



PERIDANCE CAPEZIO CENTER

New York's Premier Dance Center

CERTIFICATE PROGRAM COURSE CATALOG – Ballet/Contemporary Track

2012-2013

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Ballet

Ballet V

Course Description

This advanced ballet class brings a fresh and open approach to the study of traditional ballet vocabulary. The class aims to challenge the dancer and eloquently fuses the different elements of ballet, from correct placement and alignment to the utmost in technical execution, coordination, musicality and phrasing. Students will not only be able to advance technically, but will learn to move more freely and to dance with grace and confidence.

- Igal Perry - Fall 2010, Spring 2011, Fall 2011, Spring 2012, Fall 2012

Ballet IV

Course Description

This class is designed for students who are proficient in most of the ballet vocabulary and wish to work on building strength, clarity and phrasing while maintaining correct classical technique. Emphasis is put on the full expression of the torso, in its changes of weight, levels and propulsion in space. Class begins at the barre and builds from simple exercises to the more complex. Center work includes colorful segments of movements with varied tempos and rhythms.

- Alexandre Proia – Spring 2011, Fall 2012

- Peter Brandenhoff – Spring 2012,

- Liza Kovacs - Fall 2010, Spring 2011, Fall 2011

- Stuart Loungway – Fall 2012

- Francois Perron – Fall 2012

Ballet III

Course Description

Proper placement and technique will be taught to keep the body healthy and dancers will learn how to prevent common injuries. The class work is inspired by the philosophies of Bournonville, Vaganova and Balanchine. The brain as well as the body will be challenged, while keeping a close eye on the individual dancers' needs.

- Dorit Koppel – Fall 2010/Spring 2011, Spring 2012

- Diana Warren – Spring 2011, Fall 2011, Spring 2012,

- Graciela Kozak – Spring 2012, Fall 2012

Women's Ballet Technique

Course Description

Women's Ballet Technique is an advanced-intermediate level class that provides a Vaganova-based syllabus, with an emphasis on strong kinetic flow, epaulement, aplomb, musicality and an increasing complexity of ballet technique vocabulary with which participants are previously acquainted. There is an increased emphasis on pirouettes; allegro work; and artistry and performance elements.

- Christie Partelow - Spring 2012

- Stuart Loungway – Fall 2012

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Men's Ballet Technique

Course Description

Men's Ballet Technique is designed with an emphasis on the proper conditioning of the body necessary to accomplish the vocabulary generally associated with male-oriented, virtuoso ballet technique. Syllabus will emphasize petit allegro, turns, grand allegro and other "pyrotechnic" steps that are required of the male dancer in classical and contemporary repertoire. An introduction to the aesthetic of *ballon* is provided, as well a deeper understanding and approach to plie and the utilization of core muscles employed while executing steps en l'air.

- *Stuart Loungway – Fall 2012*

Pointe III

Course Description

This advanced-level pointe class requires that participants possess a demonstrated command of the ability to dance en pointe. The focus of the class will be placed upon proper execution of footwork, weight transference, petit allegro, and turns. Students will be challenged by combinations and exercises that grow in their complexity and will periodically be introduced to variations from the classical and contemporary canon, in order to reinforce and support their understanding and grasp of skill-sets utilized while working en pointe.

- *Christie Partelow – Spring 2012*

- *Stuart Loungway – Spring 2012, Fall 2012*

Pointe II

Course Description

An intermediate level pointe class that begins to move away from the barre and into the center, focusing on balance and strength.

- *Nora Cotter – Spring 2011*

Pointe I

Course description

An introductory pointe and footwork class for the beginner level that focuses on strengthening the ankles and metatarsals and preparing for more advanced footwork.

- *Liza Kovacs – Fall 2010*

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Contemporary

(Due to the various styles found in Contemporary dance, each instructor has provided his or her own course description.)

Contemporary III

Course Description

The class begins with dynamic flooring sequences, using the floor as a tool to explore efficiency and clarity of movement, warming the body while encouraging a sequential, articulated physicality. The initial phrases then build to seamlessly bring the dancers into standing movements that aim to stabilize and continue the body's connection with the ground. Following is a final phrase that explores the complex coordination between forceful initiations, speed and the retention of a supple and resonant expressivity.

- Adam Barruch – *Fall 2011, Spring 2012, Fall 2012*

Course Description

This class is a physical and emotional rendering of form. Utilizing the choreographic and conceptual techniques developed in Shannon Gillen + Guests (SGG), the class begins by generating heat, working towards awakening the nervous system, skeletal muscles, and modes of awareness. Re-training and supporting healthy alignment will be essential as we traverse surprising and challenging landscapes of size, direction, tone and texture. These classes will build into long and complex phrasework drawn from the company's latest research, giving participants access to SGG's process and the opportunity to dig deep into the resources of the body. Sweat, surprise and full-bodied ardor awaits.

- Shannon Gillen – *Fall 2012*

Course Description

Brice's class is a fusion of European and American contemporary. The class encourages students to explore the movement with organic and emotional intentions and pushes the physical boundaries of the body. Approaching the work with risk, athleticism, abandon, breath, weight, focus and intention; His choreography emphasizes a high degree of physicality and input from the dancers, encouraging them to execute the movement with specificity, focus and passion.

- Brice Mousset – *Spring 2012, Fall 2012*

Course Description

His contemporary barre work combines the strength of classical ballet with the length and awareness of contemporary warm-up. After the barre work, the dancer's body will be well stretched and prepared for class. As in the center he focuses on fluidity, alignment and danceability. These exercises will build the dancer's center stronger and the dancers will be challenged with speed, agility, urgency as well as technical strength. The class aims to get the energy high, exploding with such a sense of control that after every class the dancer will be ready to embrace the upcoming day.

- Korhan Basaran – *Spring 2012*

Course Description

With an intense focus on musicality, technique and a moving from one's center, Kristin's class begins with a fusion of contemporary technique and yoga-inspired warm-up. She then shifts into techniques that offer dancers time to hone in on their balance, feet, plie, extension and core - all

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the while paying specific attention to the music. This way the dancers can begin to become present in the room as well as in their bodies. It is important to be a conscientious and mindful dancer. Giving attention to these qualities will produce a more successful dancer and overall artist. Kristin's movement strives to explore both explosive and free vocabulary. Strength and grace are both sought after and encouraged depending on the music chosen for the specific combination.

- Kristin Sudeikis - Fall 2012

Contemporary II

Course Description:

This course consists of development of proper performance training. Emphasis is placed on further technical development, greater awareness of Contemporary fusion styles, and more profound execution of dynamic/rhythmic choices within movement phrases.

- Max Stone – Fall 2010, Spring 2011, Fall 2011, Spring 2012, Fall 2012

Course Description:

The class begins with a warm-up incorporating elements of yoga, movement improvisation, and core strengthening. This is designed to wake up both the mind and the body of the dancer, asking them to make creative choices with their bodies but also to strengthen and improve integral parts of the body i.e. the core and the spine. The class then moves into across the floor exercises exploring different elements of dynamics, levels, and expansion. These exercises usually evolve into working with a partner as well incorporating weight-sharing, touch, and contact. Finally, the class learns different samples from the repertory of Gregory Dolbashian's company.

- Gregory Dolbashian – Fall 2012

Contemporary I

Course Description

Jana's class can be described as highly physical and technical. The warm up focuses on the body as a whole and in motion, with emphasis on building strong technique as a base to support freedom in any style of dance. Her movement phrases can be fast and percussive or lyrical and fluid, but always technically challenging. Her philosophy: dancers will improve technically and grow artistically when given proper guidance and the freedom to express their unique individuality.

- Jana Hicks – Fall 2010, Spring 2011, Spring 2012, Fall 2012

Course Description

While working from a strong jazz base and ballet technique, the goal of contemporary movement specific to this class is to create versatility in the dancer by fusing genres and finding real forms of expression. Focuses are on finding/breaking alignments, non-traditional floorwork, musicality, performance qualities and strength/dynamics. The class begins with a technically-based warmup, trains students in leaps/turns progressions and ends with combinations that incorporate movement pulled from a number of different styles.

– Ashley Carter – Fall 2012

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Modern

Horton

Course Description:

In Horton class, dancers can expect the following: for every muscle of the body to be lengthened, all spatial planes and movement levels to be utilized, the torso as the origin of motion, throwing, swinging, flinging, and off-balance movement will be developed. This is done through various series, lengthy exercise patterns, falls, turns, balance series, combinations, and jumps.

- *Milton Myers – Fall 2010, Fall 2011, Spring 2012, Fall 2012*

Limon

Course Description:

This Limon class is based on the key elements of the Humphrey/Limón Tradition by combining a strong technical base with a focus on musicality and efficient use of energy. The body and mind are trained within the entire spectrum of dynamics - rebound, suspension, flow, tension, and release. A sense of weight and power is achieved through the constant interplay with/against gravity - fall and recovery. The classes aim to give dancers a humanistic approach to movement that is rhythmically based and highly kinetic, encouraging freedom and individuality in movement.

- *Alan Danielson – Fall 2011, Fall 2012*

Graham

Course Description

The class begins with floorwork - including bounces and breathing, strike extensions on three and six, lyric contractions, deep stretches developed from the percussive contractions, leg and foot flexing and pointing, spirals around the back, back extensions, preparation for falls (side, sitting, and split), and knee work. Breath, contraction and release, spirals, and the use of the back will be emphasized as the various exercises are evolved and the basics mastered.

- *Marnie Thomas – Fall 2011, Spring 2012*

- *Raphaelle Kessedjian – Fall 2012*

Taylor

Course Description

Drawing on technical rigors from Graham, Horton and Cecchetti this class will introduce and challenge students to apply their skills and performance training to the myriad varieties of movement vocabularies found in the dances created by Paul Taylor. Starting with floorwork and progressing through the full dynamic range of movement, phrases drawn from repertory works are used to build technical facility, versatility, intent behind movement and spatial awareness.

- *Richard See – Fall 2012*

Introductory Modern Dance

Course Description

Brown's technique class draws on the Evidence vocabulary, which is a fusion of dance forms from the U.S., the Caribbean, and West Africa. The students will learn exercises that focus on alignment and increasing ones' physical range. Rhythm and liberation of the spirit are also critical components to the class.

- *Ron Brown – Fall 2012*

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Body Conditioning

Yoga

Course Description

This is a fusion class combining different Yoga sources, such as Ashtanga and Iyengar, Tai-Chi Chuan, as well as developmental physical techniques from dance and sport. The class focuses on developing mobility of the skeletal structure and spine in order to stimulate the organ systems, helping practitioners develop psycho-physical self-awareness. The class begins with a gentle meditative kinetic warm up introducing postures, progressively increasing the pace time through dynamic sequences, and ending with a deep relaxation.

- *Cesar Lopez - Fall 2010*

- *Antonia Katrandjieva - Fall 2012*

Gyrokinesis

Course Description

This class is an innovative system of exercise that incorporates other movement principles from Yoga, dance, gymnastics, swimming and Tai Chi. Gyrotonic® and Gyrokinesis® stretch and strengthen muscles while simultaneously stimulating connective tissues in and around the joints of the body by using circularity, spiraling and undulating movement. You will educate the body to utilize harmonious movements and cultivate energy flow with synchronized breathing patterns, creating a spherical and three-dimensional awareness.

- *Naoko Moriyama – Spring 2011*

Floor Barre

Course Description

The focus of this class is to further develop and deepen one's understanding of the principles of the skills basic to all movement studies such as dynamic alignment through coordination and integration of the neuro/skeletal/muscular system, strength, balance, and spatial awareness. To this end, we will explore alignment with an emphasis in anatomical principles and enlist the appropriate neuromuscular effort needed to dance with optimal integration of every aspect of the individual body, mind, and spirit.

- *Anabella Lenzu – Fall 2011, Spring 2012, Fall 2012*

Stretch

Course Description

This Yoga based stretch class is excellent for gaining flexibility and general body awareness. The class is conducted in a calm meditative atmosphere, which is created by the dynamic yet relaxing effects of breath awareness. Students are encouraged to turn their attention inward while concentrating on a comprehensive series of exercises. A strong emphasis is placed on lengthening the hip flexors and expanding the spine so as to promote healthy alignment.

- *Nina Buisson – Fall 2012*

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Other

Improvisation I

Course Description

This class will teach students how to spontaneously create movement using various movement generation methods such as use of dynamics, speed, and level change. Students will be encouraged to push their imagination beyond personal boundaries to find their own unique artistic choreographic voices. Contact improvisation will be introduced in creative group explorations.

- *Francesca Harper – Fall 2011, Spring 2012*

- *Michelle Mola – Fall 2010, Spring 2011*

Improvisation II

Course Description

Over the course of the semester this class will examine improvisation in relation to movement creation, performance skills, experiential anatomy, and compositional/choreographic thinking. Students will be guided to develop their own unique movement vocabulary, to study practices that activate presence, to find ways of making coherent and spontaneous choices in a performance context, to understand the body's systems (skeletal, muscular, fluid) through movement exploration, and to create instant choreographies - learning how movement can be structured in relation to time, space and other bodies.

- *Jesse Zaritt – Fall 2012*

Composition I

Course Description

In this introductory course, concepts of time, space and energy will be introduced and explored. Additionally, students will utilize a variety of source material for generating their studies. They will draw from visual art, theater, music, film and literature along with internal inspiration such as personal memories, histories, and experiences. Students will explore how to translate the personal into an experience to be shared with viewers and how to craft the external source material to make it distinctly their own. They will create solos, duets and group studies, in order to explore ideas with a variety of scale and perspective. By creating structured studies, students can use boundaries to broaden their exploration of movement creation. Students will strive to be daring, uninhibited dance makers, who will challenge themselves to reach beyond the surface and create surprising, inventive, individual ways of expressing their ideas with movement. Through improvisational movement exercises, choreographic assignments, class showings and critical dialogue, students will create and expand their artistic toolkit and stimulate their individual creative voice. Assigned readings, performances, written work, and class discussions will encourage a broad understanding of contemporary choreography and the contexts from which dances emerge, and develop deeper critical and analytical skills of observation and articulation.

- *Tymerly Harris – Fall 2012*

Physical Theater Investigation

Course Description:

Antonia is an internationally acclaimed Dance Theatre scholar, director, choreographer and yoga teacher who explores the parallel realms of dance and theatre and their spiritual roots in the ritual and the sacred. Her hybrid art bridges ancient wisdom and new consciousness, tradition and

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modernity, the self with the source. She explores the human body as an infinite fertile resource of changing metaphors and insights, the body as a reservoir of infinitely nestling spheres.

– *Antonia Katrandjieva – Spring 2011*

Gaga

Course description:

This class will introduce students to the Gaga movement language developed by Israeli choreographer Ohad Naharin that is used to create complete fluidity in the body. Gaga deepens dancers' awareness of physical sensations, expands their palette of available movement options, enhances their ability to modulate their energy and engage their explosive power, and enriches their movement quality with a wide range of textures.

– *Danielle Agami/Arielle Freedman – Fall 2011*

World Jazz

Course Description

This class originates from Latin Roots with attention to worldly dance styles and emphasizes the importance of fluidity through instinctual, organic and sensual movements. A thorough warm-up awakens the senses through awareness of the breath and body alignment.

– *Cecilia Marta - Spring 2012*

Workshops and Rehearsals

Rehearsal

Course Description

In this course students gain the experience of working in a professional rehearsal environment while learning choreography by master choreographers.

- *Marlena Wolfe for Robert Battle – Spring 2012*

- *Sidra Bell – Spring 2011, Spring 2012*

- *Charlotta Ofverholm – Spring 2012*

- *Manuel Vignouelle – Fall 2012*

- *Enzo Celli – Fall 2012*

Workshop

Course Description

Helen Pickett's workshop will teach students the Forsythe-based improvisation methods, called "modalities", which are about 30 movement concepts, such as shearing, collapsing, folding, and matching. Once you improvise ways of moving your body in the different modalities, they become "reminder tools," giving you a whole new set of ideas to use to trigger movement variation or invention.

– *Helen Pickett – Fall 2011, Fall 2012*

Workshop

Course Description

Charlotta Öfverholm's class is formed by her background both as a highly technical dancer and as an actress and former DV8 Physical Theatre member. It starts with a physical and technical warm up with both floor work and barre, followed by choreographic phrases and variations where dynamics change from powerful to more lyrical movements.

- *Charlotta Ofverholm – Spring 2012, Fall 2012*

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Workshop

Course Description

I structure technique classes as laboratories where physical possibilities are explored with exactitude and freedom, specificity and abandon. In order to prepare the body for movement research, each class begins with practices that activate a sense of availability. We find ways to let go of tension, fixed habits and perceptual/intellectual rigidity. Improvisational and choreographed exercises help us to find softness, openness, clarity and length in our bodies. Phrase work allows us to research how to utilize physical states and forces such as continuous motion, spiral/rotation, sequential articulation and momentum. Throughout the class, we will encourage each other to embrace and extend our physical capacities as empowered, confident movers. Technique class will also be a place of critical thinking. The material we study exists to nourish our creative bodies/minds, challenging us to re-articulate/re-imagine our relationships to codified movement systems.

– Jesse Zaritt – Spring 2012

Workshop

Course Description

Manuel's class draws inspiration from various experiences throughout his career, including contemporary, modern, jazz, and ballet training. The class starts with a pre warm-up in the centre, directly inspired by Yoga, in order to loosen the body and prepare it for the ballet barre, which works on a mixture of classical technique, as well as a lot of upper body movement. The class leads up to a piece of set choreography where the dancers will challenge their technique, understanding of space, and their own interpretation. The class is designed for dancers to test, challenge and better their ability to follow the given combination with accuracy and precision, without losing their personality in the process, or the quality that makes each one of them unique. Essentially, class is the place where you experiment new ways of using your body- new ways of thinking within your body for a better understanding of your dancing.

– Manuel Vignouelle – Spring 2012

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Non Studio Classes

Certificate Program Seminar

Course Description

This course is lead in an open discussion format focusing on topics relating to future dance careers. Topics include: resume building, portfolio development, nutrition, injury prevention, core strengthening and networking techniques.

- Marlena Wolfe - Fall 2010, Spring 2011, Fall 2011, Spring 2012

Voice II

Course Description:

The voice class focuses on individual attention to vocal health and technique as well as performance requirements and musical expression. The first part of class consists of exercises for proper placement of the voice, strength, flexibility, and range, while the second half applies this technique to repertoire. Exercises are designed to learn vocal freedom and the importance of body support, breath management, resonance, articulation, and musical phrasing. Many singing styles will be covered, such as theatre, jazz, and pop, with an emphasis on appropriate audition material. Students also study ensemble technique, specifically the ability to hold a musical harmony part and blend vocally in choral work. Movement is incorporated to ensure that ensemble performers can dance and sing simultaneously.

- Bettina Sheppard – Spring 2012, Fall 2012

Voice I

Course Description

The basis of this class is that song and dance are powerfully linked. Students will work on freeing their creativity, energy and emotions along with their voices in order to find their most empowered, authentic vocal expression. The class will also deepen their connection to the music that they dance to. It is her intention that each dancer will walk away from her class having the skills and tools to sing in any professional situation they might find themselves in. The class is appropriate for any singer at any level of ability or experience.

- Ellen Weiss – Fall 2011

Movement Analysis

Course Description

This course is an introduction to basic anatomy and Laban and Bartenieff based knowledge contextual to dance practice, knowledge of tools available to analyze movement through Laban Movement Analysis (LMA)'s concepts of Body, Efforts, Space and Shape. Classes include a movement component.

– Liza Kovacs – Fall 2011

Weekly Student Meeting

Course Description

Weekly student meetings are lead by the Certificate Program Coordinator who guides the students in an open discussion format that focuses on addressing dance-related and student-related issues.

– Marlena Wolfe – Fall 2011, Spring 2012

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Dance History

Course Description:

This introductory course examines the basic skeleton of dance history with an emphasis on your origins as a dancer, performer and mover. My hope is that the sampler I am able to present in this class will pique your interest in further exploring your roots. Dance forms have developed as a result of their history, their cultural context, and the individual genius of the choreographers and dancers that have carved out the extensive history of our art form. The goal of this course is to encourage you to investigate the origin and inspiration for the dance that moves you.

– Stevie Oakes – Fall 2011

Dance Criticism

Course Description

This introductory course examines the wide variety of issues and topics in dance – how we watch, decipher, view through various lenses, research, write about, relate to other art and so much more. By viewing filmed and live performance, reading reviews and available scholarship, and exploring New York City's resources, we will aim to expand our definition of dance. The goal of this course is to encourage you to investigate your relationship to dance and cultivate a sense of openness and sensitivity to the wide variety of topics related to the performative art.

- Stevie Oakes - Spring 2012

Performance Development

Course description:

In this class students will learn about various performance qualities, efforts, and how to characterize and improve their performance.

- Bronwen Carson – Spring 2012

Music for Dance

Course description:

Coming soon.

- Allen Fogelsanger – Fall 2012