



PERIDANCE CAPEZIO CENTER

New York's Premier Dance Center

CERTIFICATE PROGRAM COURSE CATALOG - Commercial Track

2010-2014

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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, Spring 2012, Fall 2012, Spring 2013, Fall 2013, Spring 2014*

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.

- *Peter Brandenhoff – Fall 2012, Spring 2013, Fall 2013, Spring 2014*

- *Alexandre Proia – Fall 2012, Spring 2013*

- *Breton Tyner-Bryan – Spring 2013, Fall 2013, Spring 2014*

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, Fall 2012, Spring 2013, Fall 2013, Spring 2014*

- *Diana Warren – Spring 2011, Fall 2011, Spring 2012, Fall 2012, Spring 2013, Fall 2013*

- *Graciela Kozak – Spring 2012, Fall 2012, Spring 2013, Fall 2013*

Ballet II

Course Description

Jamie Salmon's class is dedicated to the physical, mental and artistic development of the dancer and student whether novice or professional. Her passionate, 'hands on' approach with physical and verbal guidance in a nurturing, and positive environment where she draws from her professional training in the Cecchetti, Russian, Balanchine and Bournonville techniques, bringing out the finest qualities in each individual student.

- *Jamie Salmon – Fall 2013, Spring 2014*

Course Description

This class is designed for students who understand and are able to execute the basic vocabulary of ballet. Emphasis is placed on proper technique, musicality, flexibility, and performance quality.

- *Masayo Tomita – Fall 2010*

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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.

- Jose Traba – Spring 2014

Contemporary Jazz

(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 – Spring 2013, Fall 2013

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 – Spring 2014

Contemporary III

Course Description

Class is divided into three parts. The first consists of an initial heating of the body followed by the development and physical education of the elements of contemporary modern dance exercises. The second part consists of exercises and small sequences joining diagonal elements of technique and style. The third part consists of choreography which deepens the study of technique, style, and musicality.

- Michele Oliva – Spring 2014

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.

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- Gregory Dolbashian –Spring 2014

Contemporary II

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 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 – Spring 2011, Fall 2011, Spring 2012, Fall 2012, Spring 2013, Fall 2013, Spring 2014

Course Description

The course incorporates and combines raw, pedestrian, contemporary, classical jazz, and ballet movements together to create the exquisite expression of the songs lyrics and mood through dance. Dancers express their individuality and the elements of the story through unique and intermediate level combinations that test the abilities of a true dancer, one that speaks without words or indications.

- Derek Mitchell – Fall 2011, Spring 2012

Course Description

Mr. Thomas's class is designed to improve harmony of movement by incorporating a series of non-stop combinations intended to thoroughly warm and fine-tune the body so that it is ready to perform. The warm up utilizes a unique approach, blending Graham, Horton, Yoga, and ballet. It involves a strong emphasis on building flexibility while strengthening the abdominal wall through proper anatomical alignment and direction of energy. The outcome includes an increase in the range of motion in all joints and greater awareness of line, as well as a better understanding of the flow of movement through exploration of contemporary dynamic timings.

- Michael Thomas – Fall 2010

Contemporary I

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.

- Diego Funes – Fall 2013, Spring 2014

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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 warm-up, trains students in leaps/turns progressions and ends with combinations that incorporate movement pulled from a number of different styles.

- Ashley Carter – Fall 2013

Course Description

Advanced Beginner Contemporary class begins with a warm up created to marry classical technique and line with elements of release, resistance, levels of dynamics, actual level changes, moving from the core, strong performance quality and a connection to the music and intention. Class moves from warm up to work diagonally across the studio to introduce and strengthen technique, turns, leaps, transitions and floor work. Combinations and phrases of movement in center introduce students to different types of music/tempo/intentions, etc. and give dancers an opportunity to work on expression and performance and to make the choreography their own.

- Tracie Stanfield – Spring 2011, Fall 2011, Spring 2012, Fall 2012, Fall 2013, Spring 2014

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, Spring 2013, Fall 2013, Spring 2014

Jazz Electives

Latin 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. Isolations lead the dancers to cultural choreographic variety.

- Cecilia Marta – Fall 2010

Latin Jazz

Course Description

Introduces Latin dance and technique with afro-Caribbean roots (Salsa/ Mambo, Cha-cha-cha, rumba, etc) while blending with urban dance and modern day jazz/theater jazz style into a marriage of technique and rhythm.

- Sekou McMiller – Fall 2010

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Theater

Musical Theater/Theater IV

Course Description

Course description not available.

- *Gustavo Wons – Spring 2013*

Theater Dance

Course Description

Course description not available.

- *Carol Schuberg – Fall 2013, Spring 2014*

Theater III

Course Description

Our course will use principles of varying styles of dance, acting, and voice, aimed at developing craft to become true triple threat performers. Students will be challenged and encouraged to delve not only into learning movement from different choreographers, cultures, and eras, but also into learning internal character development and vocal exploration.

- *Mary Ann Lamb/Mary Macleod – Fall 2011, Spring 2012*

Theater II

Course Description

Incorporating an extensive range of traditional modern techniques with contemporary music and performance sensibilities, this class offers not only physical challenges but artistic and personal ones as well. Individual attention and positive reinforcement are key components of this class with emphasis on all aspects of the dancer as a work in progress. This class is not for the faint-hearted. You will be challenged and often in ways you least expect; so bring with you your courage, determination, positive attitude and love of dance and perhaps discover some new insight in the way you approach movement.

- *Bill Hastings – Fall 2010*

- *James Kinney – Fall 2010*

Theater I

Course Description

Course description not available.

- *Robert Bianca – Fall 2010*

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Hip Hop

Hip Hop III

Course Description

Students are taken through a warm-up concentrating on isolations and working through a groove. La Jon incorporates various styles in his choreography from hip-hop to jazz from African to house taught to an eclectic selection of music that will give you a better understanding of the flow and feel of music. He will push you to grow as a dancer, artist and performer because as he always says "it's more than just a step."

- La Jon Dantzler – Fall 2010, Spring 2011, Fall 2011, Spring 2012, Fall 2012, Spring 2013, Fall 2013, Spring 2014

Hip Hop II

Course Description

This is a class that focuses on performance, concentrating on developing a character, telling a story, and sharing your gift with confidence. This class will also aid in preparing those who desire to work professionally as dancers. We will attend to our bodies in a swift warm-up, adventure theatrically in space and learn a combo to develop your voice as an individual artist. Allow yourself to open up to a fun-loving and "sweaty" experience!

- KCDC – Fall 2012

- Tweetie – Fall 2013, Spring 2014

Hip Hop I

Course Description

This course will offer a mixture of different hip hop street style dances including how to use the correct feeling and expression behind every move. The choreography is largely influenced by the party/club dances of the Old and New school, Popping, Locking, and Breakin'. This is a high energy class with an emphasis on fun, flava, and attitude. Class breakdown: warm up focusing on grooving, stretch, technique breakdown/drilling and combination.

- Brian Green – Fall 2010, Spring 2011

- Tweetie – Spring 2012, Fall 2012, Spring 2013

- Feliciano – Fall 2010

- Ms. Vee – Fall 2012, Spring 201, Fall 2013

Hip Hop Electives

Dance Hall

Course Description

Dancehall music is a type of Jamaican reggae, which developed around 1979. It became very popular among the youths of Jamaica and then eventually made its way into the world's music scene. The popularity of dancehall music has inspired its own dance moves and style that help to make parties and stage performances more energetic. Dancehall moves are very energetic and consist of a lot of isolations, movement of the hips and total body movement. Our class consists of these dancehall moves made into choreography, all done to the amazing rhythms out of Jamaica, very energetic and athletic but also low and grounded at the same time. We start with a warm up that consists of stretching, isolations, and learning the latest dancehall moves. Then we move on to teach a routine that incorporates all the elements of the warm up. Students will have the opportunity to perform the routine at the end of class.

- Tavia/Tamara – Fall 2012, Spring 2013, Fall 2013, Spring 2014

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Popping/Locking

Course Description

The class will begin with a soul-dance-based warm up/stretch, followed by technique breakdown and drills across the floor, a short phrase of choreography, and often concluded with a freestyle circle. The importance of improvisational dancing in Locking has been stressed since the beginning by the dance's creator, Don Campbell. Participation in the freestyle circle is encouraged, but not required. This open level class will teach students how to flex and isolate small movements in the joints which create the look of popping and locking.

- *Jazzy J – Spring 2011*

- *Ms. Vee – Fall 2012, Spring 2013*

- *Tweetie – Fall 2013, Spring 2014*

Waacking

Course Description

This class will teach the tools and technique of interpreting the music, anticipating sounds, and being the living embodiment of music. This class provides the opportunity for all dancers to strengthen their rhythm, power, precision and presence. Waacking teaches dancers how to connect with their character, portray emotions and personalities through their movement. Using theatrical techniques you will learn to make your dancing more entertaining and you will become more than just a better dancer but a great performer. Discover how to connect with an audience by honestly emotionally responding to the music. It is about personal expression, emotion and communication through dance.

- *Archie Burnett – Spring 2011, Spring 2014*

- *Princess Lockeroo – Fall 2012, Spring 2013, Spring 2014*

Voguing

Course Description

This class introduces Voguing, a style of dance popularized in the underground gay scene. Old way is characterized by the formation of lines, symmetry, and precision in the execution of formations with graceful, fluid-like action. Egyptian hieroglyphs and fashion poses serve as the original inspirations for old way voguing. New way is characterized by rigid movements coupled with "clicks" (limb contortions at the joints) and "arms control" (hand and wrist illusions, which sometimes includes tutting and locking). New way can also be described as a modified form of mime in which imaginary geometric shapes, such as a box, are introduced during motion and moved progressively around the dancer's body to display the dancer's dexterity and memory.

- *Archie Burnett – Spring 2012, Spring 2013*

- *Benny Ninja – Fall 2012*

Femmology

Course Description

Femmology is a style Danielle created from drilling and coaching women how to be feminine with correct alignment and technique while having personality and style, all in heels! By coaching stars like Beyonce and JLo, she realized women weren't receiving the knowledge they needed to work alongside stars like these. If one can't pose, one can't walk, and if one can't walk, how can you dance? This class helps you understand those little details that are non-existent in most of today's classes. Any level dancer will find this class beneficial whether you're a beginner

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or have experience but just need a brush up on technique.

The class begins with a light warm up before we put on our heels and start drilling poses you would see on a red carpet like *Bevals*, *T Stances* and more. Once everyone knows correct alignment in their stance, we then upgrade it to a proper walk, then some quick drills across the floor, finishing with combination.

This class is ideal for the female dancer wanting to know what it takes to keep up with leading acts like Beyonce, Janet, Jennifer Lopez or to be a leading lady along side Usher or Chris Brown! Your heels should provide ankle support and not be over 4 inches high unless they are sensible platforms. Most importantly, you should be able to feel the floor and be comfortable. If you feel you are not yet ready for heels you may still participate without them!

Learn how to pump in heels feeling sexy, classy and confident all while maintaining a proper line!

- Danielle Polanco – Spring 2014

Open Vogue Femme

Course Description

There are different styles of vogue...*Vogueing the Old Way*, the *New Way*, and *Vogue Femme!* All were created in the ballroom scene and have similar elements but can be executed differently.

Vogue Femme has 5 elements: catwalk, duckwalk, spin, dips, and hand performance with an added element of floor performance. Created mainly by Femme Queens, the style is extra feminine but is also very active with different body levels.

There will be a light warmup to prepare for the element of catwalk and then progressing to movement across the floor and/or a combination. This class will help prepare you for the ballroom scene and help with all you dancing in general. Aside from learning the elements, it's all about bringing out your personality while you vogue-- let go and have lots of fun!

- Danielle Polanco – Fall 2013, Spring 2014

Breaking

Course Description

In this class Ephrat will introduce you to the foundations of bboying/bgirling, including top rock, drops to the floor, basic footwork patterns, spins and freezes. Ephrat stresses the importance of having a strong breaking foundation as a means through which your personal style can emerge and develop. She emphasizes the importance of staying connected to the music and rockin the beat.

- Ephrat Asherie – Spring 2012, Fall 2012, Spring 2013, Spring 2014

House

Course Description

Class begins with deep breathing, stretches and joint rotations to help warm up the body. Basic movement drills are taught to help activate muscle memory, develop endurance and musicality. Drills are done in rhythmic patterns, in front of the mirror and across the floor to help the student develop an internal as well as external connection to the movements.

- Sekou Heru – Fall 2010, Fall 2011, Fall 2012, Spring 2013, Spring 2014

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Street Jazz

Course Description

Joanna Numata offers a class that focuses on musicality and the use of levels and dynamics along with different qualities of movement. Students work on precision, body awareness, and performance. This class will help students prepare for the commercial dance industry by working on skills needed to create a stronger, more versatile dancer. Joanna's style ranges from smooth-grooves to energetic hits.

- Joanna Numata – Fall 2012, Spring 2013

- KCDC – Spring 2013, Fall 2013, Spring 2014

Stiletto Heels

Course Description

For women looking to dance professionally in the commercial industry, it is a must to know how to dance in heels. Class will begin with a basic warm up that is done barefoot. This will allow you to get a sense of your alignment. Jessica focuses on preparing woman not to be afraid of there femininity and the strength that comes with that. She wants her students to push themselves to be better dancers, performers and to have the courage to know who they are as artists!

- Jessica Castro – Spring 2013, Fall 2013, Spring 2014

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Other

Afro-Caribbean

Course Description

Course description not available.

- *Richard Gonzalez – Spring 2013, Spring 2014*

Composition

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 Canale – Fall 2012*

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.

- *Pat Catterson – Spring 2014*

Introductory Composition

Course Description

This course will teach students basic choreographic principles and methods. Dancers will be given the opportunity to explore their own choreographic voice and learn fundamentals including facings, levels, repetition, phrasing, canon, spacing, and movement generation.

- *Max Stone – Fall 2010*

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- Marijke Eliasberg – Spring 2011

Improvisation I

Course Description

This class will aim to teach students how to spontaneously create movement using dynamics and level changes. Contact improvisation will also be introduced in creative group explorations.

- Michelle Mola – Fall 2010, Spring 2011

Tap

Course Description

Tap classes are built upon a strong technique base where the students will focus on vocabulary, musicality, tonality, rhythm, improvisation, choreography and movement. Each student is encouraged to take each of these aspects of class and make them their own, creating and inventing in themselves a unique and personal tap dancing style.

- Benjamin Nathan – Spring 2011

- Aaron Tolson – Fall 2012, Spring 2014

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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 2013

Modern

Course Description

Course description not available.

- Marlena Wolfe – Fall 2013

Introductory Modern Dance

Course Description

This beginning level modern class teaches the basics of modern technique, working in the parallel position. Breath, contraction and release, spirals, and the use of the back will be emphasized as the various exercises are evolved and the basics mastered.

- Saba – Spring 2011

Physical Theater

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 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 – Spring 2011

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Workshops and Rehearsals

Workshop

Course Description

House is a dance style that emerged from the New York City underground club scene. Marjory's approach is multifaceted. She mixes many cultural dances such as African, Salsa, Hip Hop, and more. Though her style is smooth, it is physically demanding. After many dance tours, four documentaries, and international teaching, Marjory is considered a major figure in the dance community as well as a dance historian. Today her focus is helping people find their own freedom of expression.

- Marjory Smarth – 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 Öfverholm – Spring 2012

Rehearsal

Course Description

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

Charlotta Öfverholm – Spring 2012

Joanna Numata/La Jon Dantzer – Spring 2012

Kristin Sudeikis – Spring 2011

Gustavo Wons – Spring 2013

Princess Lockeroo – Spring 2013

Tweetie – Spring 2014

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Body Conditioning

Gyrokinesis

Class 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. Educate the body to utilize harmonious movements and cultivate energy flow with synchronized breathing patterns, creating a spherical and three-dimensional awareness.

- Naoko Moriyama – Fall 2011

Barre a Terre

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.

- Anabella Lenzu – Fall 2011, Spring 2012, Fall 2012, Spring 2013, Fall 2013, Spring 2014

Pilates

Course Description

This Pilates class is designed especially for dancers for improving core strength, maintaining body alignment, and preventing injury. Utilizing exercise balls, Yuki teaches comprehensive Pilates exercises as well as classical Pilates repertoires. Her goals are to teach the students to enhance their body awareness and strengthen the deep core muscles such as pelvic floor muscles, transverse abdominals, lumbar multifidi, ilio psoas major, and diaphragm. The class starts from short breathing exercises that will focus the mind on the body, and will guide awareness of the movement of the diaphragm. Neutral spinal position, neutral pelvic position, and neutral scapular position are emphasized in this class in order to be a smart mover. Through this experience in comprehensive Pilates, the students will know their own biomechanics well. This knowledge and strong core muscles will help them to prevent injuries during their careers as dancers.

- Yuki Hasegawa – Spring 2012, Spring 2014

- Tracey Ryan – Fall 2013

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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, Fall 2011, Spring 2012*

First Year Seminar

Course Description

Course description not available.

- *Marlena Wolfe – Spring 2014*

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*

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. 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*

Course Description

Why, where, when and how do people dance? How does our past dancing inform our present? This course seeks to place dance historically throughout culture while becoming acquainted with the diverse community of artists from around the world that shape our moving history.

- *Tymberly Canale – Fall 2013*

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*

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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.
- *Anabella Lenzu – Spring 2014*

Acting for Dancers

Course Description

This program is designed to teach the fundamentals of theatre arts. Using improvisation, theatre games, sense memory exercises, concentration and relaxation techniques, students will work with monologues and scenes as they safely explore their imaginations, build confidence, and find inspiration in an artistically stimulating environment. The goal is to stretch the student beyond his or her expectations and to provide a challenging yet nurturing workspace where he or she can feel safe enough to create a character, examine a text or develop a scene.
- *Valerie Wright – Fall 2011, Spring 2012, Fall 2012, Spring 2013*

Course Description

This course will teach the basic framework of acting. With an intense focus on physical observation, it will strip away the obstacles that inhibit actors. It will also engender the focus necessary to be in the moment. Through textual analysis the actor will understand the intent of the scene and the essential elements necessary to react honestly and follow their organic impulses.
- *Kevin Bernard – Fall 2013, Spring 2014*

Dance for TV, Film, Theater, etc.

Course Description

The class is a study of dance as it defines character and tells a story in film, television and theater. In each class dancers learn a movement phrase in a different dance style: jazz, tap, modern, contemporary, social dance, period dance that defines character and tells a story. These movement phrases are learned and performed in simulated professional situations from film, TV, and theater, giving students practical knowledge of exactly what it is like to work as a professional dancer in these different media.
- *Jon Carrafa – Fall 2012*

Voice I-IV

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, Spring 2013*

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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 – Spring 2011, Fall 2011

Course Description

Voice students will study the fundamentals of singing technique in preparation for auditions and work in musical theater. Skills will include matching pitch, breath control, and musicianship principles like note and rhythm reading. A basic understanding of music theory and sight-singing will also be included. To prepare students for future work in musical theater chorus, ensemble techniques are also included like singing in harmony and intonation. A small repertoire of potential audition pieces will be shared and practiced throughout the year. As part of this process, each student will pick one specific piece to work on for their own auditions and will present them in front of the class for a masterclass workshop as a way to prepare for auditions. The course will culminate in a final ensemble work where the students will create a short scene with song and dance and perform it during the end of semester showcase.

- Fahad Siadat – Fall 2013, Spring 2014, Fall 2014

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.

- Allen Fogelsanger – Fall 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

Career Preparation & Development

Course Description

Part 1: Become a dancer who gets noticed! Delivering a memorable performance during an audition or even just in class can be the key to getting hired and being called for future projects. You learn to make better choices, to trust yourself to make quicker choices, to confront your fear of auditioning, to create a positive atmosphere in the audition, and to develop a winning work ethic. Part 2: Thinking is a practice. This is an introduction to using creative and critical problem-solving strategies to address some of the challenges facing the everyday life of students, artists and business people. As dance artists, sometimes the realities of life can seem like

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insurmountable obstacles to achieving our dreams. I will introduce some very simple principles for “thinking analytically” to help us recognize habits we want to keep or change, assessing perspectives on circumstances beyond our control, and devising personal strategies for turning obstacles into building blocks for a future we cannot predict. I will use my own life and career to provide real-life examples of challenges to be analyzed and “solved” by the participants in class.

- Ariane Reinhart & Richard Chen See – Spring 2013

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.

- Marlena Wolfe – Fall 2013

SPS II - Course Description

The primary goal of Solo Performance Studies (SPS) is to focus on the individual and exercising his/her commitment to becoming a better performer with each opportunity he/she is given to perform in dance, whether on or off stage. This section is designed to continue developing each student’s skills as a performer in dance as kickstarted in SPS I. Each student is walking into this course with the affirmed understanding 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. The work done inside and outside of the classroom for this course is the petri dish that the participating students can use to keep realizing their growth as performers and as professional artists. The course relies heavily on individual participation during class time for lectures and class discussions, creating, preparing, rehearsing, and ultimately performing 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 the process for the Main Projects, as well as for the creation, preparation, and rehearsal

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of the Main Projects. The Main Project accounts for 85% of each student's grade for the course and gives each student the hands-on opportunity to continue to investigate, enhance, and 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 analytical 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.

- Marlena Wolfe – Spring 2014

SPS III - 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.

- Marlena Wolfe – Spring 2013, Fall 2013

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.

- Brant Thomas Murray/Meghan Rose Murphy – Fall 2013

Anatomy

Course Description

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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.

- Leigh Schanfein – Fall 2013

Weekly Student Meetings

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