logistics, timelines and estimated costs, will be provided when opportunities become available. Because international travel opportunities may arise with limited notice, students are encouraged to maintain a valid passport throughout their enrollment in PDTP. Payment plans may be available to support participation.

ATTENDANCE

Consistent attendance is essential to student development and success within the Professional Dance Training Program. Progress in technique, rehearsal, performance, and artistic development is directly connected to a student's presence, engagement, preparation, and participation. Students are expected to attend all scheduled classes, rehearsals, performances, and required program activities.

Students are expected to communicate anticipated absences, tardiness, illness, injury, or emergencies to the Artistic Director and Artistic Associate as soon as possible by email, text message, or phone call. All absences are subject to review and approval by the Artistic Director and Artistic Associate. Excessive or unexcused absences may impact casting, performance opportunities, and overall standing within the program. In cases of continued absence or lack of engagement, a meeting may be scheduled with the Artistic Director and Artistic Associate to discuss next steps, which may include probation or dismissal from the program.

When any absence occurs, students must complete an appropriate make-up class to support continuity of training. The make-up class will be chosen at the discretion of the Artistic Director and Artistic Associate based on the student's individual circumstances. Make-up classes are intended to help students remain engaged in the educational experience. They do not automatically excuse repeated absences or replace the professional expectations outlined in the PDTP Attendance Policy.

DRESS CODE

Appropriate attire is required for all classes, rehearsals, performances, master classes, and program activities. Students are expected to maintain a professional appearance appropriate to each class. Attire should allow faculty to observe alignment, movement quality, and technical execution while supporting safe and efficient movement. **Hair should be neatly secured away from the face in all dance styles. A ballet bun is preferred for ballet, pointe, and pas de deux classes.**

Reasonable accommodations related to health, disability, religious practice, or gender identity will be considered in consultation with program leadership.

General Expectations

- Faculty reserve the right to address attire that does not align with the dress code.
- Individual class, rehearsal, guest artist, or costume requirements may supersede the standard dress code.
- Students are expected to present themselves professionally during classes, rehearsals, performances, auditions, master classes, and national or international travel as representatives of the Professional Dance Training Program and the Ruth Page School of Dance.

Ballet, Pointe & Pas de Deux

Option 1

- Solid-color leotard
- Pink or skin-tone tights
- Pink or skin-tone ballet slippers
- Pink or skin-tone pointe shoes, when applicable
- Ballet skirt (optional)

Option 2

- Fitted t-shirt
- Black dance tights or fitted dance pants
- Black ballet slippers

Contemporary & Modern

- Solid-color leotard or fitted t-shirt
- Dance shorts, leggings, or fitted dance pants
- Bare feet, foot undeez, socks, or other footwear as directed by faculty

Jazz, Hip Hop, Tap

- Solid-color leotard or fitted t-shirt
- Jazz pants, leggings, or dance shorts
- Style appropriate shoes or other footwear as directed by faculty

Required Undergarments & Support Items

Undergarments and support garments should be discreet, with no visible logos, patterns, or decorative trim. To remain rehearsal and performance-ready throughout the season, students are expected to maintain the following:

- Nude and black seamless dance briefs or underwear
- Skin-tone dance bras or convertible bras, as needed
- Skin-tone body tights or undergarments for costume use
- Nude and black compression dance socks
- Nude knee pads with light cushioning appropriate for rehearsal and performance

Apparel Available for Purchase

- Ruth Page Center: RP logo leotards, tights & warm-ups 1016 N Dearborn St, Chicago
- Bloch: all types of shoes, leotards, tights - 1710 N Wells St, Chicago – discount code RUTHPAGE10
- Wear Moi: leotards, tights, and ballet shoes - 3352 N Broadway, Chicago – discount code RP2022XAT
- Chicago Dance Supply: all types of shoes, leotards, tights - 5301 N Clark St
- Plié Dancewear: all types of shoes, leotards, tights - 5361 W Devon Ave, Chicago
- Allegro Dance Boutique: all types of shoes, leotards, tights - 2114 Central St, Evanston, IL AND 104 S Cook St, Barrington, IL
- Discount Dance – www.discountdance.com – Ruth Page Center “Teacher Code”: 139161

STUDENT DEVELOPMENT SYSTEMS

The Professional Dance Training Program supports student growth through structured advisement, evaluation, mentorship, and professional development. These systems encourage reflection, accountability, goal setting, and preparation for the professional dance field.

At the start of the program, students enter into the PDTP Agreement, which outlines expectations related to attendance, communication, health, financial responsibility, travel, conduct, and program completion. These agreements are maintained by PDTP staff and support clarity, accountability, and professional standards.

PDTP Advisement

The Professional Dance Training Program provides a structured advising system designed to support each student throughout the training year. Advisement provides opportunities for reflection, goal setting, mentorship, and ongoing dialogue between students and faculty. Students may request additional advising meetings with faculty as needed. The advising process supports ongoing communication, mentorship, and individualized guidance throughout the program.

- **Advising & Evaluation Timeline**
 - **September:** Fall Advising Meeting (initial evaluation and goal setting)
 - **Early February:** Mid-Season Evaluation and progress review
 - **May:** End-of-Program Evaluation and professional readiness discussion
- **Advising Meetings Topics**
 - Technical development
 - Artistic growth
 - Performance progress
 - Professional goals and audition preparation

Evaluation & Assessment

Student progress is assessed through an ongoing evaluation process that reflects artistic growth, professional development, and readiness for the field.

Assessment includes:

- Ongoing faculty observation in technique classes and rehearsals
- Mid-Season Evaluation
- End-of-Program Evaluation
- Performance-based assessment during rehearsals and performances
- Individual advising meetings

In addition to formal advising meetings, feedback is provided regularly through technique classes, rehearsals, and performance preparation. Faculty communicate corrections, expectations, and progress throughout the year, supporting continuous development throughout the program.

Assessment is both qualitative and quantitative and reflects each student's technical ability, artistic development, and professional preparation. Student progress is documented through advising notes, evaluation forms, and reflective materials maintained by the program.

Professional Development

Professional development is integrated throughout the Professional Dance Training Program and supports each student's transition into the professional dance field.

Students receive guidance and support in preparing for professional opportunities, including:

- Audition preparation and strategy
- Development of professional materials and performance reels
- Career pathway discussions and goal setting
- Exposure to professional rehearsal and performance environments
- Individualized guidance aligned with each student's goals

Students are responsible for preparing their personal materials, while PDTP provides structured support, coaching, and feedback throughout the process.

External Audition Opportunities

Students are encouraged to pursue professional audition opportunities as part of their career development while maintaining their responsibilities within the Professional Dance Training Program. Auditions must be communicated in advance and approved by the Artistic Director and/or Artistic Associate to ensure that they do not interfere with required classes, rehearsals, performances, or other program commitments.

Students are expected to prioritize program commitments and complete the PDTP training year in full. Early departure from the program may affect participation and standing within the program.

Ruth Page Lending Collection

Current RPSD students, faculty, and staff may check out articles from the Ruth Page Lending Collection. Check out can be requested and completed at the Ruth Page Center front desk during any full hours of operation. Items may be checked out for two weeks at a time. Books can be renewed up to two times unless there is a hold placed on it by another student. Failure to return books or any excessive damage to the book will result in a charge on account for the cost to replace. In addition to the RP Lending Collection, Ruth Page Center partners with the Newberry Library, where staff, faculty, and students have free access to delve further into Ruth Page archives.

CODE OF CONDUCT

Dancers in the Professional Dance Training Program are expected to uphold high standards of professionalism, respect, accountability, and personal responsibility and to contribute positively to the learning environment. As representatives of PDTP and the Ruth Page School of Dance, students are expected to conduct themselves in a manner consistent with professional artistic practice. Failure to meet program expectations may result in disciplinary action, up to and including dismissal. Tuition policies remain in effect as outlined in the Tuition & Financial Policies section.

Professional Conduct & Studio Expectations

- Students are expected to arrive on time and prepared for all classes, rehearsals, performances, and program activities.

- Students are expected to use studio and rehearsal time efficiently and minimize unnecessary interruptions.
- Food and beverages are not permitted in studio spaces, except for water.
- Cell phones and personal devices must be silenced and stored during classes, rehearsals, meetings, and performances unless otherwise authorized.
- Students are expected to maintain a respectful and professional environment within all Ruth Page facilities.

Respect & Community Standards

- Students are expected to treat peers, faculty, staff, guest artists, and members of the community with professionalism, courtesy, and respect.
- Bullying, harassment, intimidation, discrimination, or inappropriate conduct will not be tolerated.
- The program is committed to maintaining a respectful, inclusive, and supportive learning environment.
- Students are expected to respect all facilities, equipment, costumes, and shared spaces.
- Damage to property or misuse of facilities may result in disciplinary action and financial responsibility when applicable.

Health, Safety & Personal Responsibility

- Students are expected to maintain the physical and mental well-being necessary to participate safely and effectively in the training program.
- Students experiencing challenges related to health, injury, or well-being are encouraged to communicate with program leadership, so appropriate support and accommodations may be considered.
- The use, possession, or distribution of illegal substances, performance-enhancing drugs, or alcohol during program activities is strictly prohibited.
- Students represent PDTP and the Ruth Page School of Dance during classes, rehearsals, performances, travel, public events, and online interactions.
- Social media activity should reflect professionalism, respect, and consideration for fellow students, faculty, guest artists, and the organization.

DIVERSITY, EQUITY, AND INCLUSION VISION STATEMENT

Ruth Page Center is committed to, and accountable for, advancing diversity, equity, and inclusion in our space and maintaining a welcoming environment where all can have a sense of safety and belonging. We align our artistic vision and business culture with our mission by developing a talented and diverse community. We value and respect the qualities that make each person unique, including race, ethnicity, gender identity, age, sexuality, ability, religion, national origin, and other identities.

Ruth Page Center strives to foster an inclusive workplace by respecting the diversity of each other's talents, abilities, and experiences, valuing the input of others, and embracing an atmosphere of trust, openness, and empowerment. Recognizing that systemic racism and discrimination is pervasive, we understand that diversity, equity, and inclusion is not just a statement, but a process. Ruth Page Center resolves to continue this work.

COMPLAINT & GRIEVANCE POLICY

Concerns or complaints should be communicated to the Artistic Associate and/or Artistic Director. Matters will be addressed in a timely, respectful, and professional manner.

Students are encouraged to first seek informal resolution when appropriate. If a concern is not resolved, a formal complaint may be submitted in writing and will be reviewed in accordance with the Ruth Page School of Dance Complaint & Grievance Policy. Please refer to the RPSD Complaint & Grievance Policy for full procedures and guidelines.

CALENDAR

PDTP operates on an academic season from August 24, 2026, through June 13, 2027, including 36 instructional weeks used for program clock-hour calculations. The calendar includes scheduled breaks, classes, rehearsals, performances, guest artist residencies, and other educational activities supporting dancers' artistic and professional development. Additional performances, international travel, and program opportunities may be scheduled as they arise.

STUDENT SUPPORT SYSTEMS

PDTP fosters a supportive and professional training environment through faculty mentorship, open communication, and individualized guidance. Students have access to faculty for ongoing artistic and professional support throughout the program. Guidance may include support with training progression, workload management, and general well-being within a rigorous training environment. The program encourages open communication between students and faculty, supporting a collaborative environment that promotes growth, accountability, and professional development.

Health and Safety

PDTP prioritizes the health, safety, and well-being of all students within a rigorous training environment. Dance training is physically demanding, and injuries may occur. Students are responsible for maintaining their physical condition and for communicating any injuries or physical limitations to the Artistic Director and/or Artistic Associate in a timely manner. (see Health and Safety Policy for more information)

In the event of injury, students may be required to modify or refrain from participation in classes, rehearsals, or performances based on the nature and severity of the injury. Returning to full participation may require medical clearance when appropriate. A doctor's note may be required for injuries that result in a student sitting out of classes or rehearsals, particularly in cases of extended absence or limited participation. If an injury significantly impacts a student's ability to participate in the program, a meeting will be scheduled with the Artistic Director and Artistic Associate to assess the student's training plan and determine appropriate next steps. Program modifications or temporary adjustments may be implemented to support the student's continued development.

In addition to formal support, students are encouraged to take an active role in injury prevention through proper conditioning, rest, and attention to physical health.

Students may be referred to appropriate healthcare resources as needed. The program maintains a partnership with Shirley Ryan AbilityLab, providing access to professional physical therapy and

rehabilitation services when appropriate. Through this partnership, PDTP provides students with access to monthly physical therapy sessions with the Shirley Ryan AbilityLab team.

Physical Therapy

- Shirley Ryan AbilityLab: Kathleen Darley, PT, DPT, works with PDTP dancers through the Shirley Ryan AbilityLab Performing Arts Medicine Program. Through this partnership, dancers have access to scheduled physical therapy sessions, screenings, and guidance related to injury prevention, rehabilitation, and safe participation in dance training. <http://www.sralab.org>
- Athletico Physical Therapy: Athletico has numerous locations in the city and works with many dance companies in Chicago. <http://www.athletico.com/>
- Body Gears Physical Therapy: Reliable, highly respected physical therapists in Lincoln Park. <https://bodygears.com/>

Health Services

- Chicago Dance Health Fund: provides financial relief for preventative health care and critical medical needs for Chicago dance industry professionals
- Dr. Jennifer Warnick: offers education to dancers, studios and instructors to support dancers in creating safe spaces that promote physical and mental wellness
- Dr. Karen Bernstein - UChicago Medicine: adolescent doctor with an expertise in eating disorders

TUITION & FINANCIAL POLICIES

Tuition

Tuition is due according to the payment schedule outlined in the student's registration agreement. All payments must be completed by May 1, 2027. Tuition and fees are non-refundable. Missing payments may result in the loss of performance or travel opportunities, or possible dismissal from the program. Detailed tuition information, payment schedules, and financial agreements are provided upon enrollment. **Travel, housing, and personal living expenses incurred are the responsibility of the dancer.**

Scholarships

Ruth Page School of Dance offers a range of scholarship and financial assistance opportunities:

- **Lauren Anderson Scholarship:** This scholarship is awarded by invitation and supports BIPOC dancers. It includes mentorship from Lauren Anderson, the first Black principal dancer at Houston Ballet.
- **Tuition Assistance Program (TAP):** This need-based tuition assistance program is available to students who qualify. Applicants must complete a financial aid application and submit required documentation for consideration.
- **Service-Learning Program:** Service-learning (work-study) opportunities may be available on a limited basis for students who do not qualify for tuition assistance. This program may provide up to \$1,000 in tuition support and cannot be combined with other scholarship awards.

For more information or to apply, please contact Maray Gutierrez at Maray@RuthPage.org.

Withdrawal

Students who wish to withdraw from PDTP must submit written notice to the Artistic Director and/or Artistic Associate. A minimum of 60 days' notice is required for voluntary withdrawal. If proper notice is not provided, financial obligations for the remaining portion of the program may still apply. Withdrawal from the program may impact participation in performances, advising, and program completion. In cases of injury, personal circumstances, or other significant factors, withdrawal decisions and any related considerations will be reviewed on a case-by-case basis.

HOUSING

Ruth Page Center can provide reasonably priced housing arrangements for up to five dancers on a first-come, first-served basis. The apartment is located at 3533 W. School St., Chicago, IL 60618, in the Avondale neighborhood of Chicago. Please email Austin Shirley at Austin@RuthPage.org for more information and an application.

EVERY reasonable effort will be made to support and assist in the search for additional housing and other necessary amenities. Ruth Page Center staff is available as a resource for your stay in Chicago! When searching for housing, consider the following Chicago neighborhoods as they are convenient to our location: Gold Coast, River North, Lincoln Park, Lakeview, Wrigleyville, Pilsen, and Bridgeport, among others. Look for those that are easily accessible to the rapid transit Red Line.

WORKING IN CHICAGO

Though dancers are busy more than 30 hours a week as part of PDTP, dancers may find a part-time job or project to provide income. Please note that your PDTP program schedule supersedes any additional job or project you may acquire. If this is of interest, consider the following resources. Theater and arts-related jobs are listed first:

- Chicago Artists Resource - <http://www.chicagoartistsresource.org/jobs>
- League of Chicago Theatres <http://leagueofchicagotheatres.org/jobs.html?view=industryjoblist>
- Chicago PerformInk - <http://perform.ink/jobs/>
- Chicago Craigslist - <https://chicago.craigslist.org/> -
- Nonprofit Jobs - <http://www.npo.net/>
- Good Food Jobs - <https://www.goodfoodjobs.com/>

TRANSPORTATION

Public Transportation

Ruth Page Center is in Chicago's Near North Side, in the heart of the Gold Coast neighborhood. The neighborhood is a favored tourist destination, two blocks from Oak Street Beach and Michigan Avenue - Chicago's major shopping district. It is very accessible by public transit.

Chicago has an extensive public transit system of buses and elevated trains, or the "El", which go all over the city for a reasonable fee. Buses and trains all function on the same system and can be paid using a single card or app – the Ventra card or app. Public transit settings on Google Maps and Apple Maps are excellent resources to plan travel in the city. Ruth Page Center can be reached by public transportation on the Red Line (Clark and Division stop) and #22, #36, #70, and #156 bus lines, among others.

Ruth Page Center recommends purchasing a Ventra card for \$5 upon arrival in the city and loading money onto it as needed. The \$5 will be returned as fare value if you register it within 90 days of purchase. You can load money onto your card at any Ventra Vending Machine (located at all train stops and some bus stops) or download the Ventra app onto your phone and track your passes and funds in the app. An unlimited 30-day pass can be purchased for \$75 (subject to change). This is a good deal when taking the trains and buses daily. For detailed fares and routes, <https://www.transitchicago.com/>.

Driving and Parking

Ruth Page Center DOES NOT RECOMMEND using a car in Chicago. If you choose to have a car, you must observe all the city and neighborhood rules for driving and parking. Please refer to the City of Chicago website before making your decision.

Ruth Page Center DOES NOT have access to free parking but has discounted parking in a nearby garage for daytime parking. Metered parking is the norm in the busier neighborhoods and can be paid on-site or with this app: <https://parkchicago.com/>

THE RUTH PAGE LEGACY

Ruth Page School of Dance reflects the legendary career and work of its visionary leader and namesake, Ruth Page. Ruth Page's *The Nutcracker* was grounding in ballet, but her collaborations – with notable choreographers such as Harald Kreutzberg, a cutting-edge modern dance expressionist, and her jazz-influenced work at the Music Box Theater in NYC – speak to her dedication to exploring all forms and styles of dance. Ruth Page's school embodies her vision of the versatile, well-trained, and exceptional dancer. With this same vision, the Professional Dance Training Program will provide ongoing comprehensive technical training, performance opportunities, and unique experiences with guest artists and choreographers.

While Ruth Page's Center is based in Chicago, her work carried her all over the world. As a continuation of her international legacy, the Ruth Page School of Dance maintains relationships with five international "sister schools": Escuela Nacional de Ballet de Cuba in Havana, Cuba; Mandala Dance Company and Opificio in Movimiento in Rome, Italy; Conservatorio Profesional de Danza A Coruña in Coruña, Spain; Instituto Colombiano de Ballet Clásico (IncolBallet) in Cali, Colombia; Escuela Superior de Música y Danza de Monterrey, Monterrey, Mexico; and Ironi Aleph High School of Arts in Tel Aviv, Israel. These international relationships allow our students to experience dance in other cultures and continue training with renowned international instructors. We believe that exposure to diverse cultures is a valuable source of inspiration for creativity and human self-expression in dance while also creating well-rounded individuals and empowering them with worldly knowledge.

ALUMNI SUCCESS AND PROFESSIONAL PATHWAYS

The Professional Dance Training Program is committed to supporting dancers beyond graduation. While every artist's journey is unique, PDTP alumni continue to pursue meaningful careers in professional dance companies, higher education, choreography, teaching, arts administration, and interdisciplinary creative fields throughout the United States and internationally. We celebrate each graduate's individual path and remain committed to fostering a lifelong community of artists.

Where Our Alumni Go

PDTP alumni have continued to:

- Join professional dance companies
- Perform with project-based and contemporary dance organizations
- Continue their education at colleges, universities, and conservatories
- Choreograph and produce independent artistic work
- Teach in studios, schools, and community programs
- Pursue careers in arts leadership, production, and creative industries

Staying Connected

Once a PDTP dancer, always part of the PDTP family. We celebrate our alumni and encourage them to stay connected through performances, mentoring opportunities, workshops, auditions, and special events. Alumni are always welcome to return to Ruth Page Center to share their experiences, inspire current dancers, and celebrate the continued growth of the program.

My favorite aspect of the Ruth Pages' Training Program is the mentorship and personalized feedback you receive. Get to know everyone, and I'm still friends with a lot of them now; we are all dancing all over the country and worldwide, and it is always fun to come back to Ruth Page as a home.

ELAYNE | 2018-2019 | FREELANCE DANCER & RUTH PAGE FRONT DESK STAFF

My time at Ruth Page was instrumental in shaping me as both a dancer and a person. The individualized attention I received allowed me to grow with confidence, while the meaningful relationships I formed have remained an important part of my dance career and professional journey. Through the program, I was introduced to a variety of movement styles and perspectives on the technique and artistry of dance. I cherish the support I received both inside and out of the studio to carry me through different dance opportunities and beyond.

MADELINE | 2020-2021 | RUTH PAGE SUMMER COORDINATOR

The amazing sense of family and support I received pushed me as a dancer and opened doors into the professional world I'm currently pursuing today. I was selected to perform in a partnership with Hedwig Dances company and I'm happy I was able to participate in this important opportunity for me, which ultimately led to becoming a company member.

KAELLEN | 2022-2023 | HEDWIG DANCES & RUTH PAGE FRONT DESK STAFF

One of the most meaningful parts of the Professional Dance Training Program was the close training that I received and the individual corrections from the coaches. I think it really benefited the way I worked in the studio and I push myself. I also really enjoy the amount of performance opportunities we got, because it pushes me mentally and physically, and helps to multitask mode to bridge the gap between the studio into the professional world.

ALLY | 2023-2024 | BOYKIN DANCE PROJECT

One of the most valuable parts of the training program was the guest artists processes. Being part of the professional production of the piece and the creation process was really valuable, as well as the networking, where I built connections that continue to support my career today.

AUGUSTINE | 2024-2025 | FREELANCE DANCER & RUTH PAGE FACULTY

ARTISTIC STAFF BIOS

Victor Alexander – Artistic Director, Ruth Page Professional Dance Training Program

Alexander joined the artistic and administrative team of the Ruth Page Center in 2013 and serves as Director of the Ruth Page School of Dance and the Ruth Page Professional Dance Training Program. In this role, he continues the school's long tradition of exceptional dance training while expanding national and international partnerships that enrich students' educational and artistic experiences. Among these is the longstanding collaboration with Cuba's National School of Ballet (Escuela Nacional de Ballet), established in 2015, which led to the placement of a Ruth Page School of Dance student in the prestigious Cuban training program—the first American student invited following the normalization of relations between the United States and Cuba.

A native of Pinar del Río, Cuba, Alexander trained at the prestigious Escuela Nacional de Arte (ENA), graduating in 1992 with a degree in Modern and Cuban Folkloric Dance. He was a principal dancer with the internationally acclaimed Danza Contemporánea de Cuba from 1992 to 2002 before relocating to Chicago, where he has performed with the Lyric Opera of Chicago, Hubbard Street Dance Chicago, Houston Grand Opera, Hedwig Dances, CDI/Concert Dance Inc., and Luna Negra Dance Theater.

An accomplished educator, choreographer, and mentor, Alexander has taught nationally and internationally and is deeply committed to developing the next generation of dance artists. His artistic work has been recognized through numerous honors, including being named one of Dance Magazine's **"25 to Watch"** in 2013, selection for the Chicago Dancemakers Forum Lab Artist Program, and recognition by the Chicago Tribune for his choreography Line of Sighs. Through his leadership at the Ruth Page School of Dance and the Professional Dance Training Program, Alexander continues to foster artistic excellence, meaningful mentorship, and international collaboration while preparing young dancers for successful professional careers.

Dolores Long – Co-Founder, Ruth Page School of Dance

Mrs. Dolores Long began her dance training in Chicago as a scholarship student of Bentley Stone and Walter Camryn and continued her studies with many distinguished teachers, including Valentina Pereyaslavceva, Felia Doubrovskaya, Leon Danielian, Patricia Wilde, Melissa Hayden, and Richard Thomas.

Her professional performing career began with the Lyric Opera of Chicago, where she progressed from the Corps de Ballet to Principal Dancer. She also performed principal roles with the Ruth Page companies from 1954 to 1973 and danced with the National Ballet of Washington, D.C., under the direction of Frederic Franklin, performing both Balanchine works and classical ballets, including Giselle, Coppélia, Les Sylphides, and The Nutcracker. Throughout her career, she also appeared in numerous television productions, summer stock theaters, and concert performances across the United States.

Following her performing career, Mrs. Long became Ballet Mistress for the Chicago Tribune's production of The Nutcracker, where she played a key role in preserving and advancing one of Chicago's most treasured holiday traditions. An accomplished educator, she also taught at Interlochen Arts Camp, the University of Kansas, the University of Tulsa, and the International Ballet of London.

Together with her husband, Larry Long (1936–2009), Mrs. Long co-founded the Ruth Page School of Dance. For more than 38 years, they dedicated themselves to training generations of dancers and, in

1998, established the Civic Ballet of Chicago. Their vision, commitment to artistic excellence, and passion for dance education continue to shape the mission and legacy of the Ruth Page School of Dance today.

Maray Gutierrez – Artistic Associate, Ruth Page Professional Dance Training Program

Maray Gutierrez serves as Artistic Associate of the Ruth Page Professional Dance Training Program and is a native of Havana, Cuba. She trained at the prestigious Escuela Nacional de Arte (ENA), graduating in 1993 with a degree in Modern and Cuban Folkloric Dance. She was a principal dancer with the internationally acclaimed Danza Contemporánea de Cuba for ten years, performing throughout Europe, the Caribbean, and the United States, including appearances at the American Dance Festival, Holland Dance Festival, International Dance Festival in Berlin, and the International Ballet Festival in Genoa, Italy.

Since relocating to Chicago, Gutierrez has performed with Luna Negra Dance Theater, CDI/Concert Dance Inc., the Lyric Opera of Chicago, Houston Grand Opera, and Hedwig Dances, where she served as Artistic Associate for 14 years. She also performed and served as assistant choreographer for the Emmy-nominated dance film *Arch of Repose* and received an Emmy nomination for her performance in the PBS production of Ruth Page's *Billy Sunday*.

An accomplished educator, choreographer, and mentor, Gutierrez has taught throughout the United States and internationally for universities, professional training programs, summer intensives, and dance institutions across North and South America. Her choreography has been presented by Luna Negra Dance Theater, Hedwig Dances, Ballet Hispánico, Milwaukee Ballet II, Northeastern Illinois University, and Northwestern University, among others. Her artistic achievements include being recognized by See Chicago Dance as one of Chicago's **Top 10 Women in Dance**, receiving the 2021 3Arts **Make a Wave** grant, the 2022 Hedwig Dances **Dance Leadership Award**, and serving as Co-Chair of **Dance for Life** in 2023. Through her work at the Ruth Page School of Dance and the Professional Dance Training Program, Gutierrez is dedicated to mentoring emerging dance artists by fostering technical excellence, artistic growth, confidence, and meaningful human connection.

Birute Barodicaite – Ballet Faculty

Ms. Barodicaite trained in Chicago with Richard Ellis, Christine DuBoulay, Larry Long, and Ben Stevenson. Ms. Barodicaite danced with the Chicago Ballet, touring throughout France, Austria, and Germany. Ms. Barodicaite has staged Ruth Page's *The Nutcracker* for Chicago Ballet, *Con Spirito* by Jim Clouser for Chicago Ballet, Anton Dolin's *Pas de Quatre*, and *Napoli* for Ruth Page School of Dance. In addition to teaching for the Ruth Page School of Dance for many years, she has taught in Lithuania for Lithuanian National Ballet, Ballet Moscow in Idaho, and Chattanooga Ballet. In Chicago, she is on the Lou Conte Dance Studio faculty and has taught company ballet classes for Hubbard Street Dance Chicago and Luna Negra Dance Theater.

She was the rehearsal director and ballet mistress for the Ruth Page Civic Ballet, the official performance company of the Ruth Page Center. She has been a guest teacher for the Alvin Ailey Dance Theater, Grand Rapids Ballet. Ms. Barodicaite has also been invited as a guest teacher at Escuela Nacional de Ballet de Cuba in Havana.

Randall Newsom – Ballet Faculty

Randall Newsom was a soloist and principal character artist with the Irish National Ballet. In America, he performed with the Louisville Ballet and the Repertory Dance Company of the Southwest. Other engagements include being the principal male dancer in the English premiere of Leonard Bernstein's MASS at the Royal Albert Hall in London. As a member and Co-op Artistic Director of Cycles Dance Company, a modern dance company that toured the British Isles extensively, he received a special invitation to perform solo works at the Edinburgh Festival. Mr. Newsom trained at the Rotterdamse Dansacademie (Rotterdam Conservatorium) in Holland and the London School of Contemporary Dance.

He is a certified Benesh Movement Notator and stages the standard Classical and Romantic Ballet repertoire for regional companies throughout America. Randall was featured in a documentary by the CBC/Toronto about the process of ballet. After retiring from the stage, Mr. Newsom was Head of the Dance Program at Northern Illinois University for 30 years. He was also on the faculty of Salt Creek Ballet for 20 years. After moving to Chicago, Mr. Newsom taught at Loyola University for six years. Mr. Randy has been a ballet faculty member at the Ruth Page School of Dance, teaching Advanced/Professional level classes and Advanced Pointe and Variations since 2009.

Julie Schiller Daly – Pilates Faculty

Julie, Founder of Pilates Practice Chicago, has been a certified instructor of Romana's Pilates™ and True Pilates of New York™ since 1995. After receiving a BFA in Dance from the University of Illinois Champaign, she danced professionally in New York and Chicago. Julie has been a faculty member at the Ruth Page Center since 1994. She continues to study and teach Pilates and the mechanics of the human body.

Marta Desanto – Pilates Faculty

Marta has been certified since 2000 through Romana's Pilates and True Pilates of New York. She has had a lifelong passion for health and fitness, with a solid commitment to enhancing the Joseph Pilates legacy. Avid golfer, swimmer, and runner. A dedicated teacher to fitness enthusiasts of all levels. She is bilingual and received her BAS from Northeastern University.

Brian Enos is a choreographer, movement coach, and dance educator with a career spanning 24 years. His original works have been performed by companies such as Royal New Zealand Ballet, Houston Ballet, Hubbard Street Dance Chicago, Ballet Met, Oklahoma City Ballet, and Nashville Ballet, among others.

Enos is also an accomplished teacher and movement coach who has led master classes and workshops internationally and has been a guest teacher for many professional companies and educational institutions.

As a dancer, Enos danced professionally with The Houston Ballet and Hubbard Street Dance Chicago, where he has worked with and performed notable works by Ben Stevenson, William Forsyth, Jiří Kylián, Ohad Naharin, Nacho Duato, Twyla Tharp, Johan Inger, Jim Vincent, Lucas Crandall, and many more.

Faculty subject to update/change throughout the year.

POLICIES AND PROCEDURES

PDTP Tuition, Admission and Enrollment Procedure

Health and Safety Policy

Tactile Correction Policy

PDTP Attendance and Make-Up Class Policy

PDTP Advisement Policy

PDTP Evaluation and Assessment

Complaint and Grievance Policy

Lending Collection Procedure