



PERIDANCE CAPEZIO CENTER

New York's Premier Dance Center

CERTIFICATE PROGRAM

COURSE CATALOG - Ballet/ Contemporary Track

2017-18

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CERTIFICATE PROGRAM

Course Catalog

Fall 2017-2018

Ballet/Contemporary Track

Ballet

Ballet IV

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.

Ballet III

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.

Ballet II

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.

Ballet I

Course Description

The class focuses on musicality, correct biomechanics and an organic approach that demystifies the technique of classical ballet. This approach is stress-free, low-pressure, and fun! Ideal for the modern and jazz dancer.

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 as a deeper understanding and approach to plié and the utilization of core muscles employed while executing steps en l'air.

Contemporary

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

Contemporary IV

Course Description

Class draws its inspiration from contemporary, modern- jazz, or ballet training. We start with a pre warm-up in the centre, which is directly inspired by Yoga, in order to loosen the body and prepare it for the ballet barre. Once at the barre, I work on a mixture of classical technique as well as upper body movement. The class then leads to a piece of set choreography where the dancers will challenge their technique, their understanding of space, and their own interpretation. The class is for dancers to test, challenge, and better their ability to follow the given combination with accuracy and precision, but without losing their personality in the process or the quality that makes each one of them unique. Essentially, the 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 Vignouille*

Course Description

Julia teaches a contemporary class, a fusion of different styles. Her focus is to find an organic way of moving and at the same time challenge your technique and find your maximum range of movement.

-*Julia Ehrstrand*

Course Description

After graduating with a MFA in dance from NYU's Tisch School of The Arts in 2008, Yin Yue quickly started to gain attention as a highly original choreographer and performer among her peers. Yin created an innovative contemporary dance technique - FoCo (FolkContemporary) Technique that soon gained the attention of the dance world. The movement style of YYDC FoCo consists of five elements: root, wood, water, metal and fire. Each element contributes to the quality of moving and its designated body parts. The technique trains dancers to create a grounded, circular, fluid and dynamic performance that is rhythmic and powerful, yet sensual and graceful. The main themes of Yin's work are emotional experience, contrasted movement dynamic and strong physicality in all their complexity.

-*Yin Yue*

Contemporary III

Course Description

In class we will research the use of momentum, weight, and successive articulation of our bodies into and out of the floor. We will give value to our differences as catalyst for clarity and deeper understanding of the movement, both physically and theoretically. With a strong emphasis on initiation and release we will work together, through practice and discussion, to build a communal understanding of how the movement is applicable to every body. In the final portion of class we will exercise our responsibility to be perceptive decision makers. We will use our understanding of the movement accumulated throughout class as a vehicle to put into practice our awareness and ability to respond to what is happening around us.

- Bryan Strimpel B.S. Movement

Course Description

Class focuses on the understanding of movement construction and its connection to musical phrasing. An environment where students are taught to become present in space and capture the essence of human mobility.

- Mike Esperanza

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

Course Description

Diego's class starts with a warm up designed to reinforce body alignment, balance, strength, stretch, and technique. Following the warm up, is a series of across the floor exercises consisting of turns and jumps in combination. Finally, original choreography is taught in which musicality and expression are emphasized along with good technique. Diego's style is formed through a combination of different techniques of ballet, jazz, and contemporary dance. He calls his musical theatre work Contemporary Theatre and his lyrical work "Urban Lyrical".

Diego believes in a holistic, individualized approach to teaching. Each student is evaluated individually and held to his or her own standard regardless of body type. A student can have all the potential in the world but, without the eagerness to learn and expand, the potential never reaches the kinetic realization. As a teacher, Diego motivates each student to become the best dancer they can be.

- Diego Funes

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

Course Description

Rachel's class pushes students to embrace the challenges of training- to always be developing ones unique artistry and strength as a technically trained, versatile dancers, story teller, and creator. From start of class to finish, dancers are encouraged to take risks, explore new ideas within their conversation of movement, and to always continue creating and sharing. Class consists of a full 45-50 minute warm up which includes yoga and Pilates based exercises as well as gyro-inspired transitions and ideas. Creating a warm up that prepares the dancer for improvisation and phrase work to follow. Phrase

work is driven by music from hip hop to instrumental. It is athletic, intricate, and intrinsic. Class environment is fun, light hearted, but driven by the desire to do the work.
-Rachel M. Hettinger

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.

Graham

Course Description

The class begins with floor work - 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.

Taylor-Style Modern

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 floor work 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.

Body Conditioning

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.

Floor Barre

Course Description

The focus of this class is to further develop and deepen ones 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.

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.

Pilates

Course Description

This Pilates course is designed for the intermediate to advanced levels dancers. The purpose of this course is twofold: through learning Pilates exercises, the students will gain the strength of core muscles, such as Transverse Abdominals, Internal Oblique, External Oblique, Rectus Abdominus, Diaphragm, and Iliopsoas Major, and will learn the importance of maintain the neutral spinal position and diaphragmatic breathing, in order to improve their dance techniques and maintain the healthy joint functions in the body. In addition to learn the classic Pilates exercises which invented by Joseph Pilates, the students will learn the core principle of Pilates exercise that includes core stability, hip differentiation, diaphragmatic breathing, scapulae stabilization, and neutral pelvis/spinal position.

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.

Non Studio Classes

Voice

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.

Solo Performance Studies

SPS I - Course Description

This introductory course is designed to begin developing each student's skills as a performer in dance. The primary goal of the course is to focus on the individual and to jumpstart and, more so, refresh his/her commitment to becoming a better performer with each opportunity he/she is given to perform in dance, whether on or off stage. Each student should have the affirmed understanding upon the completion of this course that constant exploration of how to become a better performer is the responsibility of all dancers, performers, and artists for the duration of their careers in the art form. Therefore, the work done inside and outside of the classroom for this course is the petri dish that the participating students can use to begin realizing their growth as performers and as professional artists. The course relies heavily on individual participation during class time for lectures and class discussions, preparing and rehearsing the Main Projects, as well as fulfilling roles as a part of the audience and feedback panel for the Main Projects. Outside of the classroom, individual participation is required for readings, maintaining a journal on lectures and class discussions, and for the preparation and rehearsal of the Main Projects. The Main Project accounts for 50% of each student's grade for the course and gives each student the hands-on opportunity to investigate, enhance, and eventually begin to craft his/her skills as a performer. When a student presents his/her Project, the remainder of the class will serve as an audience, with each student in the audience using his/her practical observation and analysis skills to participate in the discussions and provide critical feedback to his/her peer. This feedback panel will provide each student with the knowledge and awareness of how to find more possibility in his/her skills as a performer and will provide the tools necessary to develop and evolve in additional presentation and performance opportunities of the Main Projects, giving each student a simulation of what it's like to work as a professional artist.

SPS II - Course Description

This course is designed to develop each student's skills as a performer in dance. The primary goal of the course is to focus on the individual and provide each student with the necessary feedback to enhance and develop his/her artistic expression as well as ascertain the channels through which to project this voice, making it accessible to and successfully received by an audience. As a performer, each student will have the opportunity to explore, define, enhance, and eventually craft his/her skills through research, lecture, class discussion and, most importantly, by means of his/her Main Project (see below). As an audience member, each student is expected to use his/her practical skills, such as research, observation, and analysis, to participate in class discussion and provide critical feedback to his/her peers, which will serve as the base for further understanding and exploration for all. This course requires a hands-on approach, meaning that each student will be expected to gain the knowledge and experience necessary to achieve the goal of the course through direct and constant participation, work inside and outside of the studio, and while completing his/her Main Project. In this class, the studio is the stage and students will acknowledge as well as respect the space as such.

Music for Dance

Course Description

Music for Dance has the following goals: to expose students to music they probably have not heard and are unlikely to seek out on their own, particularly contemporary "classical" music; to alert students to a diverse range of music to which they may choreograph; to

give students the chance to participate in music making; to mark out the possible relationships which can be found between music and dance when presented together in concert; and to pull apart the compositional construction of musical pieces in order to consider what musical structuring ideas might be profitably applied by choreographers to making dances.

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.

Dance Criticism

Course Description

Dance Criticism is designed to familiarize the student with the many diverse types of dance and develop a language in which to discuss specific attributes. The class will survey Classical, Jazz, Modern, Contemporary, World Folk, Butoh, Performance Art & Dance-Theater forms of dance.

Improvisation I/II

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.

Composition I/II

Course Description

This course is an introduction to the elements of the art and craft of making dances, namely, movement invention and development, use of space, use of time, cohesive distinctive structure, expression, context, intent, use of music, and individual vision. Students will create short studies in response to class assignments and learn to look at their own and others' work critically and to articulate verbally their responses. The pursuit of individual creativity and skill development will be equally emphasized, and the interplay between them encouraged.

There will be an informal workshop showing presenting the best of the students' studies at the end of the term. Date and time will be announced later.

The goals of this course are 1) to give the student a basic hands-on understanding of the elements of dance composition as well as the ability to verbally articulate these concepts in discussion of others' works, and 2) to nurture and reveal the unique artist in each student.

Stagecraft

Course Description

This course will give the student an introduction to the artistic, technical, and production related elements that come together to execute a fully realized dance concert. As part of the two-year professional training program, this course is geared toward giving the dance student an understanding of and appreciation for all the work that goes on around them by the production team. As an introductory course, it is understood that most dance students will have little or no previous knowledge in the subject matter. Topics to be covered include: the production team personnel, the rehearsal process, the performance space, the technical schedule, technical stage elements, stage management, production management, lighting design, sound design, video design, scenic design, and props design. The course will be organized into classroom lectures and practicum assignments. All students will be required to sign up to work on either a production in November or January in the Salvatore Capezio Theater to assist in the areas of stage management, lighting, audio, wardrobe, or front-of-house duties.

Anatomy

Course Description

The purpose of this course is to introduce students to human anatomy and to provide an understanding of how that pertains to dance, giving students the opportunity to apply the knowledge to themselves. Emphasis is placed on the basics of gross anatomy.