



# Student and Parent Handbook

To register, please contact  
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Miami, FL 33184

CONSERVATORY  
OF THE

**Arts**  
CONCHITA ESPINOSA



[www.conchitaespinosaconservatory.com](http://www.conchitaespinosaconservatory.com)

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# **Administration, Faculty, and Staff**

**FOUNDER:** Conchita Espinosa

**DIRECTOR:** Maribel Zubieta-Diaz

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**CONSERVATORY ADMINISTRATOR:** Maria Ofelia Armas

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**ASSISTANT ADMINISTRATOR:** Isabel Chao

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**ADMINISTRATIVE ASSISTANT:** Cristina Masdueño

**MUSIC DEPARTMENT ASSISTANT:** Yamilka San Emeterio

For faculty biographies, please visit, <http://www.ConchitaEspinosaConservatory.com/faculty>

## **DANCE**

**BALLET, LYRICAL, AND JAZZ DEPARTMENT HEAD:** Danella Bedford

**BALLET:** Danella Bedford, Kenia Garcia Cabrera

**LYRICAL AND CONTEMPORARY:** Danella Bedford

**SPANISH DANCE DEPARTMENT HEAD:** Marisol Moreno

**SPANISH DANCE:** Marisol Moreno, Leiza Mendez, Cristina Masdueño, Raul Salcedo (Guest Teacher)

**TAP:** Judy Ann Bassing

**HIP HOP:** Ali Goudreau

**CUBAN DANCE:** Gisselle Molina Diaz

## **MUSIC**

**DEPARTMENT HEAD:** Maestro Marlene Urbay

**ORCHESTRA:** Maestro Marlene Urbay

**MUSIC THEORY:** Norman Milanes

**CELLO:** Rolando Medina

**CLARINET:** Norman Milanes

**FLUTE:** Lizet Ledon

**GUITAR:** Mirtha de la Torre, Rey Guerra

**LIRAS / MELODICAS:** Ileana Raymat

**PERCUSSION:** Ruben "Tutty" Jimenez

**PIANO:** Ileana Cortizo, Ibet Fernandez, Alina Gonzalez, Yoanna Hernandez, Lizet Ledon, Yirka Ledon, Teresita de Leon, Maestro Marlene Urbay

**RECORDER:** Ileana Raymat

**SAXOPHONE:** Ileana Raymat

**TRUMPET:** Javier Alonso

**VIOLIN:** Rolando Medina, Jose Guibert

**VIOLA:** Jose Guibert

**VOICE:** Anaida Carquez (Voice Director), Edgar Sanfeliz

**XYLOPHONE:** Ileana Raymat

## **THEATRE**

**DEPARTMENT HEAD:** Ean Kessler

## **MARTIAL ARTS**

**DEPARTMENT HEAD:** Frank Llerena

## **VISUAL ARTS**

**DEPARTMENT HEAD:** Karina Vazquez

**HALL MONITORS:** Edelmira Menendez, Gladys Fernandez de Cosio, Cecilia Garcia-Rodriguez, Pilar Garcia-Rodriguez

## History

### Our Founder

At the age of 14, Conchita Espinosa graduated from the “Conservatorio Internacional de Música” in Havana, Cuba as a professor of piano and music theory. She continued her music education with renowned professors and artists Joaquín Nin, Ernesto Berumen and Jasha Fishermann, and went on to become a concert pianist in Mexico, Cuba and the U.S.

In 1933, at the age of 19, Espinosa founded “La Academia Musical Conchita Espinosa” in Havana. By 1959, what started as a musical conservatory had evolved into an elementary school and conservatory of music and dance with over 450 students. Three decades later, after arriving in Miami, Conchita continued her life’s work as a teacher of music. The late composer Ernesto Lecuona, considered by many to be one of Cuba’s most distinguished musicians, said to Conchita: “You were born to teach. You have the divine gift of transforming the student and accomplishing the maximum, always bringing out his personality. That is a gift from God.”

In 1963, Conchita opened Conchita Espinosa Academy in Miami, in the garage of a small home on SW 22nd Avenue and First Street- the neighborhood that would later become Little Havana. Registrations at the school surged and the school flourished. In 1984, Conchita Espinosa Academy moved to a 10-acre parcel at 12975 SW 6th Street. Today, the school houses students in grades K3 to eighth grades and its students continue Conchita’s legacy of personal, academic, and artistic excellence. The Conservatory is open to the community, and has over 500 students from beginner to professional levels.

During her extensive career, Conchita received many honors including the Richard and Dorothy Lear Memorial “Distinguished Educator Award” presented to her in March 1994 and the “Legacy of Excellence Award” presented by General Motors during Hispanic Heritage Festival in 1999. Additionally, she received “Conchita Espinosa Day” proclamations from both the City of Miami and Miami-Dade County. In 2001, S.W. 6th street – which fronts Conchita Espinosa Academy – was named “Conchita Espinosa Way.” Her last honor, presented to Conchita in May 2006, was the prestigious Medalla de Excelencia Nacional Cubana from the Instituto de San Carlos de Cayo Hueso.

Throughout the years Conchita Espinosa Conservatory of the Arts has been blessed with some of the best teachers who shared Conchita’s dedication to arts education. In the past we have been fortunate to have teachers like Martha Mahr, Rosita Segovia, Dulce Anaya, Michael Fokine, and Elena del Cueto, among others. We continue to have the finest teachers available working with our students.

Today, Conchita's dream is carried on by her daughter and Conservatory Director, Maribel Z. Diaz, her granddaughters Carol Diaz-Zubieta and Ana Diaz-Zubieta, and the Conservatory teachers who work together knowing that at the heart of each performance is the core of what Conchita's legacy is all about: "¡Ser mejor, mejor y mejor!"

## General Information

The arts are an integral part of a complete education. They enhance our social, mental and physical health. They develop our visual skills, sharpen the development of motor skills and coordination, and satisfy our spiritual need to create and share beauty. The Conchita Espinosa Conservatory of the Arts (CEC) is comprised of a comprehensive performing and fine arts program that facilitates student participation in the world of music, dance, theatre, visual arts, and martial arts, where each student can learn, feel valued, and develop his or her unique talents and abilities.

We believe that exposure and involvement in the arts promote the acquisition of knowledge, understanding, and commitment to that which is so essentially and beautifully human. We are committed to ensuring a learning environment that is respectful, orderly, supportive and safe.

## Faculty

Our Conservatory faculty is chosen for its excellent teaching and artistic skills and professional credentials. Each enjoys a superb reputation in their respective areas of expertise. Our teachers focus not only on students' progression and growth in their arts discipline, but also on nurturing individual qualities such as respect for self and others, self-discipline, pride, and responsibility.

## Registration and Tuition

Registration and tuition are payable to Isabel Chao in the Conservatory office. Tuition is based on a yearly fee for September through May. For your convenience, tuition may be divided into nine (9) equal monthly payments. **Please note that holidays and vacation time do not affect the monthly payment because they have been already accounted for in the yearly tuition fee.**

Please refer to the Tuition Sheet found on the CEC website for a detailed listing of each discipline and the corresponding tuition. There is a \$60.00 registration fee per discipline, and a \$10.00 late fee, **per month**, if tuition is not paid by the 5<sup>th</sup> of the month.

## Class Placement

In all Conservatory disciplines, level placement is made at the discretion of the department heads and faculty, based on student age and ability. Unlike an academic setting, students in an arts conservatory often remain in a level for more than one year. It is of utmost importance that our students are promoted at a pace that is appropriate to his/her proficiency in the given discipline—demonstrated by elements such as their physical strength, developmental maturity, and demonstration of the necessary knowledge base for promotion.

## Dress Code

Each discipline has its own dress requirements. Uniforms for specific disciplines are listed in the *Responsibilities and Requirements* section on page 8. Students who are not in complete uniform will be asked to sit during class.

Only dance shoes may be worn in dance studios and on stage; no street shoes are permitted. Dance shoes should not be worn outdoors; this ruins the shoes and studio floors. To ensure safety, students are not to walk barefoot in the Conservatory hallways or outdoor premises.

## Building and Theatre Use

Following is a list of what is expected of each student regarding the use of Conservatory facilities:

- Students are not permitted in the Conservatory studios or the theatre without a faculty or staff member present.
- No chewing gum, food or beverages are allowed inside the studios, practice classrooms, dressing rooms, or theatre.
- Only students actively attending Conservatory classes are allowed in the dressing rooms before and after their class.
- Personal items may be left in the Conservatory dressing rooms during class hours. All personal items must be kept inside a bag at all times. Items left unattended or left within the Conservatory premises after Conservatory hours, will be placed in the “Lost and Found,” in the Academy. Please note that the **Conchita Espinosa Conservatory of the Arts** is not responsible for lost items.
- Students are expected to respect and care for all of the facilities and property of the Conservatory, as well as the Academy premises, including the theatre. Misuse of facilities and/or property will result in disciplinary action, and may result in financial obligations to cover repair or replacement costs.
- Instruments loaned or rented from the Conservatory are the responsibility of the student. If lost or damaged, the student is responsible for obtaining a replacement.

Any artwork on display within the Conservatory or School grounds may not be touched. Paintings, drawings, mixed media, pictures, sculptures, etc, are to be enjoyed and respected.

## Cubbies

All items stored in cubbies during class must be removed when the student leaves for the day. Articles left behind will be taken to the school’s “Lost and Found”.

## Visitors

Classes are not open to visitors.

- **Open Classes:** Parents and relatives may come to a class during the week we conduct Open Classes. Please refer to the Conservatory calendar on the website for this year's Open Class Week.
- **Private Music Classes:** Students may schedule visitors to their own private music classes directly with their teachers at any time during the year.

## Responsibilities and Requirements

### Attendance Policy

Focus and discipline are necessary for a student to maintain quality development as an artist and a person. Therefore, consistent attendance is essential. If a student is injured, he or she should attend class by watching and not be taken home early or stay in after-school.

Because attendance is such a crucial part of your final grade, it is important that you understand how to maintain a good attendance record and how poor attendance adversely affects your grade and your chances of being promoted to the next discipline level at the end of the school year.

**Excused Absences:** The student is absent for reasons that the Department considers legitimate, such as death in the family, hospitalization, or illness with a doctor's note. Each absence will be reviewed on a case-by-case basis. The administration reserves the right to evaluate records with excessive, excused absences and determine if this will affect the student's grade and promotion to the next level.

**Early Dismissals:** Students are allowed two Early Dismissals per semester per course. Permission to leave class early should be obtained from your teacher prior to class. A student should not leave class, even if given permission before class, without notifying the teacher. Please note that parents or other family members are not to interrupt a class (i.e., open the door during a class session, or signal to their child through the glass). In case of an emergency, a Conservatory monitor should be informed and they will assist you.

**Tardiness:** Students are expected to be on time to each class. Students who arrive late to a class miss the "warm-up" and may be asked to watch class and take notes. **Three (3) tardies will automatically place the student on probation.**

**Performances and Rehearsals:** The same guidelines for Excused and Unexcused Absences in class apply to missing a rehearsal or not participating in a performance once the student has made a commitment to be part of an event.

### Probation

All Conservatory students are required to:

- Maintain a satisfactory attendance record, including classes, rehearsals, and performances
- Maintain respectful and focused behavior in class

**Any student who fails to meet any of these criteria will be immediately placed on probation.**



Students on probation jeopardize their opportunity to participate in performances and his or her final grade for the class will be lowered by ten (10) points. A student on probation has until the end of the following semester to meet the minimum requirements in order to be removed from probation and remain in the class.

## Class Guidelines

- Classes begin on time. Students are expected to be prepared in complete uniform and with materials, supplies and homework.
- Bathroom breaks are before or after class, not during class.
- Students are responsible for keeping the studios, classrooms and the theatre in order and clean for the next class.
- Students are expected to show respect for the work in progress in the Conservatory at all times. Silence in the classrooms, hallways and the bathroom areas is vital in order to maintain the level of concentration in the studios and the theatre during classes and rehearsals.
- Courtesy is an important part of professional ethics. Students are expected to show respect to classmates and property, as well as to all personnel and equipment. Doors should not be slammed at the entrance or exit from the studios or the theatre where people are working.
- The Conservatory class time cannot be used for meetings, or for extracurricular activities such as school clubs or crew activities. It is the student's responsibility to inform schoolteachers when they have a prior commitment in the Conservatory.
- Participate fully in class. Your attitude and body language express your level of commitment. Bring to class the concentration, enthusiasm and preparation needed in a performance.
- Students will thank the teacher upon completion of class.
- At the end of a dance, theatre or music ensemble class, it is customary to applaud the teacher as a way of saying thank you.
- Cell phones owned by students should be turned off for the length of time spent in the Conservatory. We request the same courtesy from parents while in the Conservatory hall.

## Dress Code

### Dance Department

Following a dress code not only promotes discipline and pride, but also allows teachers to observe a student's body placement and alignment so that accurate corrections can be made. Please note that holes in leotards, tights or shoes are unacceptable.

### Ballet

**Girls:** Hair must be worn in a bun, away from the face. Forest Green, Intermediate, and Advanced groups are to wear a professional bun (matching hairnet and hair pins according to color of hair). Pink, Light Blue, Red, Lilac, Navy, and Cobalt

groups are to wear the bun with the corresponding hair accessory. **Please note that pins are still needed to attach the hairpiece to the bun.**

- No jewelry
- Leotards and hair accessories are available at the Conservatory "Little Store." The colors correspond to the particular class.
- Capezio Pink Convertible Tights and ballet shoes are available at Dancing Supplies Depot or Ballet Boutique.
- Ballet Shoes\*\*\*
  - Cobalt Level and Below: Capezio Full Sole Ballet Shoe
  - Forest Level and Above: please see your teacher for specifications
- Pink, Light Blue, and Red groups wear pink bobby socks and ballet slippers. Pink bobby socks are available at the Conservatory "Little Store".
- Pink and Light Blue groups should have matching ballet skirt

Boys:

- White t-shirt, black tights, and black ballet shoes, available at Dancing Supplies Depot or Ballet Boutique.

**\*\*\*Ballet shoes** should fit snugly so that minimal material can be pinched at the back of the heel when the foot is pointed. This means they cannot be bought with "growing room" as this does not allow the use of the correct muscles and can cause injury. Do not be tempted to use the drawstring to make the shoes "fit" as this can cause irreparable damage to the Achilles tendon at the back of the foot. Please make sure that drawstrings are neatly tucked inside the shoe during class and performances. The elastics should be sewn at the spot where the heel, when compressed, forms a right angle with the sides of the shoe. If you have any questions, please see Ms. Danella. **Please do not buy ABT brand Ballet Slippers (Payless brand)**

## Lyrical

- Any color leotard, black tights, black spankies
- Hair in bun or ponytail, neat and away from face

## Tap

Girls:

- Hair in a bun away from the face
- No jewelry
- Black leotard, black Conservatory shorts, and black hair accessory, available at the Conservatory "Little Store"
- Pink tights
- Tan tap shoes

Boys:

- Black Conservatory t-shirt- available at the Conservatory "Little Store"
- Black dance pants

- Black tap shoes

\*\*\*Tap Shoes should fit snugly but not tightly. If the shoes are too large, the ability to make sound is hampered and the feet can be injured. Taps should be the “screw-on” type for students of three or more years of experience. The taps should be attached tightly and checked regularly for adjustment, as the screws tend to loosen through wear. Tap shoes may differ from class to class; therefore, the teacher must be consulted prior to purchasing shoes.

## Spanish Dance

### Girls:

- Hair in a bun away from the face
- No jewelry
- Red, blue or black leotard (according to level) and black hair accessory, available at the Conservatory “Little Store”
- Red, blue or black Spanish dance skirt (according to level) and pink tights
- Dancers in Jerez, Teruel, and Cantabria wear pink bobby socks (no tights), available at the Conservatory “Little Store”
- Navarra, Segovia and Advanced have a different style of black Spanish dance skirt. Please consult with teacher before purchasing.
- Escuela Bolera skirt (Castilla level and above) are available for pre-order in the Conservatory Office with Cristina Masdueño
- Castanets, available for purchase at the Conservatory office

### Boys:

- Conservatory T-Shirt, available for purchase in the Conservatory “Little Store”
- Black dance pants
- Castanets, available for purchase at the Conservatory office.

### Spanish Dance Shoes:

- Black Spanish Dance shoes (girls) come in different styles; therefore, the type of leather, height of heel, nails, etc. must be consulted with the teacher prior to purchasing shoes
- Jerez, Teruel and Cantabria will wear a lower, wider heel (not regular character shoe). These will be available only through pre-orders in the Conservatory office. The order form is also available online.
- Sevilla, Cordoba and Andalucia will wear the character shoe without nails.
- Black Spanish Dance boots (boys)/ dance shoes come in different styles; therefore, the type of leather must be consulted with the teacher prior to purchasing shoes
- Pink Ballet Slippers (Cordoba level and up)
- Alpargatas (Andalucia level and up), are available for pre-order in the Conservatory office.

## Hip Hop

## Girls:

- Hair in a bun or ponytail away from the face
- No jewelry
- Conservatory T-Shirt or off-the-shoulder shirt, available at the Conservatory “Little Store”
- Black jazz pants
- Black dance sneakers

## Boys:

- Black Conservatory t-shirt and black sweat pants, available at the Conservatory “Little Store”
- Black dance sneakers

## Cuban Dance

### Girls:

- Hair in a bun or ponytail away from the face
- No jewelry
- Black leotard and black hair accessory are available at the Conservatory “Little Store”
- Black Cuban dance skirt, tan tights, and tan character shoes

### Boys:

- Conservatory t-shirt available at the Conservatory “Little Store”
- Black jazz pants
- Black sneakers

## Music Department

No uniforms are required for music classes. Students are required to wash their hands thoroughly before class.

## Theatre Department

- Hair neatly picked up and away from face
- No jewelry
- Black Conservatory or theatre t-shirt and black sweat pants are available at the Conservatory “Little Store”
- Black sneakers or black jazz shoes
- Composition notebook, pencil and highlighter are mandatory

## Martial Arts Department

- White “Gi” (available from the instructor) with the colored belt according to level
- Karate students do not need shoes. Class is conducted barefoot.

# Visual Arts Department

All students are required to wear an Art Apron, available for purchase at the Conservatory's "little store." Students are required to wash their hands thoroughly before class. **All Conservatory Art Students should come to class with a sharpened No. 2 pencil.**

## Private Music Classes

### Objectives

Students will learn how to play an instrument, including correct positions, techniques, and interpretation of music in a variety of styles. Students will become familiar with the international language of music through the mastery of an instrument and development of his/her talents and skills in the arts.

### Textbooks and Supplies

The teacher will give the student a list of books and/or materials needed. The textbooks and supplies will be appropriate for the age and the level of the student. The teacher will let you know where to purchase the books (Conservatory "Little Store" or elsewhere).

On the first day of class, all instrumental music students need:

- A blank notebook
- A binder with plastic sheet protectors inside (This is for the repertoire.)
- A music staff notebook (Pre-A – B)

In addition, the following books are needed:

#### Piano

- Hanon Book
- Conchita Espinosa 5 Fingers exercises
- Scales, Cadences and Arpeggios
- Finger Power (Level 1-2)

#### Percussion

- Stick Control book
- Buddy Rich book

#### Guitar

- Ferdinando Carulli
- Scott Tenant
- Teach Yourself to Play Guitar

## Strings

- Essential Elements
- Suzuki

## Saxophone and Clarinet

- Klose method for all saxophones
- Essential Elements (depending on level)

The teacher will provide the additional materials necessary for the repertoire to be presented at music exams.

On the first page of the notebook, students must write down his/her name and the schedule for his class and Solfege.

## Music Theory and Solfege

All instrumental music students are required to attend a group solfege class once a week. Students who do not attend will not be permitted to take final exams or participate in regular concerts and recitals. Students who do not attend solfege class will repeat the same instrument level the following year.

Students are expected to take notes of the additional material the teacher provides during solfege class.

## Attendance

- Regular attendance is vital to progress in learning to play an instrument. If a student must miss a class, the teacher should be notified in advance in order to reschedule the class time.
- Students are to be punctual for class, wearing the correct uniform and having clean hands.
- Students are expected to perform in scheduled performances at CEA/CEC and other venues.
- Students must attend all concerts at CEA/CEC. If the student is not playing, he/she should be a member of the audience.
- Student should attend concerts outside of school.

## Music Class Guidelines

- At each class the teacher will write in the notebook the exercises and music the student needs to prepare for the following class. The student will receive a grade (1 to 10) for each class.
- Students must bring his/her music and notebook to each class. This counts as part of his/her grade.
- Parents need to sign the notebook each week and encourage students to practice daily to prepare for the upcoming class.
- Parents may communicate with the teacher via the notebook.
- Students must practice at least 15 minutes per day.
- It is important for students to see and hear masters of their instrument. We encourage parents to take their children to classical music concerts, ballet and opera to see and hear what they can do with practice and determination. It will also allow them to develop an appreciation for the arts and allow them to experience a different outlook on life.

# Evaluations

Student evaluation will occur at every class. Arriving late for class and/or rehearsals will be reflected in the notebook and will count for the student's final grade.

Each month the teacher will select a "Student of the Month." This student will complete a "Student of the Month" sheet that will be displayed on the bulletin board and have the opportunity to play at a school assembly. Students receiving a notebook evaluation of less than 7 will not be selected as "Student of the Month."

All students will be evaluated through music exams appropriate for the requirements of their level. This will include technique and repertoire.

## Examinations and Juries

### Juries for Dance

At the end of the school year, dance students will be evaluated by a panel consisting of, but not limited to, the teacher, Head of the Department, Artistic Director and the Conservatory Director. This process is very important in evaluating the student's growth, level of commitment, and goals.

The panel's grade for the student's performance the day of the evaluation is only a part of the overall final grade. The student's work in class during the course of the year, his or her attendance, and his or her participation in rehearsals and performances will be discussed by the jury and will be reflected in the final grade.

### Juries for Music

At the beginning of the second semester the music students will be evaluated by a panel consisting of, but not limited to, the teacher, one or more music department teachers, Head of the Department, and the Director. This process is very important for evaluating the student's growth, level of commitment, and goals.

The student will be assigned material to prepare for the jury meeting that will reflect work done in and outside of their class during the course of the year.

- Students in Levels Pre A and Pre B will do their exams with their teacher and Maestro Marlene Urbay, the Music Department Head.
- Students in Level 1 and up will participate in juried exams.
- Grades will reflect the weekly notebook grades and jury opinions
- Progress Reports go home in December. Parents may attend his child's individual instrument class (open class) during the week of January 25<sup>th</sup>. At this time you will have the opportunity to discuss the student's progress report.
- Final exams will begin the week of April 4<sup>th</sup> (including Saturdays). The schedule will be provided a week in advance.

### Juries for Theatre

At the end of the school year, theatre students will be evaluated by a panel consisting of, but not limited to, the teacher, Head of the Department, Artistic Director and the Conservatory Director. This process is very important in evaluating the student's growth, level of commitment, and goals.

The panel's grade for the student's performance the day of the evaluation is only a part of the overall final grade. The student's work in class during the course of the year, his or her attendance, and his or her participation in rehearsals and performances will be discussed by the jury and will be reflected in the final grade.

## Examinations for Martial Arts

The progress for Martial Arts students is determined by their ability to meet the requirements for each "belt." Advancing to the next "belt" is not necessarily achieved at the end of the school year, but rather when the individual student has acquired the necessary knowledge and met the goals required by the corresponding belt.

## Examinations for Visual Arts

The body of work the student has produced during the school year (portfolio), his or her behavior in class, and participation in showcases determine his or her final grade.

# Rehearsal and Performance Guidelines

Rehearsals and performances are an integral part of the development and progression of a young artist's technique, self-discipline, and commitment to their teachers and peers. If a student fails to attend a rehearsal due to an unexcused absence, he/she may be excluded from the corresponding performance and may receive a failing grade.

The following guidelines are meant to help both, students and faculty members, work efficiently during rehearsals so that the highest artistic standards are achieved during the performance and rehearsal process.

- Once the student auditions for a production, concert, or choreography, the student makes him/herself available for the casting pool with the understanding that if chosen for the performance, he/she may not withdraw unless approved by the teacher and the Head of the Department.
- Students, parents and/or guardians are required to **immediately notify** the teacher if a rehearsal conflicts with previously scheduled activity. Only the teacher can give a student permission to miss a rehearsal. Do not assume that you can miss rehearsals without consequences.
- Students are expected to be on time for all scheduled rehearsals. Parents and/or guardians must notify the teacher or the Artistic Director immediately of any emergency that may cause the student to be late.
- It is important for the rehearsal/performance process that you maintain your health. Get plenty of rest, eat right and if you become ill, see a doctor immediately.
- Students must attend all final and dress rehearsals in order to be a part of a production. Do not schedule outside commitments on rehearsal days.



- Students are to come to rehearsals in the appropriate uniform for the discipline, as specified in the corresponding guidelines and described above. The only exceptions are dress rehearsals and specific written instructions from your teacher.
- No rehearsal of any kind may be held without a member of the Faculty or Administration present.
- No guests/relatives are allowed in any rehearsal unless approved by the teacher or the Administration.
- When attending a rehearsal, participants are expected to remain quiet and observe during the times that they are not working.

## Schedules/Calls

- Attendance is mandatory for all run-throughs, techs, dress rehearsals, and warm-ups. It is your responsibility to read all written communications from the Conservatory and/or check the Conservatory bulletin boards and website for all schedules. It is essential to adhere to call times given. Faculty and administration do their best to adhere to a rehearsal's scheduled end-time. However, there are times during the final rehearsal process where rehearsals may run over. Please be flexible.
- Students must check in with the production director of the performance and/or stage manager upon arrival the day of a dress rehearsal and the day of the performance. Do not have anyone else do this for you. The staff needs to know the student is present.
- Understudies or alternates should plan on attending all mandatory warm-ups and rehearsals for performances as directed by their teacher or production director.
- The stage manager is in charge of the backstage area during a performance, and all students must follow the stage manager's instructions.

## Backstage Etiquette

- Only the technical staff and the performers involved in that portion of the performance should be backstage at the time a piece is being performed. If you see anyone who should not be backstage, please tell the stage manager immediately. The stage manager will take care of the situation.
- Treat running crews with respect. You cannot do the show without them.
- Neither talking nor applauding are allowed backstage. Become a "master of silence."
- No heavy feet while exiting during blackouts.
- Be careful when exiting through the backstage doors or the theatre side doors and avoid slamming the doors. It breaks the entire magic and concentration created on stage. Please exit quietly.
- Do not be in the sight lines (the wings). If you can see the audience, then the audience can see you. If you have to be backstage during a performance, behave in a way that will not distract those performing on stage or in the audience.
- Be aware of your surroundings. There are objects backstage that may cause an accident. Be very careful when moving around the backstage or in the hallway.
- Props should only be handled by people using them in a performance or by designated Prop Crew members. You are expected to respect all parts of the scenery in every production.

- Any costumes and/or props used need to be removed from the stage area at the end of the piece and returned to their assigned place. Remember to pick up anything (clothes, shoes, accessories, etc.) used during warm-up.
- No performers are allowed in front of the theatre, in the lobby area (hallways) or in the audience before or during the performance.
- **Absolutely no backstage visitors/relatives will be permitted.**

## Dressing Room Etiquette

- Respect your working environment. The dressing rooms for the Rosita Segovia Theatre are CEA classrooms. Please be respectful and do not move or remove anything you find in the room. You should be equally respectful of any item brought into the room that belongs to your fellow artists who will be performing with you.
- If you make a mess, you clean it up! As soon as you finish your participation in the performance, put your things back in your bag. Do not wait until the end when everybody is rushing to go home. In the confusion things tend to get lost or left behind.
- Write your complete name on all your personal items.
- Respect other people's need for concentration/privacy in the dressing room.
- No one except performers, faculty or staff is allowed in the dressing area.
- The audience should not see you in costume/make up at any time before or after the performance.
- If there are costume problems, tell someone involved with costumes as soon as possible so the problem can be taken care of.
- Do not eat or drink beverages (other than water) once you are in costume.
- It is the responsibility of the performer to return costumes and accessories to the costume rack as soon as the performance is over. If your costume (including any accessories) has been rented, it is not to be taken home after the production. If you have rented a musical instrument for the performance, you need to return it after your performance has been completed. As per your rental agreement, all items checked or rented out to you must be returned in the same condition they were in before the rental. You will be held responsible for loss or damage, and fees may apply.
- No instrument, costume, accessory, or prop will be rented or loaned to students without a signed agreement form on file.
- If you have a quick costume change, you will have one of the technical staff members assisting you, but it is your responsibility to lay out your costumes and accessories and keep them out of the way where they will not disturb others. Remember to arrange them in the order they will be put on.
- No fingernail or toenail polish is allowed, not even clear.
- Do not wear jewelry to rehearsals or performances. Please do not bring any other valuables, including electronics. The Conservatory will not be responsible for any lost articles. Administration, Faculty, and staff reserve the right to temporarily confiscate any phones, iPads, and other electronics being inappropriately used or causing disturbance or distraction during a class, rehearsal, or performance. What is considered a disturbance or inappropriate is left to the discretion of the individual in charge of the student at a particular time. Confiscated items will be returned at the end of the class, rehearsal, or performance.

# Audience Etiquette

- Arrive at the Theatre before “Curtain.” Do not be late for a performance or you will have to wait outside the Theatre’s entrance door until you are invited to come in.
- Cell phones and all other electronic devices should be turned off.
- The focus belongs on stage and nowhere else. No talking, eating, unwrapping of candies, etc.
- Absolutely no food, gum or drinks are permitted in the Theatre.
- Do not put your feet on your chair or on the chair in front of you.
- After intermission return to your own seat and do not take another audience member’s seat.
- No photography or recording of any kind is permitted at any performance. Flash photography can be a danger to the performers. Taking pictures or video recordings is distracting and obstructs the view of other audience members. Be mindful, and use courtesy!

# Festival of the Arts

The Festival of the Arts is a biennial tradition at CEC. From the selection of its theme, the careful planning of the choreographies, music selection, and scripting of every role, the Festival of the Arts is a showcase of the hard work, dedication, and growth the students have shown in class. During the Festival of the Arts and the preparation process, CEC students put to work the lessons learned in each discipline and life skills inculcated throughout the year, which include responsibility, commitment, and focus.

The Festival is not just for the participants’ family and friends. It is an event that is open to the community and the whole Conchita family. We are called to continue this very dear part of Conchita’s legacy and one of CEC’s most cherished traditions.

The Festival of the Arts takes place on even years at the Miami-Dade County Auditorium. Tickets go on sale approximately one month before the performance. Performances throughout the year and the classwork itself, prepare our students for this outstanding evening.

# CEC Delegates

CEC Delegates are parents who volunteer to help year-round with coordinating cultural field trips, decorating Conservatory hallways, fundraising, and general support of students and teachers. The CEC Delegates provide assistance during the preparatory stages and on the day of Conservatory performances, competitions and the biennial Festival of the Arts. To sign up to be a CEC Delegate, please fill out our CEC Delegate form and turn in to Maria Ofelia Armas. These are distributed at Conservatory meetings and found on the CEC website.

# Amendments

The Conchita Espinosa Conservatory of the Arts reserves the rights to modify, amend, delete, or add to this Handbook, as it deems necessary in its sole discretion and at any time.

# **PARENTS/STUDENTS' ACKNOWLEDGEMENT FORMS**

Please sign this Conservatory Handbook Acknowledgement page and return to the Conservatory Administration.