

JOFFREY BALLET SCHOOL

FOUNDED BY ROBERT JOFFREY IN 1953

Welcome to the Joffrey Ballet School's Trainee Program Catalog for 2017-2018!

At the Joffrey Ballet School, we focus on preparing students for a professional career as a dancer. We offer two programs: a Ballet Trainee Program, and a Jazz and Contemporary Trainee Program. The Joffrey Ballet School is an accredited institutional member of the National Association of Schools of Dance (NASD), meets the U.S.A. Department of Education standards for a school of vocational training, and is a Licensed Private Career School in the State of New York (under the supervision of the New York Education Department's Bureau of Proprietary School Supervision).

In this Catalog, you will find a range of material about our two programs, including details about auditions, course descriptions and performance opportunities, career planning and mentoring, as well as information on housing arrangements, fees and financial assistance. If you have any further questions after reading the Catalog, please contact one of the program's Directors or Coordinators, listed in the Contacts section. Questions related to the process of enrollment should be directed to one of our Enrollment Agents listed in the Contacts section.

The student should be aware that some information in the catalog may change. It is recommended that students considering enrollment check with the school director to determine if there is any change from the information provided in the catalog. In addition, a catalog will contain information on the school's teaching personnel and courses/curricula offered. Please be advised that the State Education Department separately licenses all teaching personnel and independently approves all courses and curricula offered. Therefore, it is possible that courses/curricula listed in the school's catalog may not be approved at the time that a student enrolls in the school or the teaching personnel listed in the catalog may have changed. It is again recommended that the student check with the school director to determine if there are any changes in the courses/curricula offered or the teaching personnel listed in the catalog.

DISCLAIMER: The Joffrey Ballet School does not *guarantee* future employment as a professional dancer or any dance related career. The professional dance profession is extremely competitive and requires intense commitment from the student. The Joffrey Ballet School provides the training and support an aspiring dancer needs to prepare properly for a career in dance and the auditions required to be hired, however it is up to the dancer to work hard and persevere through the audition process until an opportunity presents itself.

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WELCOME LETTERS

From Director Era Jouravlev
Director of Ballet Trainee Program

Dear dancers

Welcome to the Joffrey Ballet School's full-time Trainee Programs. We offer two programs in dance: Ballet Trainee Program and Jazz & Contemporary Trainee Program.

Both are year-long programs, which after four years of study, result in the awarding of a Certificate of Dance from the Joffrey Ballet School. This award is accredited by the National Association of Schools of Dance (NASD). The programs offer both diverse and integrated courses of learning. The components of both programs are designed to equip young dancers with the necessary skills and competencies to sustain a long career in dance. Both programs are delivered in New York City, and are taught by world-renowned faculty who are masters of their craft. The incredibly rich creative atmosphere of New York City is reflected in the programs. Students normally enter the course at Year 1, and with the successful completion of each year, move onto to the next. Students who have done similar training elsewhere may apply for Advanced Standing, and if successful, may be placed in a higher year.

The Ballet Trainee Program is a diverse and comprehensive program. It typically begins at 8:30am, Monday to Friday, with a technique class in Ballet or Contemporary Dance. On some days it can also start with a Kinetics Study class. Other courses are in Character Dance, Jazz Dance, History of Dance, Anatomy for Dance, Music for Dance, Health and Nutrition, Classical & Contemporary Ballet Repertory, Ballet Partnering, Pointe Work, Variations and Performance Studies. In Performance Studies, students rehearse for future performances, create their own choreography, or learn about other aspects of performance, including make-up, design, and lighting. All classes and lectures take place in the School's Greenwich Village main building, or in other locales in the New York City metro area..

Class mentors guide students through the course. As well, there is a Health & Well-being officer who helps with personal issues. The 3rd and 4th years of the course contain courses in Career Planning and Ballet Pedagogy and Methodology. The 4th Year specializes in Performance, Choreography and Teaching practices. The School offers a warm and supportive atmosphere, where each dancer's individuality and career choices are fully respected.

We look forward to taking you on this journey - to see you start a career a dance, with all the support, guidance and skill developments we can provide. Welcome!

From Director Angelica Stiskin
Director of Jazz & Contemporary Trainee Program

Dear Artists,

It is my absolute pleasure to welcome you to the Joffrey Ballet School's Jazz and Contemporary Program. This program is designed to bridge the gap between commercial and concert dance, and to provide an integral part in your training on your way to becoming a professional dancer. The evolution of this business calls for versatile artists, and the broader the scope, the more opportunity is awarded. I have experienced the full spectrum myself, ranging from assisting the world's top choreographers, Musical Theatre, TV and Film, performing and staging company repertoire, to choreographing and directing. My network of dance professional will now be yours, providing you with the tools you all need to dive in and feel confident in any facet of this industry.

The J&C, a nickname you'll soon adopt, offers a progressive cross-training in Ballet, Modern, Contemporary, Jazz, Street Jazz, Hip Hop, Theatre Dance, Composition/Improvisation, Health and Nutrition, Mentoring, Career Development and Dance History. Aside from dance training, the program presents two formal performing opportunities per year, with any combination of renowned Broadway, Commercial, and Concert Dance choreographers. The students are also given the opportunity to create their own works along with the mentorship and guidance of our Composition/Improvisation staff. We then produce an event showcasing student works providing an outlet for emerging choreographers to share their voices. It is very important that we realized the magnitude and effect that these opportunities will have on your careers. I'm proud to say there is no program like this one.

I have been part of the Jazz and Contemporary Trainee Program since its birth, and have watched it soar to new heights. I am honored and humbled to start this journey with all of you! It is going to be a wonderful year of learning and growth. I hope to generously give my time and energy to ensuring all dancers are reaching his/her best potential. Thank you for choosing the Joffrey Ballet School as your place to shape your identity as artists. Let's build our (limitless) futures together.

Welcome to the J&C!

CONTACTS

Joffrey Ballet School General Information Phone Number
888.438.3808

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OVERVIEW

History

The Joffrey Ballet School, located in New York City's Greenwich Village, was founded in 1953 by Robert Joffrey and Gerald Arpino to develop and train professional dancers. The School continues to strive for the founders' vision of dance based on intensive training that is imbued with a sense of movement, clarity, and exuberant energy.

Joffrey was the first to sanction rock music in a ballet company, beginning with his trailblazing "Astarte" in 1967 and then with "Billboards" set to "Prince's" music. The Joffrey Ballet continued its rock ballets by Gerald Arpino, the company's resident choreographer, as well as Twyla Tharp. Peter Pucci and Margo Sappington, both principal choreographers for the ballet, have taught and choreographed for the Joffrey Ballet School in the past 3 years.

Joffrey's talent as a teacher was apparent early in his career; soon after moving to New York City from Seattle, he began teaching at American Ballet Theater School and the High School for the Performing Arts. In 1956, Joffrey and Arpino founded their first company, which would share a home with the Joffrey Ballet School at 434 Avenue of the Americas, in the same landmark building where the School continues its mission today.

In the 1960's, talented students as well as world-renowned professionals from both the ballet, modern and postmodern dance worlds flocked to the School to study with Joffrey and other faculty members, including Rudolf Nureyev, Erik Bruhn, Carmen De Lavallade, and Yvonne Rainer. In the citation of the prestigious Capezio Award, conferred on Robert Joffrey in 1974, he is commended as "an ardent spokesman for and a stern but loving guide to youth, be they gifted children, teenage students with dreams, or dedicated young professionals, whom he has served as dancer, teacher, director. The School is a testimony to his merit."

For more than 60 years, the Joffrey Ballet School has remained on the forefront of American dance education. Graduates of the School have gone on to dance for major classical ballet companies, as well as for numerous modern and contemporary companies, both in the United States and abroad. Students and graduates have won countless grants and scholarships, including the pre-eminent Princess Grace Foundation Award. Dancers and choreographers from all over the world regard the Joffrey Ballet School as one of the premiere institutions of dance instruction.

The Joffrey Ballet School is an accredited institutional member of the National Association of Schools of Dance (NASD), meets the U.S.A. Department of Education standards for a school of vocational training, and Licensed Private Career School in the State of New York (under the supervision of the New York Education Department's Bureau of Proprietary School Supervision).

Location and Facilities

The School is located in picturesque Greenwich Village at 434 Avenue of the Americas (6th Avenue) between West 9th and West 10th Streets. Our building is a historic landmark within

the Village. The school occupies 15,000 square feet on the third, fourth and fifth floors, with six air-conditioned studios, equipped with sprung marley dance floors. The studios are beautiful spaces, filled with natural light, offering views of the Village and the historic Jefferson Market building across the street. Each studio is equipped with a piano and stereo. The School also has a classroom on the fifth floor.

Our ladies' dressing room and restroom is located on the third floor and our men's dressing room and restroom is located on the fourth floor. Both are fully equipped with bathroom facilities, showers, dressing areas, and student lockers.

The reception is located on the third floor where the Joffrey Ensemble office can be found. The Health and Wellness Office is on the fourth floor. The remaining administrative offices, including the office of the Director, are found on the fifth floor. The main entrance to the building is found on Avenue of the Americas. The School is not handicap accessible as the passenger elevator in the main entrance cannot accommodate wheel chairs, however wheel chair access is possible through the freight elevator located off 10th street next to the U.S. Postal Service Office.

Ballet

The Joffrey Ballet School transforms passionate dance students into versatile, individualistic artists able to collaborate and evolve fluidly in a fast-changing society.

The Ballet Trainee Program of the Joffrey Ballet School is a four-year program that is both competitive and intensive. From September through May, this program trains dancers in the classical ballet technique and artistry required for an active career in a professional company. The program demands a deep commitment on the part of the students and is recommended only to those students who are dedicated to working diligently and exclusively towards a professional career in dance.

At the Joffrey Ballet School, you will be exposed to all facets of the dance world, from choreography and music, to staging and costuming. You will see firsthand how all these aspects come together at the school, through the faculty who demand work of a professional grade, as well as the guest teachers and visiting artists with respected dance companies. As one trainee puts it, "Joffrey makes dance class seem like a real job, with the staff more like employers than teachers. You have a lot of people to impress."

The Ballet Program is designed to develop pre-professional students with a classical ballet and contemporary background, balancing consistency and versatility in both classical and contemporary ballet and dance. Courses include: Ballet technique; Pointe and Variations; Ballet Repertory; Pas de deux; Character; Modern; Contemporary Dance; Jazz; Performance Studies; Choreography and Composition, Kinetic Studies (Body Conditioning); Ballet Methodology; Critical Analysis; Music; Anatomy; Dance History and Critical Analysis; Health and Nutrition; Stage Production. Be prepared to dedicate yourself to ballet in our year-round ballet program. Our world-class faculty will push you past your perceived limits.

Students will be given performing opportunities through the fall in-studio performance, The Nutcracker, Student Choreography Workshops, and the Spring Performance. Students may

also be involved in lecture demonstrations in and around our community. Trainees will be cast in performances at the discretion of the Director. The students of the Joffrey Ballet School have been coached in and performed the works of founders Robert Joffrey and Gerald Arpino, as well as George Balanchine, Twyla Tharp, William Forsythe, and the Petipa repertoire, among many others.

A description of the curricula, course descriptions and Faculty can be found below in the Catalog.

Jazz & Contemporary

This new and exciting division at the Joffrey Ballet School is geared toward those dancers who want to focus their training on Jazz and Contemporary styles of movement, while incorporating a wider knowledge of Classical Ballet training and Modern dance. Students are exposed to a diverse range of styles from both past and present. The student's attention will be focused on body awareness and creativity to prepare them for careers in performance and choreography in Jazz and Contemporary styles of dance. Students will be encouraged to embrace and explore a broad range of material that will help each of them develop his or her individual voice as an artist in this evolving art form. The curriculum will consist of both technical and academic/creative classes designed to fully prepare students for careers in dance and choreography. Classes will be offered in various styles of Jazz, Contemporary Jazz, Street Jazz, Classical Modern, Contemporary Modern, Modern Partnering, Choreography, Improvisation, Performance Studies, Critical Analysis, Music, Anatomy, Dance History and Critical Analysis, Health and Nutrition and Stage Production. Practical application of the curriculum will be exhibited in performance opportunities, which include a Spring and Winter performance, and in choreographic workshops. This is a unique program that provides the most diverse training in Jazz and Contemporary dance available in the country.

The program prepares artists for the competitive working world of dance in the fields of Concert dance, Broadway shows, Commercial industrials, and National and International tours. The trainee programs are advanced, pre-professional level programs. They prepare the students for a professional career by undergoing rigorous technical training Monday through Friday 9:00am – 5:00pm, rehearsals and performances, choreographic study, mentoring, and the individual evaluation of each student. Each program meets the needs of students ranging from 14 to 22 years of age.

A description of the curricula, course descriptions and Faculty can be found below in the Catalog.

AUDITIONS and ADMISSION

Acceptance into the Trainee program is by audition only. A student can officially audition during the Spring Audition Tour, schedule an audition at any time of the year, or submit an audition online.

Please email us at registrar@JoffreyBalletSchool.com to schedule a Trainee Audition in New York City or to submit a dancing audition video.

To submit an online video application, please go to the following website:
<http://joffreyballetschool.com/digital-audition.html>

Notification of your audition results will be emailed within two weeks of your audition. Please do not call the office within this period to ask about your results. Accepted students will receive an acceptance packet in the mail shortly after their initial notification. This packet will include instructions on accepting the invitation, completing your registration, housing details, and all other information pertaining to the program in which you have been accepted.

If you have received an invitation, you should phone the school to discuss registration with an enrollment agent or you can email the registrar who is also an enrollment agent. Student who have been invited must enroll in the School three months prior to the start of their first Term. Should they fail to do so their spot in the program may be taken by a student on the waitlist or, if there are no students on the waitlist, by a new student who has recently auditioned. If you have missed your enrollment deadline this does not mean that you will not be able to enroll. As long as your space has not been taken you will be allowed to enroll up the first day of class for the Term, however your space is no longer guaranteed.

The Joffrey Ballet School also offers a limited amount merit-based scholarships. These scholarships are given to the most talented students and are based on the audition. There are no forms to fill out for the scholarship. The Teacher at the audition makes scholarship recommendations to the Directors who then determine which students will receive scholarship awards based on the number of recommended students and the size of the scholarship funds set aside in the School's operating budget. You will be informed in the letter of acceptance if you are one of the scholarship recipients. It is important to note that the audition Teacher does not determine if you will receive a scholarship.

Students may also apply for Advanced Standing, where they have successfully completed courses at another educational institution. See the section on "Advanced Standing" below.

Although the Trainee Programs at the Joffrey Ballet School are a post-secondary program and require a high school degree, high school students have two options if they audition and are accepted : 1. Join our High School Trainee Day Program, which is a separate program with the same curriculum and instructors where the trainee academic classes are substituted with high school academic study periods integrated into the student's schedule (please see our webpage or contact customer service for more information), or 2. High School students may submit a PSAT score of 1,200 or SAT score of 1,100 or higher and they will be accepted into the post-secondary Trainee Programs as a provisional special status student. Regardless of which option a high school student selects, once they graduate from High School they will be automatically placed into the Trainee Program and receive advanced standing (credit) for all classes taken in the High School Trainee program or as a provisional student.

High School students who wish to become provisional status trainees will meet with the Director (along with their parents) to discuss the student's ability to benefit from the program. Additionally, they must show proof that they are enrolled in a High School degree granting

program approved by their home state of residence. Please see the section on “High School Academics” for more information.

The Joffrey Ballet School has developed audition standards for each program which you can read below.

Ballet

The Joffrey Ballet School admission requirements into the Ballet Program are to:

1. Demonstrate sufficient body awareness, and skeletal alignment.
2. Demonstrate sufficient flexibility in all joints, ligaments and muscles.
3. Demonstrate sufficient strength to hold and co-ordinate body in both adagio and allegro exercises.
4. Demonstrate an ability to outwardly rotate legs (turn out)
5. Display aesthetic body shape and proportion.
6. Perform dance and ballet techniques equivalent to Year 4 of the Joffrey Ballet School Curriculum.
7. Demonstrate artistic and expressive dance qualities.

Jazz & Contemporary

Admission requirements into the Joffrey Ballet School Jazz & Contemporary Program include:

1. Demonstration of sufficient body awareness & skeletal alignment
2. Demonstration of sufficient strength to hold and coordinate the body in the intense setting of the Program
3. Demonstration of artistic and expressive dance qualities.
4. Demonstration of sufficient musicality, dynamic range and virtuosic lexicon.

Frequently asked questions about auditions:

What happens in an audition?

You will take a class with a Joffrey Ballet School teacher. The dancer will be scored during the class for acceptance, placement and merit-based scholarship purposes. Dancers are auditioned for summer and trainee programs.

Who conducts the auditions?

All auditions are conducted by Joffrey Ballet School Master Faculty.

What do I need to bring to the audition?

Students auditioning for a ballet program, please bring a 5 x 7 picture in 1st arabesque to the audition. Please wear pink tights and ballet shoes and a leotard of any color. Students on pointe should bring their pointe shoes. Boys wear black tights and a white or black t-shirt.

Students auditioning for a jazz & contemporary program, please bring a 5 x 7 picture of the student jumping with your face visible to the audition. Please wear a leotard and either tights or shorts, and bring both ballet and jazz shoes or sneakers.

REGISTRATION AND ENROLLMENT

After a student has been accepted to a Trainee Program they will be contacted by an Enrollment Agent (see Contacts section). The Enrollment Agent will answer all questions regarding the School's programs, can arrange conference calls with the Director, and organize tours of the School and the dormitories. The Enrollment Agent will provide the student with all the registration and financial aid forms, registration information, deadlines and fees. Once a student has everything in order they will complete an Enrollment Agreement to be signed by both them Enrollment Agent and the student. Once the Enrollment Agreement is signed the student is officially enrolled in the school.

INFORMATION FOR INTERNATIONAL STUDENTS

Tuition and Visa Information

The Joffrey Ballet School is approved by the US Department of Immigration to enroll foreigners on the F-1 student visa. The minimum period for such visas is one year. Student visas must be renewed one month prior to the date of the visa expiration. Renewals are granted subject to satisfactory attendance, prompt payment of fees, and evidence of sufficient financial support. Visa Trainees are required to take the full 20 class Trainee schedule.

Living Expenses

Since the holder of an F-1 visa is not permitted to work in the US, the School requires evidence that the student has enough money to cover a full year of study. Based on the experience of former students, the School estimates the total cost, including tuition in the Trainee Program, for one year in New York City to be \$US 30,000 to 40,000.

Health Insurance

International students must also have a health care provider; if they do not have one then the School will provide forms for insurance. The school recommends getting insurance through ISO Insurance

<http://www.isoa.org/>

Tuition Payment

Tuition for foreign students must be on a payment plan and all scheduled payments must be made on time. Even the most qualified foreign applicants are not eligible for federally-funded

financial aid programs. They may, however, qualify for merit-based scholarships and Joffrey Financial Aid Grants. Please contact Nancy Cole at ncole@joffreyballetschool.com for more information.

Academic Year (Sept – June) \$17,049.00

Performance Fee: \$600

Registration Fee: \$75

Application Fee: \$100

Obtaining an F1 Visa

To obtain an I-20 form, complete a student application form and return it to the school with a \$100.00 fee. You will then receive the I-20 upon completion of the application.

You may arrive in the United States before the starting date on the form, but not after. When you receive your I-20 form, sign the bottom left corner and process your F-1 (student) Visa at the American Consulate in your country. You will need to bring your valid passport, I-20, Birth Certificate, Affidavit of Support. Your Affidavit of Support must be in English and the dollar amounts must be shown in US Dollars.

Once you arrive in the United States show your passport & I-20 to the immigration Office. Based on your country of origin the officer will stamp portions of your I-20. Immigration must keep page 1 for processing; otherwise you will not be registered. When they stamp your passport they will also provide you with a I-94 Admission Number. You will need to go to www.cpb.gov/I94 to print out a paper copy of your I-94. After arriving in New York, you must report to the Joffrey Ballet School within 3 days and report to Elizabeth D'Anna. If you have further questions, please email Ms. D'Anna at ldanna@joffreyballetschool.com

CLASS SCHEDULE

Ballet

The schedule for the Ballet Trainee Program consists of approximately 22 hours in the studio per week of technique, other related dance classes (such as modern) and dance related lecture courses (such as Dance History and Nutrition). Working Monday through Friday, Students will have at least four classes per day starting with a technique class every morning, generally followed by a pointe or partnering class. Throughout the afternoon, students will participate in contemporary dance classes, dance-related academics, and rehearsal. On the weekends, the student might have rehearsal or take extra classes. Please see the Curriculum section for more specific information on course clock hours and required time commitments.

Approximately four weeks before a major production the program will switch to a rehearsals schedule in which the majority of afternoon classes will be rehearsals. During this time period there will be an emphasis on technique and ballet related classes, while repertory academic classes and allied dance courses (such as Jazz) will be reduced in order to make time for the rehearsals.

Courses in the program include: Ballet technique; Pointe and Variations; Ballet Repertory; Pas de Deux; Character; Modern; Contemporary; Jazz; Performance Studies; Kinetic Studies (Body Conditioning); Ballet Methodology; Critical Analysis; Music; Anatomy; Dance History; Health and Nutrition and Stage Production. (Not all courses are given in every year.)

Attendance for all classes, both technique and academic, is compulsory. Students who have already attained an equivalent credit at another institution may apply for advanced standing, determined at the discretion of the Director.

Ballet classes have live music performed on baby grand pianos by a trained musician.

Below you will find an example schedule for a dancer in each year of the program. The schedules are not all inclusive of the classes offered; they are a sample "Day in the Life" of a Ballet Trainee at Joffrey Ballet School.

Year 1

| | |
|--------------------|-------------------------------|
| 8:30am – 10:00am: | Ballet Technique |
| 10:15am – 11:15am: | Pointe or Men's Class |
| 11:30am – 12:45pm: | Lunch |
| 12:45pm – 1:45pm: | Nutrition |
| 2:00pm – 3:30pm: | Ballet Repertory |
| 3:45pm – 5:15pm: | Rehearsal/Performance Studies |

Year 2

| | |
|--------------------|-------------------------------|
| 8:30am – 10:00am: | Ballet Technique |
| 10:15am – 11:45am: | Ballet Partnering |
| 11:45am – 12:45pm: | Lunch |
| 12:45pm – 2:15pm: | Contemporary Dance |
| 2:30pm – 3:30pm: | Music |
| 3:45pm – 5:15pm: | Rehearsal/Performance Studies |

Year 3

8:30am – 10:00am: Ballet Technique
10:15am – 11:45am: Ballet Partnering/Variations
11:45am – 12:30pm: Lunch
12:30pm – 2:00pm: Character
2:15pm – 3:15pm: Kinetic Studies
3:30pm – 5:00pm: Rehearsal/Performance Studies

Year 4

8:45am – 10:15 am: Ballet Technique
10:30am – 11:30am: Pointe or Men's Class
11:45am – 12:45pm: Lunch
12:45pm – 1:45pm: Critical Analysis
2:00pm – 5:00pm: Rehearsal/Performance Studies

Jazz & Contemporary

The Jazz & Contemporary Program consists of approximately 22 studio hours as well as supplemental classroom coursework. The four-year program consists of Ballet Technique, Modern & Contemporary Techniques, Improvisation & Composition, Theater Dance, Hip Hop, Street Jazz, Dance History, Health & Nutrition, Anatomy, Music, Stage Production and Performance Studies. Students have at least four classes per day, starting with Ballet Technique every morning, followed by Modern or Contemporary. Throughout the afternoon, students participate in allied dance classes, dance-related academics and rehearsal. Weekends are usually spent taking extra class or preparing for upcoming performances. Please see the Curriculum section for more specific information on course clock hours and required time commitments.

Approximately four weeks before a major production the program will switch to a rehearsals schedule in which the majority of afternoon classes will be rehearsals. During this time period there will be an emphasis on core technique and ballet related classes, while repertory, academic classes and allied dance classes (such as hip hop) will be reduced in order to make time for the rehearsals.

Attendance for all classes - both studio and classroom - is compulsory. Students who have already attained equivalent credit may apply for advanced standing, determined at the discretion of the Director.

Trained musicians provide live accompaniment for all Ballet and Contemporary classes.

The following is a sample schedule for a Jazz & Contemporary Trainee. Although not a comprehensive list, it does portray a typical day for a dancer within the Joffrey Ballet School Trainee Program.

Year 1

| | |
|-------------------|------------------|
| 9:00am – 10:30am | Ballet Technique |
| 10:30am – 12:00pm | Horton Technique |
| 1:00pm – 2:00pm | Nutrition |
| 2:30pm – 4:00pm | Jazz |

Year 2

| | |
|-------------------|------------------------|
| 9:00am – 10:30am | Ballet Technique |
| 10:30am – 12:00pm | Contemporary Technique |
| 1:00pm – 2:00pm | Anatomy |
| 2:30pm – 4:00pm | Theater Dance |

Year 3

| | |
|-------------------|------------------------|
| 9:00am – 10:30am | Ballet Technique |
| 10:30am – 12:00pm | Contemporary Technique |
| 1:00pm – 2:30pm | Hip Hop |
| 2:30pm – 4:00pm | Performance Studies |

Year 4

| | |
|------------------|------------------|
| 9:00am – 10:30am | Ballet Technique |
|------------------|------------------|

| | |
|-------------------|------------------------|
| 10:30am – 12:00pm | Contemporary Technique |
| 1:00pm - 2:30pm | Choreography |
| 2:30pm – 4:00pm | Performance Studies |

PERFORMANCE OPPORTUNITIES

The Joffrey Ballet School prides itself on providing our students with several opportunities to perform. Being a part of a production provides the critical real-world experience necessary to begin a professional dance career. Students perform at venues in New York City. Rehearsals are intense and will challenge each dancer to grow technically and artistically. Performing is a key element in any dancer's experience, knowledge, and pre-professional training. The casting is determined by the Director who bases their decision on talent, experience, and the level of training achieved, but everyone will be given a role and/or an opportunity for an understudy position.

Ballet Trainees: The Nutcracker and Spring Performance

What does The Nutcracker mean to you and your training? It represents long training hours, three months of rehearsals, and three days of multiple performances, all requiring extreme dedication, willingness to work hard, and a love of dance. It means placing you center stage in a lavish production in the heart of the city in a winter performance extravaganza. This is a professional performance that provides you the necessary stage experience to begin your career.

The Nutcracker is a rite of passage. A favorite of the holiday season, The Nutcracker is a treat for audiences of all ages. In the beautiful NYU Skirball theater, the Joffrey Ballet School presents Robert Ray's (Of the Australian Ballet School) production adapted from classic versions. This production provides an excellent showcase for the students of the Joffrey Ballet School.

Trainees are required to participate in our annual Nutcracker performance as part of their Performance Studies credit. Auditions are held early within the fall **term**, and rehearsals begin the first week of October. The students go on holiday break immediately after the last show, and return to JBS in early January to resume their studies and complete the first **term**.

The annual Spring performance is a culmination of a year's worth of hard work and dedication for ballet trainees. This concert showcases both classical repertory as well as contemporary repertory. The bill changes annually, but the performance is usually structured with a classical ballet in the first half of the show (Excerpts from Swan Lake; Don Quixote; Cinderella; A Midsummer Night's Dream; etc.), and the second half of the show ranges from classical modern (Like Merce Cunningham repertory, for example) to current choreographers (Like Earl Mosley; Tiffany Rea-Fisher; and many more), and of course involving choreography by Joffrey or Arpino when possible.

Jazz & Contemporary: Winter & Spring Performances

The Joffrey Ballet School prides itself on providing the students with several opportunities to perform throughout the year. The performance experience for the Jazz and Contemporary Trainee is an extension of their artistic and technical studies, culminating in full-scale productions in New York City venues that are attended by industry professionals and the press. Performances provide the student with the exposure necessary to succeed in the dance field. All Trainees are given the opportunity to perform.

These concerts provide the Trainee with the opportunity to work closely with New York City's most well established choreographers and artists. The Trainee is exposed to a diverse range of choreographers and their unique processes. Rehearsals are intensive in nature, challenging the dancer to explore their artistic and technical range. Previous choreographers have included Kevin Wynn, Ephrat "Bounce" Asherie, Donald Byrd, Bradley Shelver, Lane Gifford and Daniel Gwirtzman.

Student Choreography Workshop

Open to Trainees in both programs, this optional extracurricular workshop is an opportunity to learn about the intricacies and challenges of choreography. Students are provided with the opportunity to further explore/develop choreographic and performing talents, as well as elements of production. Dancers are eligible to choreograph for the workshop after the first year, but all students, regardless of year, may perform in it. Students may choose to choreograph their own piece or assist another student in developing his or her own work. This is an invaluable experience for every dancer. Students are responsible for creating their own work, casting dancers, rehearsing, and costuming. A panel of dance professionals will adjudicate all pieces. If the student's piece is selected for the show, then the choreography will be showcased at the studio or theatre performance. From the pieces selected to perform in the student choreography workshop, one piece will be chosen to be on the bill for the Spring Performance.

EVALUATION AND ADVANCED-STANDING

Evaluation and Grading

Student Evaluations

Students receive are evaluated according to the following methodology and receive a grade for each course at the conclusion of each Term.

Teachers evaluate the students both throughout the year (the Progressive Assessment), and at the end of each Term (the Final Assessment), using a system consisting of a graded letter A to F.

The Progressive Assessment throughout the year is based on a range of criteria including attendance and participation, group discussions and involvement, work ethic, and general standard and progress.

The Final Assessment is based on a written essay, a written or oral test, and a classroom presentation, and the students have to achieve various course objectives. Dance classes require the student to be assessed in front of a panel of teachers. These course objectives can be found in the Course Description section below.

The Progressive Assessment and the Final Assessment marks are mixed in the ratio of 60% to the Progressive Mark, and 40% to the Final Assessment Mark.

The grades are assessed as follows:

| Grade | Percentage | Description |
|-------|---------------|--|
| A | 90%-100% | Work of an outstanding standard. Showing exceptional facility, individuality and expressive skills. Demonstrating at least 25% of professional level of proficiency. |
| B | 80%-89% | Work of a very high standard. Showing higher than average facility, individuality and expressive skills. |
| C | 70%-79% | Work of a high standard. Showing potential for increased facility, individuality and expressive skills. |
| D | 60%-65% | Work of a medium standard. Showing average facility, individuality and expressive skills. |
| F | 64% and below | Work of a low standard. Showing a lack of facility, individuality, and expression. |

*If a dancer misses more than 20% of their classes in any one course, a score of 80% must be achieved on the Formal Assessment to pass this course.

Students at risk of failing are identified and counseled. Students are encouraged to seek a progress report from their teacher at any time through the term. Each student receives a list of the expected competencies which they need to gain at the end of the course, and a clear expectation of results is articulated. Students on scholarship must maintain a B average for the entire program each Term. Students who score a D in any one class in a Term are put on academic probation. Any student put on academic probation must score C's or higher in all classes within two subsequent Terms of earning a D or face expulsion at the discretion of the Director. A student who scores an F must repeat the class.

Impact of Injury on Grading

If a student is injured, provides a doctor's note, and are present to observe classes they will continue to receive credit for their attendance as if they were fully participating in class. Should they be unable to actively participate in more than 20% of a particular subject's classes, they will then need to score 80% on their formal assessment for the Term to progress. If the student is still injured during the formal assessment then it will be necessary for the student to re-take the class or makeup class (see section below on makeup classwork). If a student has missed less than 20% of their classes but missed the formal assessment for an **excused** reason then they can request a special exception to be formally assessed individually at the discretion of

the Director. In this latter situation, if the assessment is passed then credit is earned for the subject.

Impact of Leave's of Absences / Medical Withdrawal and Makeup Classwork

Should a student take an approved leave of absence of three or less weeks, return to class and be present for the formal assessment then they will be evaluated with no prejudice in the attendance portion of the grade, otherwise the requirement above for missing 20% of classes will be enforced. Any student on an approved leave of absence for more than 8 weeks in a Term or a medical withdrawal will receive a note of LoA (leave of absence) or MW (medical withdrawal) on their transcript and will either begin the course again in the next Term or may take summer classes to make up the clock hours which, once completed, will qualify the student to take a specially administered formal assessment at which point their LoA will be replaced with the grade earned.

Students may makeup course work / clock hours in a Joffrey sponsored summer program or in a program administered by another School and pre-approved by the Director. If a student makes up course work / class hours at another institution they should inform the Director in advance by writing a letter indicating their desire to do so and providing the same documentation required for advanced standing (see advanced standing section below). The approval of external course work will be evaluated in the same manner as advanced standing.

Only students who have received an approved leave of absence exceeding 8 weeks or medical withdrawal are eligible to makeup classes in the summer or at another institution. Students with excused absences exceeding 20% of classes who miss less than 8 weeks will be evaluated as described above and receive a grade. Students who voluntarily withdraw from the program must start all classes again in the next Term in which they enroll.

Program Evaluations

The Joffrey Ballet School has methods in place to evaluate the Programs. A Class Average is set at 75% and when the average dips below this, the course is re-assessed to find the possible causes for this low average. These may include ineffectual scheduling, poor pedagogical skills by the teacher, and inappropriate skill levels expectations, so that work is too difficult for the students.

In addition, the Joffrey Ballet School obtains student feedback. Students are encouraged to complete an anonymous questionnaire which asks relevant questions regarding the content, delivery, expectations and assessment procedures. These questionnaires are conducted at the end of each term. Less formal feedback is conducted each week by way of Mentor Meetings, in which they give feedback and ask questions regarding all aspects of the program.

Advanced Standing

Students normally enter the course at Year 1, and with the successful completion of each year, move onto to the next. However, students who already have experience of similar training elsewhere may apply to transfer the credit which they have previously gained. If this application is successful, the student will not have to take that particular course. At the Joffrey Ballet School, we call this process "Advanced Standing".

In order to make an application for Advanced Standing, students have to provide evidence of their transcripts, grades, course descriptions, and contacts, from their originating organization. The Director at the Joffrey Ballet School will then collect this information and evaluate the extent to which the student is applicable for Advanced Standing. For example, if a student in the Jazz & Contemporary program has taken a class in Dance History for 1 year at another institution, which is found to be acceptable, they will receive 24 clock hours towards the Jazz & Contemporary certificate.

When evaluating course work for advanced standing the Director will consider the following criteria: 1. if the originating program is accredited by the National Association of School's of Dance (or similar accrediting body), 2. The number of clock hours or credit hours are equivalent to the course in question, 3. Examine the course contents to determine their similarity to the course description 4. Determine if the grading standard is equivalent to the School's .

Transfer of Credit/Clock Hours to Other Post – Secondary Schools

While historically credit has been granted at other institutions for study at the Joffrey Ballet School, clock hour transfers for credit are at the sole discretion of the school to which the clock hours are to be transferred. Students who wish to apply classes taken at the Joffrey Ballet School towards a program of study at another post-secondary institution must make prior arrangements with that institution.

College Credit: Licensed private career schools offer curricula measured in clock hours, not credit hours. Certificates of completion, i.e., school diplomas, are issued to students who meet clock hour requirements. The granting of any college credit to students who participated in and/or completed a program at a licensed private career school is solely at the discretion of the institution of higher education that the student may opt to subsequently attend.

CAREER PLANNING AND MENTORING

The Joffrey Ballet School faculty meets regularly to discuss students' needs and progress, and each student will receive career counseling. In addition, students are provided with evaluations and one-on-one meetings with the Director at the conclusion of each term. Evaluations will include assessments of technical progress, focus, comprehension of concepts, application, and retention of corrections, work ethic, performance quality, and attendance. We recognize the need to be mentored and guided beyond corrections and conversations with faculty. When training at the Joffrey Ballet School, your class is assigned a mentor to assist you in your numerous career decisions, as well as to guide you through your day-to-day life.

As the Trainee Program is designed to meet the individual professional needs of each dancer, Joffrey faculty, guest choreographers and staff are available on a weekly basis to mentor the Trainees. A myriad of concerns are addressed related to personal and professional goals, including performativity and audition information, higher education advice, crafting resumes, etc.

The trainees receive evaluations at the beginning of each term for purposes of accurate assessment in order to provide students with the specific goals that need to be addressed in

each class as they progress throughout the term. These evaluations include an arc of technical progress, comprehension of concepts, application and retention of corrections, work ethic, etc.

Trainees are urged to explore both current and future opportunities that complement their specific career goals. The faculty offer their expertise both within the studio, as well as provide students with audition information, paid work and other performance opportunities, as they themselves are working professionals in the industry.

HIGH SCHOOL ACADEMICS

Provisional Status Trainee students must be enrolled in a High School degree granting program authorized by their state of residence while attending the Joffrey Ballet School. For those students whose home school districts do not provide a distance learning option, Joffrey Ballet School has partnered with K-12 Keystone to provide four options: Keystone Blended Instructional Program, George Washington University High School, K12 International Academy, or Keystone National High School. K12 provides a second to none academic offering. K12 teachers, counselors, and academic coordinators, provide a flexible academic model structured for students to physically and academically compete at an elite level. These programs include supervised study periods in a classroom on the Joffrey Ballet School campus in the afternoons which are placed seamlessly into the student's Trainee class schedule (a purely online option is also available). ***The K-12 / Keystone programming is not run by the Joffrey Ballet School and as such students must apply and enroll in Keystone separately from their enrollment in the Joffrey Ballet School. It is important that student check with their state of residence to determine how they can enroll in Keystone and meet their state's requirement standards for High School enrollment. This may include applying to their state for permission to be home schooled using the Keystone curriculum.***

The K-12 operated Keystone blended instructional program on-site integrates an individualized academic program with a flexible college preparatory experience that meets and exceeds state and national standards. The academic program is individually tailored to Joffrey students' needs - more than 100 courses, including a full range of core curriculum, advanced placement, honors classes, electives and college prep courses. Keystone graduates have the ability to attend many top tier universities across the nation.

This uniquely-flexible program provided by Keystone National High Schools adapts to students' training, competition and travel demands by offering customized Bi-Monthly schedules and calendars, continuous enrollment, 24/7 access. Overall, Keystone delivers experienced teachers, a college preparatory curriculum, daily onsite support, and the recognition of specified Joffrey courses in progression plan.

Keystone Blended Program at Joffrey also offers extensive classroom and coaching support. A network of teachers and coaches ensure that students are progressing on schedule and comfortable with their classes and assignments. They proactively reach out to students daily in live class sessions and guide them through the learning process.

K-12 also has other purely online solutions for our students that aren't enrolled in Keystone blended program. Each program is uniquely developed, understanding academic needs range from aspiring to attend a top-tier, competitive university to high school completion. Students can benefit from a rich and demanding curriculum, one-on-one instruction by certified teachers, dedicated Academic Advisors, College Counselors, and full technical support provided by K12. Through K12, students are able to gain a private-school education with the flexibility of learning virtually anywhere, at any time.

This uniquely flexible program adapts to students' training, competition and travel demands by offering customized weekly schedules and calendars, continuous enrollment and 24/7 access. Overall, K12 delivers experienced teachers, a robust curriculum, intense PSAT, SAT and ACT training, and college counseling, so that students can secure spots at top-tier universities.

K12 at JBS provides a structured yet flexible solution for talented individuals to learn without any compromise. Every student is challenged with competitive instruction designed to prepare him or her for college success. As an accredited institution, K12 offers an extensive curriculum of 120 classes including electives, AP and Honors courses.

K12 's AP courses are listed as approved by the College Board to carry the Advanced Placement title on transcripts. K12 students may be inducted into the National Honor Society. As a school accredited by the Southern Association of Colleges and Schools (founded in 1895 SACS/ CASI accredits over 13,000 schools), K12 students are now able to benefit from these organizations as their credits may be transferred from school to school, international recognition for quality, standards based on research on factors that impact student learning, greater accessibility for students to federal loans, scholarships, post-secondary education, and military programs, and a framework to help meet local, state and national requirements, and professional development opportunities.

It is important that students check with their State of residence to determine how they can enroll in Keystone and meet their State's requirement standards for High School enrollment. This may include applying to their state for permission to be home schooled using the Keystone curriculum.

HEALTH AND WELLNESS

The School has a Health & Wellness office run by the Health & Wellness Officer (HWO). The HWO assists with all nutrition needs, illness, counseling referrals, and deals with injuries on campus. The HWO is available to discuss any health issues which students may need information or advice on. We also have an ongoing relationship with The Harkness Center for Dance Injuries at the NYU Langone Medical Center.

The HWO is available to discuss any health related issue with students in private confidential meetings. All information discussed in these meeting are kept completely confidential and will not be shared outside of the Health and Wellness office unless the HWO is required to do so by law. For example, the HWO is required to inform the relevant authorities if a student reveals in a confidential meeting that they plan to imminently engage in behavior which represents a real and immediate life threatening risk to themselves.

Students are required to inform the HWO of any pre-existing medical conditions, injuries, newly diagnosed medical conditions, or any injuries sustained on campus or off that may have an impact on the student's ability to participate in their course of study. The HWO may require the student to obtain a doctor's note indicating that it is safe for the student to continue attending class, limiting the students participation in class or indicating when it is safe for the student to return to class if the doctor determines that the student is too injured to be in class.

General information and tips:

- If you are having any unusual pains or you are concerned about an injury, please speak to your teacher. If your teacher feels that you need to see a doctor or physical therapist, please come to Health and Wellness office on the fourth floor for a list of doctor suggestions. You may also call the Harkness Center to set up an appointment on your own at 212-598-6022 or you may reach out directly to your health insurance company for a list of covered providers. We advise dancers to seek medical treatment from doctors who specialize in treating dancers.
- Please try to wear sneakers or supportive shoes when walking around the city, especially if you are not used to walking on NYC pavement (it is very hard). If you do wear sandals or open toed shoes, make sure any blisters or open cuts are covered to prevent infections.
- Stay Hydrated! Please drink water during class at appropriate times, on your breaks and after classes. Snack healthfully throughout the day to keep your energy up and get plenty of sleep.
- Do not forget to put extra time aside for warming up and stretching each day. Remember, your muscles should be activated and warm prior to stretching. You should be warm and stretched before classes begin for the day to prevent injury and maximize performance.
- Please always cover your feet or dance shoes when walking in the hallways or dressing rooms. Please use the handrail and do not run on the stairs.

FEES

Tuition Costs

| | |
|------------------------|--|
| Domestic Student: | \$7,524.50 per Term , \$15,049 per academic year |
| International Student: | \$8,524.50 per Term , \$17,049 per academic year |

Fees

| | |
|---|---|
| Registration Fee: | \$75 one time fee for initial first term registration |
| Audition Fee: | \$40 one time fee prior to initial admission |
| Performance Fee: | \$300 per Term |
| Visa Application Fee: (International Students) | \$100 per academic year |

Textbooks: \$100 - \$200 Term (required texts are not sold by the school and can all be purchased from Amazon.com or Barnes and Noble Booksellers online)

Housing Costs

Please see the separate Housing Manual available from the housing department. Please note that housing is not governed under the authority of the NYSED BPSS.

Payment Plans

Academic Year Students may either pay in full, by the term, or monthly. To determine the amount of payment divide the annual tuition in half for term payments and by 9 for monthly payments. We require students to present a credit card for monthly payment plans from which the monthly payments will be automatically deducted.

REFUND POLICY AND LEAVES OF ABSENCE

Tuition Refund Policy

This section relates to the refund of tuition. Housing is run by third parties, and these may not be refunded once paid based on policies of the housing providers. Please refer to the Housing section. A student who cancels within 7 days of signing the enrollment agreement but before instruction begins receives all monies returned with the exception of the non-refundable registration fee.

Thereafter, a student will be liable for:

1. The non-refundable registration fee; plus
2. The cost of any textbooks or supplies accepted; plus
3. Tuition liability as of the student's last date of physical attendance.

Weekly Tuition Liability Chart

Tuition liability is divided by the number of terms in the program. Total tuition liability is limited to the term during which the student withdrew or was terminated and any previous terms completed. All dollar figures below are based on a single Term.

a. First Term

| If termination occurs | % of tuition School keeps | Student Refund % |
|--------------------------------|---------------------------|------------------|
| Prior to/during the first week | 0% | 100% |
| During the second week | 20% | 80% |
| During the third week | 35% | 65% |
| During the fourth week | 50% | 50% |
| During the fifth week | 70% | 30% |
| After the fifth week | 100% | 0% |

b. Subsequent Terms

| | | |
|------------------------|------|-----|
| During the first week | 20% | 80% |
| During the second week | 35% | 65% |
| During the third week | 50% | 50% |
| During the fourth week | 70% | 30% |
| After the fourth week | 100% | 0% |

c. The student refund may be more than that stated above if the accrediting agency refund policy results in a greater refund.

d. The failure of a student to immediately notify the school director in writing of the student's intent to withdraw may delay a refund of tuition to the student pursuant to Section 5002(3) of the Education Law (New York State). The student should submit a letter in writing to both the Director and the Registrar indicating their intent to withdraw and requesting a refund in accordance with these policies.

Leaves of Absence

The Joffrey Ballet School will only grant a leave of absence in extenuating circumstances, such as an accident, prolonged illness, maternity leave, or the death of a relative.

All requests for a leave of absence must be made in writing, and if approved, such approval will also be in writing. If the student fails to return on the agreed upon date, the student may be dismissed and a refund calculation will be performed. A retention evaluation upon return will be performed when the leave extends beyond 30 days. The minimum duration of a Leave of Absence is two weeks.

Medical Withdrawal

In the case where it is clear that a student will not be able to continue taking class for the remainder of the Term due to medical reasons then the student may apply for a medical withdrawal. The student submits a formal letter requesting the medical withdrawal to the Director and must supply supporting documentation from their doctor which describes the diagnosis, the steps necessary for recovery, and the anticipated recovery time / return date.

Once the medical withdrawal is approved by myself and the school's Health and Wellness Officer the Registrar will review the tuition funds paid to determine the pro-rated amount of tuition paid for the portion of time the student has attended the School up until the date of the medical withdrawal letter. The pro-rated amount is determined by dividing Tuition owed for the Term by the number of school days in the Term and then multiplying the resulting daily tuition rate by the number of school days attended to date. The excess tuition paid above the pro-rated amount determined for the Term will then be applied to the students account as a credit towards tuition when they are cleared to return for classes in the next Term. Should the return date fall after the beginning of the next Term then the student may also apply for a Leave of Absence for a portion of the Term due to the medical issue as described above.

If the medical withdrawal request is submitted prior to the end of the fifth week of the students

first Term, or the fourth week of each subsequent Term, the student will have an alternative choice to withdraw completely and request a tuition refund in accordance with the tuition refund policy of the School described above.

FINANCIAL ASSISTANCE INFORMATION

Merit Based Scholarships and Financial Aid

The Joffrey Ballet School provides over \$500,000 in merit-based scholarships, financial aid grants & federal funds to its students every year.

Merit-based scholarships are awarded solely at the discretion of the artistic staff. All students are eligible to be evaluated for a merit-based scholarship. New students are evaluated through their audition material. Returning students are always being considered for merit-based scholarships by the artistic staff. Teachers in class or at the audition will submit merit-based scholarship recommendations to the Director of the program in question. The amount and number of merit-based scholarships is determined based on the number of recommendations and the size of the scholarship fund set aside in the School's general operating budget. Merit-based scholarships are re-evaluated every year of attendance and there is no guarantee they will carry over if the student hasn't maintained a high standard during the year. The merit application must be submitted every year in order to qualify.

Joffrey financial aid grants are determined solely by the student's financial situation. All students are eligible and are encouraged to apply. Applications must be fully completed and submitted for evaluation prior to the beginning of the school year. Joffrey financial aid grants can only cover tuition costs.

Title IV Federal loans and grants provided for by the U.S. Department of Education are available for those who qualify and can be applied towards both tuition and housing costs. In order to apply for any type of Title IV Federal Aid the student must be a U.S. Citizen and have graduated from High School. It is important to note that students who accept Title IV aid and either withdraw prior to the end of the Term or are expelled will be required to pay back any dispersed Title IV funds according to the guidelines of the U.S. Department of Education.

You can write the Financial Aid Coordinator, Nancy Cole to receive a financial aid application, for more information, and to check on the status of an application. Her email address is: ncole@joffreyballetschool.com . Information regarding your rights as a Student can be found on the website of the New York Department of Education here:

<http://www.acces.nysed.gov/bpss/student-rights>

CONDUCT & ATTENDANCE POLICIES

Student Conduct Policies and Guidelines

In order to ensure the proper environment for successful instruction, all students who have been invited to participate in the Joffrey Ballet School Trainee Program must agree and adhere to the guidelines below in order to participate.

The Joffrey Ballet School reserves the right to dismiss any student who does not demonstrate an ability to concentrate; exhibits disruptive, or criminal behavior; fails to show proper respect to their fellow students, faculty, and school staff; or fails to adhere to the School's guidelines. Dismissed students will receive a refund according to the tuition refund policy. If the student is on a payment plan they are still liable for the portion of the remaining payments due that would not have been refunded according to the refund policy for the balance of the term they have currently committed to. In any circumstance where this policy conflicts with the regulations of the Department of Education's Title IV funding rules regarding the return of tuition funded by Title IV funds, the Department of Education's rules shall supersede the School's.

Guidelines

- Keep your belongings with you at all times. Do not leave anything in the dressing rooms unattended that is not in a locker. The Joffrey Ballet School is not responsible for lost or stolen items. There are lost and found bins in both the girls and boys locker rooms. Should something be reported stolen, Joffrey Ballet School reserves the right to search the bags of anyone present at the time of the incident.
- The faculty dressing room is not to be entered or disturbed. If you would like an appointment with a faculty member or the artistic director please ask at the front desk. We are happy to hear from you and will do our utmost to make your stay with us productive and memorable.
- Please try to keep the hallways as clear as possible. We are limited in space, especially near the faculty rooms. Be aware of traffic and always make room for those that are traveling through the halls.
- No JBS Trainee may use the elevator unless they are injured.
- All trainees must follow classroom etiquette and dress code guidelines (see below)
- Please be careful when walking up and down the staircases. They can be slippery.
- Please arrive on time and prepared for class.
- No smoking. The city has a very strict no smoking code in business establishments.
- Avoid walking outside in dance clothing. Wear "civilian" clothing every time you leave the building, even if it is for a moment. This is for your safety.
- Lockers are first come first serve and may not be used overnight. Locks left on lockers overnight will be clipped.

- All announcements and changes to the schedule will be posted on the bulletin board on the 5th floor, and also posted on each trainee program's respective private facebook page. Please refer to both places for updates in scheduling, casting, etc. throughout the day.
- Absences: All classes are compulsory. You must inform the program coordinator as soon as possible when you know that you will be absent via email to the appropriate absence email for your program (see absence policies below) . Excused absences will be granted with a doctor's note or when arranged and approved by the program director in advance. Please do not come to class if your are sick, as you may expose other staff and dancers to your condition. Please go to the doctor. See below for a comprehensive description of the absence policies of the School.
- The decision of the faculty on placement, casting in any performance or approval of any student choreography is final and will be accepted by the dancer.
- Use of tobacco, drugs, or alcohol will not be permitted in or around the school or housing facilities.

Dismissal due to violations of the Code of Conduct:

The following policy will be followed for those who violate the code of conduct. Should you be sited for misconduct you will receive notice in writing as follows:

2 instances of misconduct per term – Notice of probation

4 instances of misconduct per term – Removal from upcoming performance

5 instances of misconduct per term – Expulsion at the discretion of the Director

All notices are written to the student via e-mail. If the student is under 18, the parents are copied on email notices.

Please know, students, as educators that we have a duty of care to you. Exemplary attendance and conduct are essential to your education at Joffrey. Please do what you need to do to stay healthy and focused on your bright dance career ahead.

Please be reminded that your attitude, appearance, attentiveness, timeliness, preparedness and respect to your Teachers, Directors, Administrators and peers is of the utmost importance. Being polite, friendly, focused and full of gratitude will take you far in this industry. Please speak with a program coordinator anytime you have a question about this. Program coordinators will come to you when they see or hear that conduct issues need to be addressed.

Absence Policies

Trainees who miss class will need to complete the following process.

Fill out the online form listed below:

<https://joffreyballetschool.wufoo.com/forms/joffrey-ballet-school-absence-form/>

1. You will be asked to include your email address, your parent's email address, the classes you will be missing and a brief description of the reason for being absent.
2. You will also be asked to upload documentation related to the reason of your absence.
3. Turn in the original or a copy of the documentation in hard-copy form directly to either the Program Coordinator or the Absence Coordinator for your respective Program when you return to school.

Writing professional and courteous notes: Please be polite, professional and clear in your notes. Refrain from using cyber short-hand (LOL, emoticons, UR, etc.) Proofread for accuracy and clarity. Know that you are responsible for any material missed in class, not your teachers or administrators. We take your education seriously, and we expect you to do the same.

Absences related to illness or injury: Documentation must be received electronically on the **same day** as a Doctor's visit. Turn in the hard copy the following day you return to class. If you are too ill to dance and but not ill enough to necessitate a trip to the doctor, you are expected to actively observe class in order to receive attendance credit. Teachers may ask you to assist them in various other ways. You must be sitting up, in a chair, in the front of the studio unless the teacher requests differently. If you are contagious, have a fever or are vomiting you must see a Doctor and stay home until the Doctor authorizes your return.

A teacher may determine that, in their opinion, you are too ill to remain at school and send you home which will automatically excuse you from class for the rest of the day. If this is the case, you must still fill out the online form indicating which teacher sent you home which will then be verified by the Absence Coordinator.

Absences related to academics: Those dancers registered in a High School academic course of Study will be allowed 2 full-day excused absences per term to stay on top of schoolwork. You must notify in advance of the absence the Health and Wellness Officer and the online form regarding academic absences. Further academic absences in one term will be unexcused. *Notification emails related to academics must include the parent's email address on the online form.*

Absences related to Family Emergencies: Absences will be excused when traveling home due to family emergencies, *which do not include family vacations*, during regularly-scheduled classes in the academic calendar. Parents: submit the online form when making arrangements for your dancer to come home for family emergencies during regularly-scheduled class times. Please include the date your dancer will be leaving and the date they will be returning to their dance day.

Absences for Auditions: Year 1 – First Year Trainees may not attend auditions without permission of the Director. If booked, rehearsals and performances cannot conflict with the school day.

Year 2 – Second Year Trainees may attend auditions during times that do not conflict with the school schedule. It is recommended that you consult with the Director to determine whether or not you are ready to audition.

Year 3 & 4 – Third & Fourth Year Trainees will be excused from classes during the dance day to attend auditions as long as proper protocol has been followed. Email proof of the audition and proof that you have gone to it in order to have an audition absence excused.

Audition policies are related to classes only, not rehearsals. *Students may not miss rehearsals to attend an audition.* Missing rehearsals will result in removal of performances at any time. Costume and performance fees will not be refunded. Please know that attendance, progress & conduct comprise 60% of your grade.

Any other absences will be considered unexcused. Certain situations not outlined above may arise that require special consideration and will be determined on a case-by-case basis. Please do not make the assumption that special cases are excused. Only Doctor's visits/Doctor's orders, Academic matters, traveling with/to be with parents for family emergencies are excused absences, and approved auditions will be excused by following the above protocol properly.

Unexcused Absence Policy **Single Class Absences:**

Students who accumulate five or more unexcused absences in a particular class subject will fail the class. Students will be contacted in writing to indicate if they have an unexcused absence according to the following schedule:

- 2 unexcused absences in any one particular class subject in one Term –
 - Notice to dancer & parent of absence probation in the subject in question
- 4 unexcused absences in any one particular class subject in one Term –
 - Notice to dancer & parent of imminent failure of class in the subject in question
- 5 unexcused absences in any one particular class subject in one Term –
 - Notice of failure of class
 - Removal from the upcoming performance
 - Term report will reflect an "FDA" - Failure Due to Absenteeism
 - Any scholarship funds will be considered for possible revocation
 - Class will need to be repeated prior to graduation. A failed class can be made up in the same way that course material can be made up due to Leaves of Absence and Medical Withdrawal (see above).
 - The dancer is required to continue attending class, even if having failed the class, as well as meet all responsibilities regarding class work, or be subject to expulsion.
 - An excess of 10 unexcused absences in a Term in any one class is grounds for expulsion without refund (unless the student is still within the refund period as allowed for the in the Tuition Refund Liability Chart). Please keep in mind that if you are expelled, your tuition and housing payments are still due in full per the contract you entered into when you registered for school.

Expulsion Policy Policy due to Absenteeism:

1. You may be expelled from Joffrey Ballet School if you do not provide proper documentation and notice for 5 full days of absences (all classes in one day). The process is as follows:
 - 2 full day unexcused absences: written warning
 - 4 full day unexcused absences: 3-day in-office work suspension & notice of intent to expel at next violation

- 5 full day unexcused absences: notice of expulsion. Expulsion may be appealed for extenuating circumstances 1 time only by meeting with the Director of Operations. If successful on appeal, a 6th full day of absences will result in expulsion without appeal.
2. You may be expelled from Joffrey Ballet School if you have failed 3 or more subject areas in a single year due to absenteeism. (Refer to the above)
 3. You may be expelled from Joffrey Ballet School if you have 10 unexcused absences in a Term in any one particular class subject.

Grievance and Appeal Process

In the event that a student or faculty member has a grievance there are three pathways for them to follow:

1. Request mediation. The Director, Health and Wellness Officer and the Director of Operations are trained in conflict management and mediation. Nothing formal shall be entered into any record. This is the preferred initial step.
2. Submit a formal complaint letter to the Director of Operations. The Director of Operations will review the situation with all relevant parties. An attempt will be made to mediate the issue. If the issue cannot be mediated the Director of Operations will issue a binding decision. In the event the issue involves the Director then the same procedure will be followed except that the grievance will be brought to Director of Operations. This is a formal complaint and an entry will be made into appropriate student and employee files.

The submission of the formal Grievance and Appeal process is as follows:

- a. The appeal letter is to be made to the Director of Operations.
- b. If the student is not a minor, the appeal letter must be submitted by and be signed by the student. It cannot be submitted or signed by their parents unless the student is a minor.
- c. The appeal letter should first identify exactly what is being appealed.
- d. The Appeal letter must either identify the specific process or policy, if any, of the School that was not followed properly when the School made its determination OR that the determination was based on erroneous information. It is possible that both a process was not followed properly and the determination was based on erroneous information or that there were multiple policies that were not followed. List them all individually in the order in which they seem important
- e. The student should attach all documentation / proof relevant to the appeal to the appeal letter.
- f. Should a student or staff member wish to appeal a decision made by the Director of Operations regarding a grievance or any disciplinary action they may appeal to the Executive Director. The Executive Director will follow the formal complaint process and issue a decision on the appeal.

3. In the event the student or staff member is not satisfied with the determination of the School they can complain to the New York State Education Department. Information regarding complaints, where students can file a complaint, file a claim to the tuition reimbursement fund or get additional information can be found in the "A Student Right to Know" pamphlet which can be obtained from the NYSED website at : <http://www.acces.nysed.gov/bpss/student-rights> and will be provided to you when you enroll. This information can also be obtained by contacting the New York State Educational Department at:
New York State Education Department
116 West 32nd Street, 5th Floor
New York, New York 10001
Attention: Bureau of Proprietary School Supervision
(212) 643-4760

CLASSROOM ETIQUETTE AND DRESS CODE

Classroom Etiquette

Students should adhere to the following rules:

- Turn off or silence your cell phones during class.
- You may not chew gum at anytime during class. All gum must be disposed of properly.
- No food or drinks are allowed in the studios at anytime. Only water is permitted. You may eat your lunch in the 3rd Floor lounge. Please clean up when you are done.
- If a student is late to a dance or movement class they will not be able to participate if they have missed the warm up portion of the class or they are more than 20 minutes late. Look to your teacher for permission.
- Dress code must be maintained. You will not be able to participate in class if not properly equipped for class.
- Please carry a notebook with you at all times for taking notes in lectures or if you must sit out of class for any reason.
- Please do not wear street shoes on the studio floors.
- If you do not follow classroom etiquette guidelines you are in violation of the code of conduct

Dress Code for Ballet Trainees

Dancers may bring leg warmers, T-shirts, shorts & sweat pants for warm-up & between classes, but may not wear those items in class.

Female dancers

Technique class, Pointe & Partnering

Black leotard, pink tights and pink ballet shoes. No halter leotards. No tights over the leotard or rolled up. It is up to the teacher's discretion if you may wear skirts to class.

Modern, Jazz, Character, Yoga, Kinetic studios

Black Leotard, black tights or ankle length jazz pants, black jazz shoes, black skirt, black character shoes

Male dancers

Technique class, Men's & Partnering

White T-Shirt, Black Tights, White ballet slippers with black socks or Black ballet slippers with black socks. No shorts or knee length tights.

Modern , Jazz , Character, Yoga

White t-shirt, black tights, ankle length Jazz pants, black jazz shoes, black character shoes.

Dress Code for Jazz & Contemporary Trainees

All dancers are required to wear form-fitting dancewear to all classes so that instructors can provide feedback. Dancers must wear ballet shoes to ballet and jazz shoes to jazz. Character heels are needed for females in theatre dance classes.

CALENDAR DATES 2017 - 2018

TERM 1

| | |
|-----------------|---------------------|
| Sept 10 | Housing Orientation |
| Sept 11 | Program Orientation |
| Sept 13 | Term 1 begins |
| Nov 22 – Nov 26 | Thanksgiving Break |
| Dec 16 – Jan 7 | Winter Break |
| Dec 22 – Jan 5 | Dorms Closed |
| Jan 8, 2017 | Classes Resume |
| Jan 26 | Last day of Term 1 |

TERM 2

| | |
|---------------|-------------------------------|
| Jan 29 | Term 2 begins |
| Mar 2 | Term 1 Student Reports Issued |
| Apr 2 – Apr 6 | Spring Break |
| Apr 9 | Classes Resume |
| May 25 | Last day of Term 2 |
| Jul 10 | Term 2 Student Reports Issued |

FACULTY

ERA JOURAVLEV

Director of Ballet Trainee Program; Ballet Techniques,

Mrs. Era Jouravlev studied at the famed Perm State Choreography Academy in Russia under directorship of such notable mentors as L. Sakharova and L. Ulanova. While dancing as a Principal with the Perm State Opera and Ballet Theatre, she toured internationally with the Stars of the Kirov and Bolshoi Ballet. In 1995 Mrs. Jouravlev joined the New Jersey Ballet as a Principal Dancer, where she performed the works of George Balanchine, Agnes de Mille, Paul Taylor, Antony Tudor, Johan Renvall,

Mrs. Jouravlev taught for the New Jersey Ballet for fourteen years, and started teaching at the Joffrey Ballet School in 1997. She worked as the Head of Classical Ballet Studies at JBS under the direction of Mr. Robert Ray for many years, assisting him in implementing a codified ballet technique syllabus for the entire Ballet Trainee Program.

ANGELICA STISKIN

Director of Jazz & Contemporary Trainee Program; Contemporary

Angelica Stiskin earned her BFA in Dance at Marymount Manhattan College under the direction of Katie Langan, performing works by Shen Wei, Robert Battle and Lar Lubovitch. Her credits include ASH Contemporary Dance Company, and American Dance Artists, dancing with Travis Wall and Rasta Thomas. Angelica performed a self-choreographed solo at Jerome Robbins Theater as an advocate for solo artistry in concert dance. Angelica is widely recognized for her versatility as a performer and teacher and assisted Emmy Award winning Mia Michaels.

GAIL ACCARDI

Teacher Kinetic Studies

Gail was on faculty at Dance New Amsterdam, where she taught Anatomy Awareness, in open classes and as part of the Simonson Dance Teacher Training program. She has also taught Pilates at Chelsea Piers and at several Pilates studios. She maintains a private teaching practice serving dancers and dance companies. She has performed with Laurie De Vito and Dancers, Rachel Feinerman, Sarah Stead, ma jones organic dance company, Robin D'Amato and Dancers, and others, and in her own choreography.

GAIANE AKOPIAN

Teacher Ballet, Pointe and Variations, Performance Studies

Born in Petropavlovsk-Kamchatski, Russia, Gaiane graduated from the Vaganova Ballet Academy in St. Petersburg, Russia and the Yerevan State Choreographic College. She had the privilege to study under the two ballet legends, A. Vaganova's former students F. Balabina, and N. Dudinskaya. Ms. Akopian performed around the world and has been recognized by critics worldwide. Ms. Akopian is very committed to excellence and enjoys sharing her rich stage experience with young dancers. Gaiane Akopian takes pride in the number of her students who perform professionally in various ballet companies after studying under her guidance.

BUDDY BALOU
Teacher Ballet Technique

Buddy Balou was a Soloist and Principal dancer with the American Ballet Theatre and Dennis Wayne Dancers. Buddy has appeared on Broadway in “A Chorus Line”, “Song and Dance”. Buddy’s movie credits include Herbert Ross’s “The Turning Point” and Sir Richard Attenborough’s “A Chorus Line” . Buddy started his teaching career with the New Jersey Ballet under the direction of Carolyn Clark. There he taught all levels of ballet from five years of age up, adult and company classes. In 1997 he opened his own school in Verona, New Jersey called Theatre Arts Dance Academy which became known as TADA.

COLLEEN BARNES
Teacher Ballet

COLLEEN BARNES hails from South Texas, where she trained under Debbe Busby with the Victoria Ballet Theatre. She has trained at Joffrey NY; Ballet Austin; Central Pennsylvania Youth Ballet; International Ballet Competition; Joffrey San Antonio; and Interlochen Arts Academy on scholarship. After earning her BFA in Ballet from University of Cincinnati's College-Conservatory of Music, Ms. Barnes danced with Dayton Ballet in 2006, with Ballet Pensacola and Dance Now Miami!, touring to Honduras, New York City, and around the state of Florida, and for David Holmes David Holmes as the guest principal dancer in Sechelt, BC's first ever production of The Nutcracker. Ms. Barnes has taught for both the Joffrey Ballet school Ballet and Jazz & Contemporary Programs since 2013.

JUEL BEDFORD
Teacher Anatomy

Juel Bedford attended Julia Richman H.S for the performing arts where she studied Cunningham, Graham, Horton, Vaganova Ballet and Fosse techniques. She studied at the Ailey School, Pilates Studio with Romana Kryzanowska, Kathy Grant and Gyrotonic at White Cloud Studio. She later attended SUNY Brockport College graduating with a BA in Dance and a BS in Biomechanics. She toured with Garth Fagan Dance Company for 10 years. Juel’s collegiate studies include such pioneering professors, Laban/Feldenkisis with Jackie Davis, Somatic dance with Sondra Farleigh and finally working with Kerry Milan. Her sport conditioning career began with functional strength training of downhill skiers, gymnastics, martial arts and swimmers, receiving her Pilates certification with Physicalmind to integrate Pilates. Juel has over 20 years of experience in the dance, sports and fitness industries, and has become extremely well known for creating curriculums for sport/fitness, dance in Italy, France, Turkey and USA. JPilatesMoves is her company- which multifaceted idea is her understanding of how the human body can strengthen, align and heal itself with poetic beauty as vital meditation in motion.

RANDALL BENICHAK
Teacher Music for Dance

Mr. Benichak received his Bachelors in Music and Masters in Scoring for Film from New York University. He serves as Composer in Residence with the NY dance-theater company Theater in Asylum. Mr. Benichak’s eclectic scores have been premiered at the New York City Fringe Festival (*I Was In Love With A Rat*, and *Chemistry*), and the Annual Orphan Film Symposium

(*Camp Tamiment*), as well as Rochester Fringe, Chicago Fringe, and the Prague Fringe Festival in the Czech Republic with Theater In Asylum's flamenco production *Ole!* His music has also been featured in independent films, TV pilots and Off-Broadway productions. He performs regularly with the Sing for Hope healing arts programs and provides private music.

MARINA BOGDONOVA

Teacher Ballet technique; Pointe and Variations; Character; Performance Studies

Marina Bogdonova was born in Russia and graduated from the Perm Ballet School. She is currently Ballet Mistress at the NJ Ballet Company and has taught in South Korea, Columbia, Philadelphia, Texas, Ballet Royale and the Dance Explosion School of Maryland, Ballet school of Arizona, and New Jersey School of ballet. Her name is mentioned in the Big Ballet Encyclopedia of Russia. She has danced with Sverdlovsk State Theater of Opera and Ballet, Russian Moscow Ballet Company, South Carolina and NJ Ballet Company. Marina holds a MA in Choreography from the Slavic Academy of Theatre Arts in Moscow.

KAREN BROWN

Teacher Ballet Techniques

Karen Brown began her training at the Augusta Ballet and became a Principal Ballerina with the Dance Theatre of Harlem. She has served as Director of Education for the Atlanta Ballet Centre for Dance Education and Artistic Director of Oakland Ballet. Karen Brown's earned a B.A. at St. Mary's College, completed the ABT National Training Curriculum and earned a Certificate of Completion in the Vaganova Syllabus with John White. Karen was awarded following: a 2010 Bessie for performances with Paradigm; a 2006 Pioneer Award from the Oakland Bay Area Chapter of the National Coalition of 100 Black Women Inc.; a 2003 Mozart to Motown Arts Pioneer Award; an ABC TV Local Hero Award in 2002; in 2001, being declared by City Flight Magazine, one of the Bay Area's Ten Most Influential African-Americans; and being included on the 1986 New York Times' Ten Best Performances list for her work in Agnes DeMille's Fall River Legend. Karen has taught as an Assistant Professor of Dance at the University of the Arts in Philadelphia from 2007 – 2013.

LARISA CALERO

Teacher Character

Born, raised and classically trained in Moscow Russia, Larisa became a dancer at the world known Moissejev Ballet Company. Traveling with the Company for 10 years and performing on many stages, she acquired her Masters Degree in Choreography from the Russian Academy of Theatrical Arts. She has danced with New York City Opera, and taken part in Michael Jackson's Tribute.

BEATRICE CAPOTE

Teacher Jazz Technique

Ms. Capote began her dance training at Amaryllis Dance Academy. She then continued her dance training at the Alvin Ailey American Dance Center junior division program and was featured in the book "Attitude, eight young dancers come of age at the Ailey school" by Katherine Davis Fishman. Upon completion of training, Ms. Capote graduated from the University of North Carolina School of the Arts and from Montclair State University with a

degree in Dance Education. Professionally, Ms. Capote has performed and choreographed works with numerous companies on the stage and television. Companies such as INSPIRIT, Mavericks dance company, Life Dance Company, Abraham.In.Motion. She worked as an after-school Program Coordinator at South Bronx Economic Development Corporation, overseeing several Arts and Education programs. Currently, she is faculty at the Alvin Ailey School, Adjunct Professor at Montclair State University, performing with Camille A. Brown and Dancers, and performing her solo work at different venues.

FRANCESCA CORKLE

Teacher Ballet, Ballet Partnering

Ms. Corkle was a member of the Joffrey Ballet Company from 1969 - 1978 and performed in ballets by Ashton, Balanchine, Bournonville, Cranko, DeMille, Feld, Fokine, Harkarvy, Joos, Massine, Robbins, Tharp and Tudor. Esquire Magazine named Ms. Corkle as one of the 45 Best Dancers in the World and said that she was “the secret ingredient” in the Joffrey Productions. In 1979, Ms. Corkle became a principal ballerina with the Pittsburgh Ballet Theatre, where she performed many full-length classics. Ms. Corkle teaches exclusively at the Joffrey Ballet School in the Trainee Program, where she has been a faculty member for more than thirty years.

LAUREN COX

Teacher Contemporary Dance

Lauren Cox is a dancer, performer, teacher, choreographer and philanthropist. She began her training under the tutelage of Olympic silver medalist, Daniella Simic, and competed nationally as a Rhythmic Gymnast with the aid of ballet and Horton technique. She danced with the hip hop/street jazz company Culture Shock working with such choreographers as Harry Chum, Nappy Tabs, Jabbarwookies and Rhapsody James. Lauren holds 3 bronze metals from Hip Hop International’s US & World Hip Hop Championships. While earning her BA in Haitian cultural dances and Sociology at San Francisco State she started the youth street jazz company called Future Shock Marin. In Rio de Janeiro, she studied Samba and afro-Brazilian dances for 1 year. Lauren has appeared on Black Girls Rock with Alicia Keys, Saturday Night Live, America’s Got Talent and numerous festivals and showcases. She is also the apprentice to phenomenal Jazz teacher Sheila Barker and teaches at Broadway Dance Center.

ALEXIS CONVENTO

Teacher Composition and Improvisation

Alexis Convento is a NYC-based producer, curator and maker in dance and its movement-based forms. As “a one-woman powerhouse with an appetite for identifying and nurturing choreographic voices,” Alexis founded, and is Creative Director, Producer and Lead Curator of the CURRENT SESSIONS, a performing arts organization and presenting series that represents and nurtures the development of work from early and midcareer choreographers, their collaborators and movement-based artists. Alexis is Artistic Director and Choreographer of Alexis Convento & Artists and is Co-Founder of AC + BR, a collaborative project in choreography and performance with Bennyroyce Dance Productions. Alexis is also on faculty at the Joffrey Ballet School, teaching Composition & Improvisation to the students of the Jazz & Contemporary Program. Alexis is interested in investigating movement that holds intention and that can be left open to interpretation by its spectators.

YVONNE CHOW
Teacher Hip Hop

Ms. Chow is the Education Director of The Hip-Hop Dance Conservatory founded by Artistic Director Safi A. Thomas. She is the Curator of Works of The Hip-Hop Dance Conservatory Repertory Company (HDCRC).

ELIZABETH D'ANNA
Teacher Pointe and Variations; Performance Studies

A native of Brooklyn, New York, Ms. D'Anna trained at the Joffrey Ballet School under Meredith Baylis, Jonathan Watts, and Francesca Corkle. She was a member of Jose Coronado & Dancers, Yung Yung Tsuai & Dancers, and a soloist with the Delta Festival Ballet. Ms. D'Anna also completed a four year teacher training course recognized by the NASD, and has been teaching all levels of ballet from pre-ballet to professional since 1982.

NICOLE DUFFY
Teacher Ballet Technique, Critical Analysis, and Dance History

Nicole Duffy trained with Ana García and María Carrera at Ballets de San Juan, and spent summers at the School of American Ballet and Alvin Ailey School. She took a leave of absence from Princeton University to train at the Joffrey Ballet School. She performed with Joffrey II and Dennis Wayne Dancers before joining the Joffrey Ballet from 1990 to 2000. She also made numerous guest appearances dancing principal roles in classics such as Giselle, Swan Lake, Sleeping Beauty and Cinderella. Ms. Duffy recently returned to higher education and graduated summa cum laude with a degree in art history from Columbia University. She is currently on the faculty at the Joffrey Ballet School in New York City.

LISA DONMALL REEVE
Teacher Theater Dance

Lisa Donmall-Reeve has a Diploma of Musical Theater from the London Studio Center and is certified as a Mattox Technique and FlyBarre Instructor. She has worked extensively as a performer and teacher for over 20 years. As a performer, Lisa has appeared in shows such as 'Chicago', 'The Producers', 'Cats', 'Crazy For you', 'My Fair Lady', 'Sweet Charity' and 'The Rat Pack' in London's West End and internationally. She has also worked and collaborated with Susan Stroman, Trevor Nunn, Matthew Bourne, Gillian Lynne, Baayork Lee, and Chet Walker, Mitch Sebastian and Andrew Wright. She trained at London Studio Center, The Conservatoire de Paris (with Matt Mattox), Martha Graham and Alvin Ailey in New York. Lisa has taught at many of London's leading institutions for Musical Theatre and Dance, specializing in Matt Mattox jazz technique, Theater Dance Jazz, Tap, Musical Theater Workshops.

TIMOTHY EDWARDS
Teacher Street Jazz

Dancer, Choreographer and Teacher TIMOTHY EDWARDS, a Hawai'i native, began his journey into dance at the age of fourteen with his teacher, Desiree Kramer. After receiving his B.A. in Dance at Hunter College, Timothy now works with David Dorfman Dance Company, Camille A. Brown & Dancers, Eva Dean Dance as well as other NYC companies and choreographers. He has had the honor of teaching nationally and internationally Hip Hop, Breaking and other street styles. Timothy is dedicated and is passionate about imparting the knowledge he has to the students at Soul Arts Academy and is honored to be a part of such a distinguished faculty.

MARJIKE ELIASBERG

Teacher Composition, Contemporary Dance

Marijke is the Co-Artistic Director of The Next Stage Project. She has performed with numerous companies and choreographers including Pauline Levick, Guido Tuveri, SunHwa Chung, Jana Hicks, Max Stone, and Kevin Wynn. She teaches at Steps on Broadway, Ballet Arts, Peridance Capezio Center, Dance Forum, and Dance New Jersey, as well as internationally at Theaterschool university, New Dance Studios and Henny Jurriens Foundation (Amsterdam), Rotterdam Dance Academy, Holland Dance Festival and Studio K'dans (The Hague), Isha (India), Fedes (Belgium), Danshogskolan (Sweden), Vannes (France) and Step by Step (Germany).

Her choreography has been shown in the Netherlands, USA, Germany, Norway, France, Japan, and India. Ms. Eliasberg earned her BFA from Haagse Academie voor Lichamelijka Opvoeding.

TIA FEATHER

Teacher Nutrition

Tia Feather earned her BS from Winona State University in health promotion. She is certified in CPR, Pediatric First Aid, and is an AED Certified Instructor through the American Red Cross. Tia Feather's passion for dancer health stemmed from her life in the studio, dancing since the age of 4. Tia also completed her certification for nursing assistants at Mercy Hospital. After that, she received instruction from the Mayo Clinic Wellness Coaching staff. Tia was a research presenter on the topic of dancer health at the American College Dance Festival 2012. She also presented at the Minnesota Dance Education Summit 2012. Tia has been thrilled to contribute her health ideas and lessons to Joffrey Ballet School since 2012.

SCOTT FOX

Teacher Jazz

Scott Fox studied at the Interlochen Arts Academy and graduated from the North Carolina School for the Arts. Fox's performance credits include: Kennedy Dancers NJ, Boca Ballet Theater, Carnival Cruise line, Vee Corporation, Roanoke Ballet Theater and Hard Rock Times Square players. Broadway: Lion King, Rock of Ages, Spider-Man: turn off the dark and Radio City's Christmas Spectacular. Scott's teaching credits include: Arias Dance NYC, Starquest National Competition, Diva Dance Academy, Roanoke City Magnet School, Davie Dance Academy, Radford University, National Ballet of Barbados and Fancy Feet Dance Studios.

GABRIELA GARCIA

Teacher Ballet Techniques, Theater Dance

GABRIELA GARCIA is a native of La Paz, Baja California Sur, Mexico. A former cast member and dance captain for *CHICAGO - The Musical* on Broadway, and National Tours. She has worked with celebrities such as George Hamilton, Taye Diggs, Usher, Patrick Swayze, and more. She was a soloist with Ballet del Instituto Cabañas, Balletteatro Contemponáneo , Pacific Northwest Ballet, and Tanzforum der Oper Koeln. Her musical theater credits include *Roman Holiday* (Guthrie), *West Side Story*, *Joseph... Dreamcoat*, *Carousel* and *CHICAGO*. She has worked as a film actor, voiceover actor and stage numerous musical theater productions. She received El Diario's 2010 Mujeres Destacadas award and is a member of the advisory board for the Broadway League's new initiative "Viva Broadway." Gabriela is Co-Founder and Director of *R.Evolución Latina (RL)*, an arts nonprofit organization. Her dance training includes study at the San Francisco Ballet School and Pacific Northwest Ballet School. She has taught Classical Ballet, Jazz and Musical Theater at schools across Germany, Austria, Mexico, Peru and in New York at STEPS, Ellison Ballet, Arias Dance NYC, BDC, Joffrey Ballet School, and Pace University.

JOAMER GONZÁLEZ
Teacher Street Jazz

Joamer is a choreographer/performer from Puerto Rico. González has performed in *Fame*, *Jesus Christ Super Star*, *Chicago* and with choreographers such as Arthur Aviles, Doug Elkins and Luis Salgado. His commercial credits include *Makano*, *New Year's Eve* on Time's Square and *Miss Universe*. Joamer has taught at Ballet Hispanico, Peridance Capezio Center, Rita Gold Center of Columbia University, JCC In Manhattan and currently at Bridge For Dance & Manhattan Motion Studios in NYC. He earned his BA in communications from Sacred Heart University in Puerto Rico.

JANA HICKS
Teacher Modern Dance

Jana Hicks earned her BFA in dance from Southern Methodist University. She is Co-Artistic Director of The Next Stage Project. She has performed with Dancers Unlimited Repertory Co., Citijazz, Meadows Repertory Dance, The Dallas Opera, and noted choreographers such as Mathew Diamond, Judith Jamison, Bill T. Jones, Max Stone, David Storey Danceworks, Extended Dance Co., Sans Nemo Collective, Soundance Repertory, Verlezza Dance, Laurie DeVito & Dancers, Elyse Wright Dancers, American Dance Ensemble, Ariel Herrera's Fishmongers, Linda Nutter & Co., and Unconfined Movement.

JOILYNN HOPKINS
Teacher Jazz

Educated at the Duke Ellington School of the Arts and Boston Conservatory, Joilynn was principle dancer for film and TV including projects for Tyrese, 112, Parliament, Target, Regis and Kelly, Rachel Ray, and Maybelline. She has been a Core dancer for Impulse Dance Company, Balance Dance Theatre, Ase Dance Theatre Collective, JuxtaPower, Jazz Ain't Dead, Jay-Z, CK, Shakti, Anjela, Laura Pausini, and Loot and played a lead role in the dance theatre show "Voodoo Queen". She has taught at schools such as New Jersey Ballet and the Joffrey Ballet School. Her work has been featured in film and TV including "The Rainbow Project" in Barbados, The Ladies Of Hip Hop Festival, DC Fringe Festival, for recording artists

Sofi Green and Mental™, for “The Shipment” a play by Young Jean Lee and the musical “Loving You” presented by The Riant Theatre, at Sol Afrik: African Fashion Week in NYC and an episode of “Michael and Michael have issues” on Comedy Central.

ADRIENNE HURD

Teacher Contemporary Dance

Adrienne has danced with The Neubert Ballet, Dance Brazil, Ailey II, The Jamison Project, and Earl Mosley's Diversity of Dance. She has worked with Alvin Ailey, Judith Jamison, Michael Peters, Paula Abdul, Twyla Tharp, Garth Fagan, Donald McKayle, Graciela Daniele, Jeff Calhoun, Vince Patterson, and Earl Mosley. Broadway credits include: Down To Earth, Dangerous Games and Annie Get your Gun. She has taught at the University of Minnesota, Open Look Dance Festival St. Petersburg, Russia, Dance New Amsterdam, JKO school at ABT, ABT Summer Intensive NYC, Professional Performing Arts School, Ailey Extension, The Ailey School and Rasta Thomas' Rock The Ballet.

JAY T JENKINS

Teacher Hip Hop

The creator of the “JAZZ FUNK” style. JAY T JENKINS trained as a musician in piano, trumpet and voice; as a dancer he trained with Phil Black in Jazz and William Chaison (Alvin Ailey) and Joan Palladino for Modern. Jay T has developed a choreographic movement vocabulary that combines classical and stylized jazz, modern, tap & funk/hip hop and named it “JAZZ FUNK”. He choreographs in feature films, industrials, music videos and recording artist’s concert tours. Currently, he is one of the choreographers for the “New Electric Company”. He has choreographed concert pieces for Ohio State University, Princeton University, Montclair State University, DeSales University, Bolles Dance Theater (Florida) and many others. He has taught in Egypt, Malaysia, Moscow, Paris, Italy, Zurich, Osaka and Tokyo. Presently on staff at Steps on Broadway, Alvin Ailey Studios and Montclair State University.

ANDREI JOURAVLEV

Teacher Ballet, Partnering, Performance Studies, Kinetic Studies

Mr. Jouravlev studied at the famed Perm State Choreography Academy in Russia and went on to become a Principal Dancer in the Perm State Opera and Ballet Theatre. He won a Diploma and the Silver Medal in international ballet competition in Russia.

Mr. Jouravlev toured internationally with the “Stars of the Kirov and Bolshoi Ballet”. He has been in performances in England, Italy, Japan, China, Czechoslovakia, Poland, South Korea and Germany. Mr. Jouravlev has toured with American Ballet Theatre Principal Nina Ananiashvili in Japan and South Korea, where he danced Espada of “Don Quixote”. This Performance is available on video around the world. Also he toured with Bolshoi Theatre Principals E. Maksimova and V. Vasiliev in Tokyo and Osaka

JOYCE KING

Teacher Jazz

Joyce King has been afforded numerous opportunities to choreograph, teach and perform, traveling throughout U.S., Vienna, Costa Rica, Belgium, France, Japan. In NYC, King is on

faculty at Steps on Broadway, Joffrey and guest faculty at Broadway Dance Center. In 2008, Joyce established JKing Dance Company, Kings's choreography has been commissioned as part of special performances at many theatres around the world.

LENA LAUER

Teacher Choreography, Critical Response Technique, Dance History

Lena Lauer is a dance artist and co-founder of The Lovelies, New York City's foremost dance compositional improvisation company. In New York, Lauer has produced work at venues such as Dance New Amsterdam, The Tank, Judson Church and Gowanus Art + Production, where her incorporation of the aerial arts, modern dance, improvisation, inventive partnering and sound scores provide a foundation for Lena's aesthetic. She has taught at Ohio Northern University, as well as Lima City Schools in Ohio and The Ohio State University where she was also commissioned to set original choreography for *A Funny Thing Happened on the Way to the Forum*. Lena will be presenting work this Fall at Triskelion Arts and curates for the FIGMENT project every summer on Governor's Island.

DANIEL MADOFF

Teacher Modern Dance Cunningham

Mr. Madoff was a member of the Merce Cunningham Dance Company from 2007 to its conclusion in 2011. He had the pleasure of working closely with Mr. Cunningham on four new creations and many reconstructions, often performing the roles Merce created for himself. He also had the honor of performing and setting one of Mr. Cunningham's earliest solos, "Totem Ancestor," which he rehearsed extensively with Merce. Before arriving at MDCDC, Daniel was briefly a member of the Martha Graham Dance Company. Daniel received a Bachelor of Fine Arts in Dance from SUNY Purchase in June 2006 where he performed seminal works Balanchine, Merce Cunningham, and Kazuko Hirabayashi.

NIJAWWON MATTHEWS

Teacher Modern Dance

Mr. Matthews is a native of Auburn, New York, studied under the tutelage of Sean McLeod, founder of the New York Institute of Dance & Education. Nijawwon has danced with the Cleo Parker Robinson Dance Ensemble, Deeply Rooted Dance Theater, Philadanco, and the Nai-Ni Chen Dance Company. Mr. Matthews has travelled nationally and internationally to instruct master classes for a host of academic schools, dance studios, and professional companies and is now a proud instructor at the Joffrey Ballet School in New York. Matthews has created dances expressly developed for children with autism, taught dance at the Cayuga Home for Children, a community support services provider, and recently, finished a film called "Black Nativity" featuring Forest Whitaker, Angela Bassett, and Jennifer Hudson.

SEKOU MCMILLER

Teacher Street Jazz

SEKOU MCMILLER has developed a curriculum for his trademark Contemporary Afro Latin Fusion Style. He is the founder and artist director of Proyecto Descarga, an Internationally recognized Afro-Latin Dance Company. Sekou has performed and choreographed for Top latin artist such as Gilberto Santa Rosa, Willie Colon, Cheo Feliciano, Johnny Pacheco, Tito Rojas,

Tito Nieves, PitBull and the pop icon MADONNA. In addition, Sekou has worked with the Radio City Rockettes and has over 14 years of instructing and performing at Latin Dance Conventions and dance schools all over North and South America, Europe and Asia. As a current faculty member at the Peridance Capezio Center NYC, and instructs at Broadway Dance Center, Alvin Ailey (Summer 2014) and NYU.

ALISON MIXON

Teacher Ballet Technique

Alison Mixon's passion for dance began as a scholarship student at the School of Cleveland San Jose Ballet, School of American Ballet, Chautauqua Institution, and Alonzo King's LINES Ballet School. In 1999, She moved to New York City to study at The Juilliard School and received her Bachelor of Fine Arts in 2003. Her performance credits include: The Metropolitan Opera, Los Angeles Opera, Paramount Pictures, NBC/Universal, Disneyland Entertainment, Music Circus, Pasadena Playhouse, and Theater League. Her teaching credits include: Alvin Ailey's Teen Extension, Arts in Education & AileyCamp, Harlem School of the Arts, Stage Coach Theatre Arts Schools, Dance Cavise, Dance Art Creative Center, Five Star Dance Center, and Columbia Performing Arts Centre. Alison is a proud member of Actor's Equity Association, American Guild of Musical Artists, and American Guild of Variety Artists. Please, visit www.alisonmixon.com for more information.

JUAN CARLOS PEÑUELA

Teacher Ballet

Juan Carlos Penuela began studying dance with Incolballet. After graduation, Mr. Peñuela was invited to join Colombia's National Company as a soloist, Ballet de Cali, by Artistic Director, Gloria Castro where he performed in a variety of leading roles in contemporary works as well as classical pieces. Mr. Peñuela has also danced with the Ballet Arizona in Phoenix, Dance Theater of Harlem, Pennsylvania Ballet & Maximum Dance Ballet Gamon. Juan Carlos has been guest Ballet Master and Repetitur with Compania Colombiana de Ballet - Incolballet in Colombia, Chamber Dance Project, Lexington Ballet, The Ajkun Ballet Theatre in New York City, Alvin Ailey's American Dance Theatre, Ena Ballet Company in Japan and Earl Mosley's Institute of the Arts International Summer Intensive in Kent, CT. Mr. Penuela is certified in the American Ballet Theater National Training Curriculum

DIONNA PRIDGEON

Teacher Contemporary Dance

DIONNA PRIDGEON has devoted years in becoming a Master Teacher, currently teaching at Visceral Dance Center, Hubbard Street Dance Center/Lou Conte Dance Studio and the Joffrey Ballet School. Previously she has also taught at many other prestigious facilities including: Edge Performing Arts Center, The Joffrey Academy of Dance (IL), The Alvin Ailey School, and in Stavanger, Norway. Some of her performance credits include: Coachella Music Fest, Monsters of Hip Hop - The Show, Choreographer's Carnival, Dance for Japan, Guest Judge for WORLD OF DANCE CHICAGO and Prelude Dance Competition. Her choreography has showcased at Chicago's Orchestra Hall & Pritzker Pavilion Millennium Park, Point Park University, Choreographer's Carnival in LA & The Symphony Space NY. She holds a BA in Dance from Point Park University, where she was given both academic/dance scholarships and had the privilege to work with many dance icons.

ROD ROBERTS

Teacher Theater Dance

Rod studied with Shirley Marley at Miller Marley Dance Studio. His career began on the theme park circuit (Worlds of Fun, Opryland, Disneyland), and then he moved to NYC where he danced the role of Skimbleshanks in "Cats. He toured with Rita Moreno (West Side Story) and was cast in the #1 television variety show in Rome where he performed with Tina Turner, Elton John, and Liza Minnelli. He has also worked "Kiss Of The Spiderwoman" and "Show Boat" , both on tour and the London cast . Rod performed on Broadway in "Beauty And The Beast", and toured with Guys And Dolls, A Chorus Line, Chicago, and Peter Pan. Rod works as an assistant to the choreographer Patti Colombo on Kiss Me, Kate; White Christmas; Half A Sixpence and On The Town. He can be seen in the upcoming Broadway revival of "Can Can" set to open in 2014 .

BRADLEY SHELVER

Teacher Ballet Techniques

BRADLEY SHELVER originally from South Africa trained at the National School of the Arts in Johannesburg and The Ailey School. He has danced with the Ailey 2, Elisa Monte Dance Company, Complexions Contemporary Ballet, Ballet Hispanico, The Francesca Harper Project, Limón Dance Company, Phoenix Dance Theater (UK) and in projects with Jiri Kylian, Bill T. Jones/Arnie Zane Dance Co. Lar Lubovich Dance, The Universal Ballet, Metropolitan Opera Ballet, Radio City Music Hall and in productions with the Mark Morris Dance Group. He is the Artistic Director of BSCDT and The Steps Repertory Ensemble. He has created Solo and Company works which have premiered in Italy, Israel, Brazil and Denmark, and has been featured in International gala's as a solo performer. He is Co-Producer and Curator for the annual, New York based, REVERBdance Festival, now in its 9th year. As a writer, he has written a monthly column for Dance Spirit Magazine and His book, "Performance Through the Dance Technique of Lester Horton" was published in 2013 and is available worldwide.

ROBERT TAYLOR JR.

Teacher Jazz Dance

Mr. graduated from Marymount Manhattan College with a B.A. in dance and a minor in musical theatre. While at Marymount, he studied the Graham, Horton, and Limon techniques, as well as acting, theater, and other styles of dance. He also performed in several musicals, including *New Girl In Town* and *The Boyfriend*. He then went on to study with teachers such as Brian Green, The Amountboyz (who he performed with as an honorary member), Jared Grimes, Ephrat "Bounce" Asherie, Eric Jenkins, Jamie Jackson, Future, Eric Negrón, and Spex. Robert has performed commercially for Michael Jackson, MTV, So You Think You Can Dance, American Idol, the national tour of Hairspray as a singer/dancer/actor in 2008, L.L. Cool J , Rihanna and he was a part of America's Got Talent as a finalist with The Mothmen.

JOSE TRABA

Teacher Ballet Techniques

Mr. Traba has had extensive performing experience as a principal and soloist as well as teaching master classes both domestically and abroad. His training includes working with

David Howard, Wilhelm Burman, American Ballet Theatre School and Mary Day. He has performed as a principal, soloist dancer and guest artist with Ballet Chicago, Metropolitan Opera Ballet, Cincinnati Ballet and Cleveland Ballet, New York City Opera Ballet, Olympic Arts Festival (Seoul, Korea) Nevada Dance Theatre (Las Vegas), and New Jersey Ballet. Since then Jose has taught nationally and internationally, for professional companies, judged and taught at conventions and competitions and both designed programs and taught master classes for universities and various academic institutions (eg.NJPAC, New School University, University of Georgia, University of South Carolina, International Dance Academy London). Jose also holds a B.F.A. from Fordham University and a Certification in Sports Physiology and Personal Training from Marymount Manhattan College.

MALEEK WASHINGTON
Teacher Contemporary Dance

Maleek began his training at Broadway Dance Center, under Frank Hatchett, and continued his education at the Harlem School of the Arts, LaGuardia High School for Performing Arts where he studied African, Graham and Horton, the "Fame" school and The Boston Conservatory while performing with the Commonwealth Ballet and working with Complexions. Maleek later joined CityDance Ensemble, Jose Novas's Company Flak and Abraham.in.Motion. Most recently Mr. Washington worked at The Metropolitan Opera in *Die Flaudermaus*.

ANDREA WEBER
Teacher Cunningham Technique

Andrea Weber was a dancer with the Merce Cunningham Dance Company through its final eight years, performing roles in over 25 works. Andrea received her BFA from The Juilliard School under the direction of Benjamin Harkarvy. She has danced and taught for Canadian-based Coleman Lemieux & Compagnie, participating in the Manitoba and Gros Morne Projects. She has also danced with Jessica Lang, Jonah Bokaer, and Charlotte Griffin. She is on faculty for the Merce Cunningham Dance Studio and has taught at Brown University and ADF.

BROOKE WENDLE
Teacher Jazz

Brooke is currently working on *America's Got Talent Season 9* as Supervising Choreographer She recently choreographed for *Eastbound and Down Season 4* on HBO and an AT&T Spotlight Performance on *Dancing with the Stars*. Brooke stages shows in London and New York for the global party *Rebel Bingo*. Ms. Wendle choreographed Adam Lambert's *GlamNation* World Tour, staged and choreographed a production of *Rent* in Shanghai, China and worked as the Dance Supervisor for Cirque Du Soleil's *Delirium* under Mia Michaels. As a performer Brooke was seen on Broadway in *Aida*, *Wicked* and *Guys and Dolls*. She was a backup dancer in Live Performances for Pink, Britney Spears and P-Diddy as well as national commercials for E-Trade and Joe Boxer, was a Radio City Rockette at Radio City Music Hall and performed with Mia Micheals company Reality At Work.

NICOLE WOLCOTT
Teacher Contemporary Dance

Ms. Wolcott is a choreographer, teacher and performer based in Brooklyn, NY. Nicole has enjoyed a long career with dance companies, rock bands and video artists around the country and been the subject of a feature article DANCE TEACHER magazine. After creating their signature work, Straight Duet, together in 2002, Larry Keigwin and Nicole co-founded KEIGWIN + COMPANY in 2003; She was the Associate Artistic Director and a featured dancer until 2013. Her career includes performing at the Metropolitan Opera, working with site-specific choreographer Noemie Lafrance; in Doug Elkin's original "Fraulein Maria;" appearing in music videos and concerts with FischerSpooner; and a dancer in "Across the Universe," an Oscar nominated film. Wolcott's choreography has been performed at a range of venues including The Kennedy Center. She teaches at NYU and Princeton as well as traveling the country as a guest artist.

PETER YUEN
Teacher Theater Dance

Mr. Yuen has taught at numerous studios including: Broadway Dance Center, Peridance, Steps on Broadway, New Jersey's Governor's School, New Jersey Ballet, David Howard Foundation, Briansky Ballet Center, Mignon Furman's American Academy of Ballet, as well as other prominent studios across the country. Performing credits include the First National tour of Fosse, directed by Ann Reinking; regional credits include: Anything Goes (Marcia Migrom Dodge), West Side Story, The King and I, La Cage Aux Folles, Thoroughly Modern Millie, and Cabaret. Class begins with a forty-minute warm-up.

CURRICULA

The Joffrey Ballet School curricula for each of the Ballet and Jazz & Contemporary Programs are divided into 5 sections. For the Ballet Program these are: Ballet Techniques, Contemporary Dance Techniques, Allied Dance Studies, Allied Theory Studies and Performance Studies. For the Jazz & Contemporary Program this is Jazz & Contemporary Dance Techniques, Ballet Techniques, Allied Dance Techniques, Allied Theory Studies, and Performance Studies.

For those students who elect to accept an invitation to the Joffrey Ballet School Ensemble, their Ballet classes will all count as credit toward the Ballet Techniques Section as well as rehearsals for the Performance Studies section. These students will be required to take the other required classes in the other sections as their schedule permits in order to earn the Trainee Certificate. For students entering their fourth year at the School, participation in the Joffrey Ensemble will satisfy all remaining requirements for the Certificate.

Below is a list of the components included in each section, and the total clock hours. The student has 4 to 6 years to complete the curricula. Detailed course descriptions follow. Each program can be completed in 8 Terms of sixteen weeks each (excluding holidays and vacation breaks).

Ballet Curricula

The Ballet Techniques section consists of 3 components, which are Ballet, Pointe and Variations. This totals 1,472 clock hours.

The Contemporary Dance Techniques section consists of 2 components, which are Contemporary and Jazz. This totals 432 clock hours.

The Allied Dance Studies section consists of 4 components, which are Partnering, Kinetic Studies, Character Dance, Composition, and Ballet Methodology. This totals 432 clock hours.

The Allied Theory Studies section consists of 6 components, which are Dance History, Anatomy, Music for Dance, Critical Analysis, Stage Production, and Health & Nutrition. This totals 192 clock hours.

The Performance Studies section consists of Rehearsals, Repertory and Performances. This totals 1124 clock hours.

The entire four year Ballet Program culminates in 3,668 clock hours. The number of clock hours each year are as follows: year one 456 clock hours per Term for a total of 912 clock hours, year two 459 clock hours per Term for a total of 918 clock hours, year three 446 clock hours fall Term and 464 clock hours in the spring term for a total of 910 clock hours and year 4 has 464 clock hours per Term for a total of 928 clock hours.

Jazz & Contemporary Curricula

The Jazz & Contemporary Dance Techniques section consists of 3 components, which are Modern, Contemporary Dance and Jazz. This totals 1,032 clock hours.

The Ballet Dance Technique consists of 1 Component, which is Ballet Technique, and this totals 960 clock hours.

The Allied Dance Technique section consists of 4 Components, which are Improvisation/Composition, Theater Dance, Hip Hop & Street Jazz. This totals 624 clock hours.

The Allied Theory Studies section consists of 6 Components, which are Dance History, Health & Nutrition, Anatomy, Critical Analysis, Stage Production and Music. This totals 192 clock hours.

The Performance Studies section consists of Rehearsals & Performances. This totals 824 clock hours.

The entire four year Jazz & Contemporary Program culminates in 3,648 clock hours. Each Term consists of 456 clock hours; 912 clock hours per academic year (two Terms).

COURSE DESCRIPTIONS

Ballet Trainee Program Course Descriptions

JBS 100 – Ballet Techniques 1A

Prerequisite: Acceptance into the Ballet Trainee Program
Course Teachers: Marina Bogdanova, Andrei Jouravlev, Francesca Corkle, Elizabeth D'Anna
Office Location: 434 Ave of the Americas, New York NY 10011
Required Reading: Vera Kostrovistkaya, Alexei Pizarov. (1995) *School of Classical Dance*. London. Dance Books Ltd, Publishers. Part 1.

Course Description:

JBS 100 - Ballet Techniques. An introduction to a course of study of ballet that will result in the attainment of a professional level of expertise. It is expected that students in the course will have had at least four years prior training in ballet. Emphasis is on creating a sound foundation in correct postural alignment, flexibility and core strength, and artistic expression. Average of 12 hours per week for a total of 190 clock hours.

In JBS 100 1A, the components are:

1. Ballet Technique (Female / Male)
2. Pointe
3. Variations (Female / Male)

Course Objectives: Upon completion of this course the student will be able to:

1. Execute the studied basic steps of ballet with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied basic steps of ballet with aplomb (poise and assurance).
4. Perform studied exercises with coordination of all parts of the body.
5. Perform studied exercises with expressiveness, and a responsiveness to musical and rhythmical structures.
6. Pointe exercises (Females only).
7. Perform solo dances from the traditional ballet repertory.

JBS 101 – Ballet Techniques 1B

Prerequisite: JBS 100 Ballet Technique 1A
Course Teachers: Marina Bogdanova, Andrei Jouravlev, Francesca Corkle, Elizabeth D'Anna

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Vera Kostrovistkaya, Alexei Pizarov. (1995) *School of Classical Dance*. London. Dance Books Ltd, Publishers. Part 2.

Course Description:

JBS 101 Ballet Techniques. An introduction to a course of study of ballet that will result in the attainment of a professional level of expertise. It is expected that students in the course will have had at least four years prior training in ballet. Emphasis is on creating a sound foundation in correct postural alignment, flexibility and core strength, and artistic expression. Average of 12 hours per week for a total of 190 clock hours.

In JBS 101 1B, the components are:

1. Ballet Technique
2. Pointe
3. Variations

Course Objectives: Upon completion of this course the student will be able to:

1. Execute the studied basic steps of ballet with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied basic steps of ballet with aplomb (poise and assurance).
4. Perform studied exercises with co-ordination of all parts of the body.
5. Perform studied exercises with expressiveness, and a responsiveness to musical and rhythmical structures.
6. Pointe exercises (Females only).
7. Perform solo dances from the traditional ballet repertory.

JBS 200 – Ballet Techniques 2A

Prerequisite: JBS 101 Ballet Techniques 1B

Course Teachers: Era Jouravlev, Marina Bogdanova, Andrei Jouravlev, Elizabeth D’Anna

Required Reading: Grieg, Valerie. (1994) *Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class*. Princeton Book Co. Chapters 1-2.

Course Description:

JBS 200 - Ballet Techniques 2A. A consolidation of the basic principles of ballet training that will result in the attainment of a professional level of expertise. The course continues on a foundation that was centered on developing correct postural alignment, flexibility and core strength, and artistic expression. Average of 12 hours per week for a total of 190 clock hours.

In JBS 200 2A, the components are:

1. Ballet Technique (Female / Male)

2. Pointe
3. Variations (Female / Male)

Course Objectives: Upon completion of this course the student will be able to:

1. Execute the studied steps of ballet with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied basic steps of ballet with aplomb (poise and assurance).
4. Perform studied exercises with co-ordination of all parts of the body.
5. Perform studied exercises with expressiveness, and a response to musical and rhythmical structures.
6. Execute the preliminary steps of Advanced Ballet technique
7. Articulate, in writing, aspects of ballet training, theory, and methodology.

JBS 201 – Ballet Techniques 2B

Prerequisite: JBS 200. Ballet Techniques 2A

Course Teachers: Era Jouravlev, Marina Bogdanova, Andrei Jouravlev, Elizabeth D'Anna

Required Reading: Grieg, Valerie. (1994) Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class. Princeton Book Co. Chapters 3-4.

Course Description:

JBS 201 - Ballet Techniques 2B A consolidation of the basic principles of ballet training that will result in the attainment of a professional level of expertise. It continues on a foundation which was centered on developing correct postural alignment, flexibility and core strength, and artistic expression. Average of 12 hours per week for a total of 190 clock hours.

In JBS 201 2B, the components are:

1. Ballet Technique (Female / Male)
2. Pointe
3. Variations (Female / Male)

Course Objectives: Upon completion of this course the student will be able to do the following at the level of end-of-second-year dance preparation:

1. Execute the studied steps of ballet with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied basic steps of ballet with aplomb (poise and assurance).
4. Perform studied exercises with co-ordination of all parts of the body.
5. Perform studied exercises with expressiveness, and a response to musical and rhythmical structures.
6. Execute the preliminary steps of Advanced Ballet technique
7. Articulate, in writing, aspects of ballet training, theory, and methodology.

JBS 300 – Ballet Techniques 3A

Prerequisite: JBS 201. Ballet Techniques. 2B

Course Teacher: Era Jouravlev, Marina Bogdanova, Francesca Corkle, Andrei Jouravlev, Gaine Akopian

Required Reading: Grieg, Valerie. (1994) Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class. Princeton Book Co. Chapters 5-6.

Course Description:

JBS 300 - Ballet Techniques 3A. This course teaches the principle elements of *barre*, *centre*, *grand adagio*, *pointe* and *allegro exercises*, and *variations* appropriate to this level of professional dance preparation. It increases the demands of strength, co-ordination, flexibility and artistic expression. Average of 11.5 hours per week for a total of 180 clock hours.

In JBS 300 3A, the components are:

1. Ballet Technique (Female / Male)
2. Pointe
3. Variations (Female / Male)

Course Objectives: Upon completion of this course the students will be able to do the following at the level of mid-year second year professional dance preparation:

1. Execute the studied steps of ballet with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied basic steps of ballet with aplomb (poise and assurance).
4. Perform studied exercises with co-ordination of all parts of the body.
5. Perform studied exercises with expressiveness, and a responsiveness to musical and rhythmical structures.
6. Study soli and/or small ensemble dances from the classical ballet repertory.

JBS 301 – Ballet Techniques 3B

Prerequisite: JBS 300. Ballet Techniques

Course Teacher: Era Jouravlev, Marina Bogdanova, Francesca Corkle

Required Reading: Grieg, Valerie. (1994) Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class. Princeton Book Co. Chapter 7 onward.

Course Description:

JBS 301 - Ballet Techniques 3B. This course builds on the basic foundation of Ballet Techniques 1A through 3A. It teaches the principle elements of *barre*, *centre*, *grand adagio*,

pointe and allegro exercises, and *variations* appropriate to this level of professional dance preparation. It increases the demands of strength, coordination, flexibility and artistic expression. Average of 11.5 hours per week for a total of 180 clock hours.

In JBS 301 3B, the components are:

1. Ballet Technique (Female / Male)
2. Pointe
3. Variations (Female / Male)

Course Objectives: Upon completion of this course the students will be able to do the following at the level of mid-year second year professional dance preparation:

1. Execute the studied steps of ballet with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied basic steps of ballet with aplomb (poise and assurance).
4. Perform studied exercises with co-ordination of all parts of the body.
5. Perform studied exercises with expressiveness, and a responsiveness to musical and rhythmical structures.
6. Study soli and/or small ensemble dances from the classical ballet repertory.

JBS 400 – Ballet Technique 4A

Prerequisite: JBS 301 Ballet Techniques 3A & 3B

Course Teacher: Era Jouravlev, Marina Bogdanova, Gaiane Akopian, Nicole Duffy, Andrei Jouravlev, Francesca Corkle, Elizabeth D'Anna

Required Reading: Ward, Gretchen. (1989). *Classical Ballet Technique*. University Press of Florida.

Course Description:

JBS 400 - Ballet Techniques 4A: This course marks the beginning of the final phase of ballet training. The emphasis is now placed beyond technical proficiency, to more individual expression and creative freedom. The course prepares the student dancer for a professional career in ballet. Average of 11.5 hours per week for 176 clock hours.

In JBS 400 1A, the components are:

1. Ballet Technique (Female / Male)
2. Pointe
3. Variations (Female / Male)

Course Objectives: Upon completion of this course the students will be able to:

1. Execute the studied steps of ballet with commensurate strength, precision and flexibility to a professional level of proficiency.
2. Display correct anatomical alignment, both in static and dynamic movement.

3. Perform the studied advanced and virtuosic steps of ballet with aplomb (poise and assurance).
4. Perform studied exercises with co-ordination of all parts of the body.
5. Perform studied exercises with individuality, expressiveness, and creativity within the parameters of correct ballet technique.

JBS 401 – Ballet Technique 1B

Prerequisite: JBS 400 Ballet Techniques 4A

Course Teacher: Era Jouravlev, Marina Bogdanova, Gaiane Akopian, Nicole Duffy, Francesca Corkle, Andrei Jouravlev, Andrei Jouravlev

Required Reading: Messerer, Asaf (2007). *Classes in Classical Ballet*. Limelight Editions.

Course Description:

JBS 401 – 4B. This course is an extension of JBS 400 Ballet Techniques 4A. It is the final phase of ballet training in the program. As in 4A emphasis is placed beyond technical proficiency, to more individual expression and creative freedom. The course prepares the student dancer for a professional career in ballet. Average of 11.5 hours per week for 176 clock hours.

In JBS 401 1B, the components are:

1. Ballet Technique (Female / Male)
2. Pointe
3. Variations (Female / Male)

Course Objectives: Upon completion of this course the students will be able to:

6. Execute the studied steps of ballet with commensurate strength, precision and flexibility to a professional level of proficiency.
7. Display correct anatomical alignment, both in static and dynamic movement.
8. Perform the studied advanced and virtuosic steps of ballet with aplomb (poise and assurance).
9. Perform studied exercises with co-ordination of all parts of the body.
10. Perform studied exercises with individuality, expressiveness, and creativity within the parameters of correct ballet technique.

Course Description:

JBS 400 - Ballet Techniques 4A: This course marks the beginning of the final phase of ballet training. The emphasis is now placed beyond technical proficiency, to more individual expression and creative freedom. The course prepares the student dancer for a professional career in ballet. Average of 10.5 hours per week for a total of 168 clock hours.

JBS 110 – Contemporary Dance Techniques 1A

Prerequisite: Acceptance into the Joffrey Ballet Trainee program

Course Teachers: Brooke Wendle, Andrea Weber

Required Reading: Albright, Ann Cooper *The Body and Identity in Contemporary Dance* (1997) University Press of New England.

Course Description:

JBS 110: Contemporary Dance Techniques. Prerequisite: Acceptance into the Joffrey Ballet Trainee program. An introduction to a program of study of modern, contemporary and jazz dance that will result in the attainment of a professional level of expertise. It is expected that students in the course will have had at least four years prior training in ballet and dance. Emphasis is on creating a sound foundation in correct postural alignment, flexibility and core strength, with dynamic expression and energy within the Merce Cunningham Technique. Average of 4.5 hours per week for a total of 54 clock hours.

In JBS 110 1A, the components are:

1. Cunningham Technique
2. Jazz Technique

Course Objectives: Upon completion of this course the students will be able to:

1. Introduction to the Merce Cunningham Technique. Student will learn proper alignment, postures, leg and foot work in depth.
2. Execute the studied basic steps of contemporary dance with commensurate strength, precision and flexibility.
3. Display correct anatomical alignment, both in static and dynamic movement.
4. Perform the studied basic steps of contemporary dance with assurance.
5. Perform studied exercises with coordination of all parts of the body.
6. Perform studied exercises with energy, commitment, accuracy, and responsiveness to musical and rhythmical structures.
7. Articulate terminology and basic principles used in the study of jazz dance technique.
8. Use torso and body isolations in basic jazz dance combinations.

JBS 111 – Contemporary Dance Techniques 1B

Prerequisite: JBS 110 Contemporary Dance Techniques 1A

Course Teachers: Brooke Wendle, Andrea Weber

Required Reading: Albright, Ann Cooper *The Body and Identity in Contemporary Dance* (1997) University Press of New England.

Course Description:

JBS 111: Contemporary Dance Techniques. Prerequisite: JBS 110 1A. An introduction to a program of study of modern, contemporary and jazz dance that will result in the attainment of a professional level of expertise. It is expected that students in the course will have had at least four years prior training in ballet and dance. Emphasis is on creating a sound foundation in correct postural alignment, flexibility and core strength, with dynamic expression and energy

within the Merce Cunningham Technique. Average of 4.5 hours per week for a total of 54 clock hours.

In JBS 111 1B, the components are:

1. Cunningham Technique
2. Jazz Technique

Course Objectives: Upon completion of this course the students will be able to:

1. Continued introduction to the Merce Cunningham Technique. Student will learn proper alignment, postures, leg and foot work in depth.
2. Execute the studied basic steps of contemporary dance with commensurate strength, precision and flexibility.
3. Display correct anatomical alignment, both in static and dynamic movement.
4. Perform the studied basic steps of contemporary dance with assurance.
5. Perform studied exercises with co-ordination of all parts of the body.
6. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.
7. Articulate terminology and basic principles used in the study of jazz dance technique.
8. Use torso and body isolations in basic jazz dance combinations.

JBS 210 – Contemporary Dance Techniques 1A

Prerequisite: JBS 111 1B

Course Teachers: Andrea Weber, Joyce King

Required Reading: Dunning, Jennifer *Alvin Ailey: A Life in Dance* (1998). Da Capo Press.

Course Description:

JBS 210: Contemporary Dance Techniques 1A. Prerequisite: JBS 111 1B. An expanded introduction to a program of study of contemporary dance that will result in the attainment of a professional level of expertise. Emphasis continues on creating a sound foundation in correct postural alignment, flexibility and core strength, with dynamic expression and energy within the Merce Cunningham Technique. Average of 4.5 hours per week for a total of 54 clock hours.

In JBS 210 1A, the components are:

1. Cunningham Technique
2. Jazz Technique

Course Objectives: Upon completion of this course the students will be able to:

1. Continued study to the Merce Cunningham Technique. Student will learn proper alignment, postures, leg and foot work in depth.
2. Execute the studied steps of the Merce Cunningham techniques with commensurate strength, precision and flexibility.

3. Display correct anatomical alignment, both in static and dynamic movement.
4. Perform the studied steps of contemporary dance with assurance.
5. Perform studied exercises with co-ordination of all parts of the body.
6. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.

JBS 211 – Contemporary Dance Techniques 2B

Prerequisite: JBS 210 1A

Course Teachers: Andrea Weber, Joyce King

Required Reading: Freedman, Russell *Martha Graham: A Dancer's Life* (1998).
Clarion Books.

Course Description:

JBS 211: Contemporary Dance Techniques 2B. Prerequisite: JBS 210 2A. An expanded introduction to a program of study of contemporary dance that will result in the attainment of a professional level of expertise. Emphasis continues on creating a sound foundation in correct postural alignment, flexibility and core strength, with dynamic expression and energy within the Merce Cunningham Technique. Average of 4.5 hours per week for a total of 54 clock hours.

In JBS 211 2B, the components are:

1. Cunningham Technique
2. Jazz Technique

Course Objectives: Upon completion of this course the students will be able to:

1. Continued study of the Merce Cunningham Technique. Student will learn proper alignment, postures, leg and foot work in depth.
2. Execute the studied steps of the Merce Cunningham technique with commensurate strength, precision and flexibility.
3. Display correct anatomical alignment, both in static and dynamic movement.
4. Perform the studied steps of contemporary dance with assurance.
5. Perform studied exercises with co-ordination of all parts of the body.
6. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.

JBS 310 – Contemporary Dance Techniques 3A

Prerequisite: JBS 211 2B

Course Teacher: Joilynn Hopkins, Chris Coates

Required Reading: Rose *Masters of Movement, Portraits of Great Choreographers* (2004). Eichenbaum, Washington Smithsonian Books.

Course Description:

JBS 310: Contemporary Dance Technique 3A. Prerequisite: JBS 211 Contemporary Dance Techniques 2B. A continuation of a program of study of contemporary dance and jazz dance that will result in the attainment of a professional level of expertise. Emphasis continues on creating a sound foundation in correct postural alignment, flexibility and core strength, isolations with dynamic expression and energy within the Lester Horton Dance Technique. Average of 4.5 hours per week for a total of 54 clock hours.

In JBS 310 3A, the components are:

3. Horton Technique
4. Jazz Technique

Course Objectives: Upon completion of this course the students will be able to:

8. Execute the studied steps of the Lester Horton Modern Dance technique and Jazz Dance with commensurate strength, precision and flexibility.
9. Display correct anatomical alignment, both in static and dynamic movement.
10. Perform the studied steps of contemporary and jazz dance with assurance.
11. Perform studied exercises with co-ordination of all parts of the body.
12. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.

JBS 311 – Contemporary Dance Techniques 3B

Prerequisite: JBS 310 3A

Course Teacher: Chris Coates, Joilynn Hopkins

Required Reading: Moore, Elvi *“Bella Lewitzkey—A Legend Turned Real” Dance Chronicle*, (1978). Vol 2.

Course Description:

JBS 311: Contemporary Dance Technique 3B. Prerequisite: JBS 310 Contemporary Dance Techniques 3A. A continuation of a program of study of contemporary dance and jazz dance that will result in the attainment of a professional level of expertise. Emphasis continues on creating a sound foundation in correct postural alignment, flexibility and core strength, isolations with dynamic expression and energy within the Lester Horton Dance Technique. Average of 4.5 hours per week for a total of 54 clock hours.

In JBS 311 3B, the components are:

5. Horton Technique
6. Jazz Technique

Course Objectives: Upon completion of this course the students will be able to:

13. Execute the studied steps of the Lester Horton Modern Dance technique and Jazz Dance with commensurate strength, precision and flexibility.
14. Display correct anatomical alignment, both in static and dynamic movement.
15. Perform the studied steps of contemporary and jazz dance with assurance.

16. Perform studied exercises with co-ordination of all parts of the body.
17. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.

JBS 410 – Contemporary Dance Technique 4A

Prerequisite: JBS 311 3B

Course Teacher: Dionna Pridgeon and Faculty

Required Reading: Garafola, Lynn, editor. Jose Limon: An Unfinished Memoir (1988). Wesleyan, 1st Edition.

Course Description:

JBS 410: Contemporary Dance Technique 4A. Prerequisite: JBS 311 Contemporary Dance Technique 3B. A continuation of a program of study of contemporary dance and jazz dance that will result in the attainment of a professional level of expertise. Emphasis continues on creating a sound foundation in correct postural alignment, flexibility and core strength, with dynamic expression and energy within the Limon Modern Dance Technique. Average of 4.5 hours per week for a total of 54 clock hours.

The component for JBS 410 4A is:

1. Limon Technique

Course Objectives: Upon completion of this course the students will be able to:

18. Execute the studied steps of the Limon Modern Dance technique and jazz dance with commensurate strength, precision and flexibility.
19. Display correct anatomical alignment, both in static and dynamic movement.
20. Perform the studied steps of Limon dance technique with assurance.
21. Perform studied exercises with suspension, on and off balance.
22. Perform with a strong sense of theatre and story telling.

JBS 411 – Contemporary Dance Technique 4B

Prerequisite: JBS 410 4A

Course Teacher: Dionna Pridgeon and Faculty

Required Reading: Cohen, Selma Jeanne, editor The Modern Dance: Seven Statements of Belief (1966). Wesleyan, 1st Edition.

Course Description:

JBS 411: Contemporary Dance Technique 4B. Prerequisite: JBS 410 Contemporary Dance Technique 4A. A continuation of a program of study of contemporary dance and jazz dance that will result in the attainment of a professional level of expertise. Emphasis continues on creating a sound foundation in correct postural alignment, flexibility and core strength, with

dynamic expression and energy within the Limon Dance Technique. 4.5 clock hours per week for an average of 54 hours.

Component of JBS 411 4B:

1. Contemporary Dance

Course Objectives: Upon completion of this course the students will be able to:

23. Execute the studied steps of the Limon Modern Dance technique and jazz dance with commensurate strength, precision and flexibility.
24. Display correct anatomical alignment, both in static and dynamic movement.
25. Perform the studied steps of Limon dance technique with assurance.
26. Perform studied exercises with suspension, on and off balance.
27. Perform with a strong sense of theatre and story telling.

JBS 120 – Allied Dance Studies

Prerequisite: Acceptance into the Ballet Trainee program

Course Teachers: A. Jouravlev, M. Bogdanova, L. Calero, L. D’Anna, F. Corkle, G. Accardi, C. Barnes

Required Reading: Jayde, F, (2010), *Pas de Deux*. Samhain Publishing, Ltd

Course Description:

JBS 120: Allied Dance Studies. Prerequisite: Acceptance into the Ballet Trainee program. An introduction to a program of allied ballet studies that will result in the attainment of a professional level of expertise. It is expected that students in the course will have had at least four years prior training in ballet and dance. The components of this course extend, enrich and inform the core technique of ballet. Over the four year Certificate Program the components of this course vary and change, to enable an extended and rich experience in all aspects of ballet, character, and contemporary dance. Average of 4.5 hours per week for a total of 54 clock hours.

In JBS 120, the components are:

1. Ballet partnering (Pas de deux)
2. Character Dance
3. Kinetic Studies

Course Objectives: Upon completion of this course the students will be able to:

1. Dance in the common tempo with a partner with elementary complementary poses.
2. Find the center of balance in elementary adagio and tours lent.
3. Display commensurate strength and co-ordination in all basic lifted work.
4. Articulate terminology and basic principles used in the study of character dance technique.
5. Use torso and body isolations in basic dance combinations.

6. Perform group dances with an understanding of correct style from the historical ballet repertoire.
7. Perform group dances from the historical ballet/character repertoire with precision in forming both body and stage design.
8. Deepen one's understanding of body kinetics and condition the body for ballet technique.

JBS 121 – Allied Dance Studies

Prerequisite: JBS 120

Course Teachers: A. Jouravlev, L. Calero, L. D'Anna, E. Jouravlev, F. Corkle, G. Accardi, C. Barnes, M. Bogdanova

Required Reading: Balanchine, G: *101 Stories of the Great Ballets*. (1975). Anchor Publishers

Course Description:

JBS 121: Allied Dance Studies. Prerequisite: JBS 120. An introduction to a program of allied ballet studies that will result in the attainment of a professional level of expertise. It is expected that students in the course will have had at least four years prior training in ballet and dance. The components of this course extend, enrich and inform the core technique of ballet. Over the four-year Certificate Program the components of this course vary and change, to enable an extended and rich experience in all aspects of ballet and contemporary dance. Average of 4.5 hours per week for a total of 54 clock hours.

In JBS 121, the components are:

1. Ballet partnering (Pas de deux)
2. Character Dance
3. Kinetic Studies

Course Objectives: Upon completion of this course the students will be able to:

1. Dance in the common tempo with a partner with elementary complementary poses.
2. Find the center of balance in elementary adagio and tours lent.
3. Display commensurate strength and co-ordination in all basic lifted work.
4. Articulate terminology and basic principles used in the study of character dance technique.
5. Use torso and body isolations in basic dance combinations.
6. Perform group dances with an understanding of correct style from the historical ballet repertoire.
7. Perform group dances from the historical ballet/character repertoire with precision in forming both body and stage design.
8. Deepen one's understanding of body kinetics and condition the body for ballet technique.

JBS 220 – Allied Dance Studies

Prerequisite: JBS 121

Course Teachers: A. Jouravlev, L. Calero, L. D’Anna, E. Jouravlev, F. Corkle, G. Accardi, C. Barnes, E. Mosley, M. Bogdanova

Required Reading: Serebrennikov, N. (2000), *Pas de Deux: A Textbook on Partnering*. University Press of Florida. Chapters 1-5

Course Description:

JBS 220: Allied Dance Studies. Prerequisite: JBS 121 Allied Dance Studies. Further exploration of a program of allied ballet studies that will result in the attainment of a professional level of expertise. The components of this course extend, enrich and inform the core technique of ballet. Over the four year Certificate Program the components of this course vary and change, to enable an extended and rich experience in all aspects of ballet and contemporary dance. Average of 4.75 hours per week for a total of 57 clock hours.

In JBS 220, the components are:

1. Ballet partnering (Pas de deux)
2. Character Dance
3. Kinetic Studies
4. Composition

Course Objectives: Upon completion of this course the students will be able to:

1. Dance in the common tempo with a partner with elementary complementary poses.
2. Find the center of balance in elementary adagio and tours lent.
3. Display commensurate strength and co-ordination in all basic lifted work.
4. Articulate terminology and basic principles used in the study of character dance technique.
5. Use torso and body isolations in basic dance combinations.
6. Perform group dances with an understanding of correct style from the historical ballet repertoire.
7. Perform group dances from the historical ballet/character repertoire with precision in forming both body and stage design.
8. Deepen one’s understanding of body kinetics and condition the body for ballet technique.
9. Deepen the sense of artistic ownership over movement
10. Heighten awareness in relation to other dancers and being present.
11. Understand the basic structures within choreography and improvisation.

JBS 221 – Allied Dance Studies

Prerequisite: JBS 220

Course Teachers: A. Jouravlev, L. Calero, F. Corkle, E. Jouravlev, L. D'Anna , C. Barnes, E. Mosley, M. Bogdanova

Required Reading: Serebrennikov, N. (2000), *Pas de Deux: A Textbook on Partnering*. University Press of Florida.

Course Description:

JBS 221: Allied Dance Studies. Prerequisite: JBS 220 Allied Dance Studies. Further exploration of a program of allied ballet studies that will result in the attainment of a professional level of expertise. The components of this course extend, enrich and inform the core technique of ballet. Over the four year Certificate Program the components of this course vary and change, to enable an extended and rich experience in all aspects of ballet and contemporary dance. Average of 4.75 hours per week for a total of 57 clock hours.

In JBS 221, the components are:

1. Ballet partnering (Pas de deux)
2. Character Dance
3. Kinetic Studies
4. Composition

Course Objectives: Upon completion of this course the students will be able to:

1. Dance in the common tempo with a partner with elementary complementary poses.
2. Find the center of balance in elementary adagio and tours lent.
3. Display commensurate strength and co-ordination in all basic lifted work.
4. Articulate terminology and basic principles used in the study of character dance technique.
5. Use torso and body isolations in basic dance combinations.
6. Perform group dances with an understanding of correct style from the historical ballet repertoire.
7. Perform group dances from the historical ballet/character repertoire with precision in forming both body and stage design.
8. Deepen one's understanding of body kinetics and condition the body for ballet technique.
9. Deepen the sense of artistic ownership over movement
10. Heighten awareness in relation to other dancers and being present.
11. Understand the basic structures within choreography and improvisation.

JBS 320 – Allied Dance Studies

Prerequisite: JBS 221: Allied Dance Studies

Course Teacher: A. Jouravlev, L. D'Anna, F. Corkle, E. Jouravlev, J. Matos, E. Mosley, E. Jouravlev

Required Reading: Kostrovitskaya, V *100 Lessons in Classical Ballet: The Eight-Year Program of Leningrad's Vaganova Choreographic School* Limelight Editions (2006), Part 1

Course Description:

JBS 320: Allied Dance Studies. Prerequisite: JBS 221 Allied Dance Studies. This course continues to extend the study of allied ballet and contemporary dance studies that will result in the attainment of a professional level of expertise. The components of this course continue to extend, enrich and inform the core techniques of ballet and contemporary dance. Over the 4 year Trainee Program the components of this course vary and change, to enable an extended and rich experience in all aspects of ballet and contemporary dance. Average of 4.5 hours per week for a total of 54 clock hours.

Components of JBS 320 include:

1. Partnering (Pas de deux)
2. Ballet Methodology
3. Composition

Course Objectives: Upon completion of this course the students will be able to:

12. Dance in the common tempo with a partner with advanced complementary poses.
13. Find the center of balance in advanced adagio and tours lent in advanced combinations.
14. Display commensurate strength and co-ordination in all advanced lifted work.
15. Show individuality and originality in making choices of time, space and energy.
16. Use improvisation to discover creative and innovation movement phrases, leading to original choreography.
17. Create solo and group dances with an understanding of basic choreographic principles.
18. Articulate the basic foundations of ballet, and their application to children.
19. Articulate and promote Years 1-3 of the Joffrey Ballet School Curriculum.
20. Devise lesson plans appropriate to young children, and Years 1-3 of the Joffrey Ballet School Curriculum.

JBS 321 – Allied Dance Studies

Prerequisite: JBS 320: Allied Dance Studies

Course Teacher: A. Jouravlev, L. D'Anna, F. Corkle, E. Jouravlev, J. Matos, E. Mosley, E. Jouravlev

Required Reading: Kostrovitskaya, V *100 Lessons in Classical Ballet: The Eight-Year Program of Leningrad's Vaganova Choreographic School* Limelight Editions (2006), Part 2

Course Description:

JBS 321: Allied Dance Studies. Prerequisite: JBS 320 Allied Dance Studies. This course continues to extend the study of allied ballet and contemporary dance studies that will result in the attainment of a professional level of expertise. The components of this course continue to extend, enrich and inform the core techniques of ballet and contemporary dance. Over the 4 year Trainee Program the components of this course vary and change, to enable an extended and rich experience in all aspects of ballet and contemporary dance. Average of 6 hours per week for a total of 72 clock hours.

Components of JBS 321 include:

1. Partnering (Pas de deux)
2. Ballet Methodology
3. Composition

Course Objectives: Upon completion of this course the students will be able to:

21. Dance in the common tempo with a partner with advanced complementary poses.
22. Find the center of balance in advanced adagio and tours lent in advanced combinations.
23. Display commensurate strength and co-ordination in all advanced lifted work.
24. Show individuality and originality in making choices of time, space and energy.
25. Use improvisation to discover creative and innovation movement phrases, leading to original choreography.
26. Create soli and group dances with an understanding of basic choreographic principles.
27. Articulate the basic foundations of ballet, and their application to children.
28. Articulate and promote Years 1-3 of the Joffrey Ballet School Curriculum.
29. Devise lesson plans appropriate to young children, and Years 1-3 of the Joffrey Ballet School Curriculum.

JBS 420 – Allied Dance Studies

Prerequisite: JBS 321: Allied Dance Studies

Course Teachers: E. Jouravlev, J. Matos, E. Mosley, L. Lauer

Required Reading: Morgenroth, J *Dance Improvisations* (1987) University of Pittsburgh Press. Part 1

Course Description:

JBS 420: Allied Dance Studies. Prerequisite: JBS 321 Allied Dance Studies. This course continues to extend the study of allied ballet and contemporary dance studies that will result in the attainment of a professional level of expertise. The components of this course examine the advanced methodologies of ballet training. As well, it advances the study of choreographic invention and development. Average of 3 hours per week for a total of 42 clock hours.

Components of JBS 420 include:

1. Ballet Methodology OR Choreography
2. Partnering

Course Objectives: Upon completion of this course the students will be able to:

1. Articulate the logical progression of ballet training.
2. Demonstrate effective class and lesson planning for Years 4-8 of the Joffrey Ballet School Curriculum.
3. Show increased individuality and originality in making choices of time, space and energy.

4. Further develop improvisation to discover creative and innovation movement phrases, leading to original choreography.
5. Create group and solo dances that show invention and creativity.
6. Demonstrate a synergy between dance, design and music.
7. Execute advanced partnering sequences with ease.

JBS 421 – Allied Dance Studies

Prerequisite: JBS 420: Allied Dance Studies

Course Teachers: E. Jouravlev, J. Matos, E. Mosley, L. Lauer

Required Reading: Morgenroth, J *Dance Improvisations* (1987) University of Pittsburgh Press. Part 2

Course Description:

JBS 421: Allied Dance Studies. Prerequisite: JBS 420 Allied Dance Studies. This course continues to extend the study of allied ballet and contemporary dance studies that will result in the attainment of a professional level of expertise. The components of this course examine the advanced methodologies of ballet training. As well, it advances the study of choreographic invention and development. Average of 3 hours per week for a total of 42 clock hours.

Components of JBS 421 include:

1. Ballet Methodology OR Choreography
2. Choreography

Course Objectives: Upon completion of this course the students will be able to:

1. Articulate the logical progression of ballet training.
2. Demonstrate effective class and lesson planning for Years 4-8 of the Joffrey Ballet School Curriculum.
3. Show increased individuality and originality in making choices of time, space and energy.
4. Further develop improvisation to discover creative and innovation movement phrases, leading to original choreography.
5. Create group and solo dances that show invention and creativity.
6. Demonstrate a synergy between dance, design and music.
7. Execute complex partnering sequences with ease and artistry.

JBS 130 – Allied Theory Studies

Prerequisite: Acceptance into the Joffrey Ballet School Trainee Program

Course Teachers: T. Feather, N. Duffy, L. Lauer

Required Reading: *Diet for Dancers: A Complete Guide to Nutrition and Weight*

Control, Robin D. Chmelar & Sally S. Fitt

Ballet & Modern Dance by Susan Au (Thames & Hudson, World of Art, 3rd Edition 2013)

Course Description:

JBS 130: Allied Theory Studies. Prerequisite: Acceptance into the Joffrey Ballet School Trainee Program. An introduction to a program of allied dance theoretical studies that will result in the attainment of a professional level of expertise. It is expected that students in the course will have sufficient literacy in the English language to comprehend, and contribute to all lectures and assignments. The study of these aligned theory subjects enrich the learning experience and comprehension of the practical subjects. Average of 2 hours per week for a total of 24 clock hours.

In JBS 130, the components are:

1. Health & Nutrition
2. History of Dance

Course Objectives: Upon completion of this course the students will be able to:

1. Understand Eating Disorders, Bad Eating Habits and Addictions
2. Understand Stretching Techniques – Types: Why, When And How
3. Discuss “To Strengthen or Not to Strengthen” – Types: Why, When And How
4. Understand Self Care Techniques and Dance Medicine
5. Comprehend nutritional fundamentals & the importance of a healthy diet
6. Create a daily health food plan and continue food journaling
7. Understand Dance Medicine and Therapies
8. Identify further key dance figures and movements from the period they have studied, and more comprehensively explore the context that gave rise to them.
9. Articulate some of the important characteristics of each period in general and dance development in particular.

JBS 131 – Allied Theory Studies

Prerequisite: JBS 130

Course Teachers: T. Feather, N. Duffy, L. Lauer

Required Reading: *Diet for Dancers: A Complete Guide to Nutrition and Weight Control*, Robin D. Chmelar & Sally S. Fitt; Graham McFee.
Understanding Dance (New York: Routledge, 1992).
Ballet & Modern Dance by Susan Au (Thames & Hudson, World of Art, 3rd Edition 2013)

Course Description:

JBS 131: Allied Theory Studies. Prerequisite: JBS 130. An introduction to a program of allied dance theoretical studies that will result in the attainment of a professional level of expertise. It is expected that students in the course will have sufficient literacy in the English language to comprehend, and contribute to all lectures and assignments. The study of these aligned theory subjects enrich the learning experience and comprehension of the practical subjects. Average of 2 hours per week for a total of 24 clock hours.

In JBS 131, the components are:

1. Health & Nutrition
2. History of Dance

Course Objectives: Upon completion of this course the students will be able to:

1. Understand Eating Disorders, Bad Eating Habits and Addictions
2. Understand Stretching Techniques – Types: Why, When And How
3. Discuss “To Strengthen or Not to Strengthen” – Types: Why, When And How
4. Understand Self Care Techniques and Dance Medicine
5. Comprehend nutritional fundamentals & the importance of a healthy diet
6. Create a daily health food plan and continue food journaling
7. Understand Dance Medicine and Therapies
8. Identify further key dance figures and movements from the period they have studied, and more comprehensively explore the context that gave rise to them.
9. Further articulate some of the important characteristics of each period in general and dance development in particular.

JBS 230 – Allied Theory Studies

Prerequisite: JBS 131: Allied Theory Studies

Course Teachers: J. Honrado, Y. Nabeta, R. Benichak

Required Reading: www.MusicForDancers.weebly.com- all music resources given in class also posted online for student access; The Anatomy Coloring Book, 3rd Edition. by Wynn Kapit - Powell's Books

Course Description:

JBS 230: Allied Theory Studies. Prerequisite: JBS 131: Allied Theory Studies. A continuation of study of a program of allied dance theoretical studies that will result in the attainment of a professional level of expertise. It is expected that students in the course will have sufficient literacy in the English language to comprehend, and contribute to all lectures and assignments. The purpose of the dance history course is to give the students a broad familiarity with key figures, movements and important developments in the history of Western theatrical dance, so that they may enrich their practice and training in ballet and contemporary dance. The course aims to increase their engagement with treasures of the past as well as contemporary developments, complementing their study and helping them to make educated choices as future creative artists in dance. The study of these aligned theory subjects enrich the learning experience and comprehension of the practical subjects. Average of 2 hours per week for a total of 24 clock hours.

In JBS 230, the components are:

1. Anatomy
2. Music for Dance

Course Objectives: Upon completion of this course the students will be able to:

1. Identify further key dance figures and movements from the period they have studied,

- and more comprehensively explore the context that gave rise to them.
2. Further articulate some of the important characteristics of each period in general and dance development in particular.
 3. Articulate Western music theory, fundamental vocabulary, concepts and reading music notation.
 4. Identify harmonic progressions.
 5. Understand how music has evolved since becoming a recognized art
 6. Read, write and analyze music at an introductory level.
 7. Understand body mechanics and identify bones and muscles

JBS 231 – Allied Theory Studies

Prerequisite: JBS 230: Allied Theory Studies

Course Teachers: J. Honrado, Y. Nabeta, R. Benichak

Required Reading: Roger Copeland and Marshall Cohen, eds. What is Dance? Readings in Theory and Criticism (Oxford and New York: Oxford University Press, Inc., 1983); The Anatomy Coloring Book, 3rd Edition. by Wynn Kapit - Powell's Books; Dance Anatomy by Jacqui Greene Haas: Human Kinetics 2010 www.HumanKinetics.com; www.MusicForDancers.weebly.com- all music resources given in class also posted online for student access

Course Description:

JBS 231: Allied Theory Studies. Prerequisite: JBS 230: Allied Theory Studies: A continuation of study of a program of allied dance theoretical studies that will result in the attainment of a professional level of expertise. It is expected that students in the course will have sufficient literacy in the English language to comprehend, and contribute to all lectures and assignments. The study of these aligned theory subjects enrich the learning experience and comprehension of the practical subjects. Average of 2 hours per week for a total of 24 clock hours.

In JBS 231, the components are:

1. Anatomy
2. Music for Dance

Course Objectives: Upon completion of this course the students will be able to:

1. Identify further key music figures and movements from the period they have studied, and more comprehensively explore the context that gave rise to them.
2. Further articulate some of the important characteristics of each period in general and dance development in particular.
3. Articulate Western music theory, fundamental vocabulary ,concepts and reading music notation.
4. Identify harmonic progressions.
5. Understand how music has evolved since becoming a recognized art
6. Read, write and analyze music at an introductory level.
7. Understand body mechanics and identify bones and muscles

8. Identify key dance figures and movements from the period they have studied, and understand the context that gave rise to them.
9. Develop critical analysis skills related to music, dance, and aesthetics.

JBS 330 – Allied Theory Studies

Prerequisite: JBS 231: Allied Theory Studies

Course Teachers: N. Duffy, L. Lauer

Required Reading: Roger Copeland and Marshall Cohen, eds. What is Dance? Readings in Theory and Criticism (Oxford and New York: Oxford University Press, Inc., 1983);

Course Description:

JBS 330: Allied Theory Studies. Prerequisite: JBS 231: Allied Theory Studies. A continuation of study of a program of allied dance theory that will result in the attainment of a professional level of expertise. It is expected that students in the course will have sufficient literacy in the English language to comprehend, and contribute to all lectures and assignments. The study of these aligned theory subjects enrich the learning experience and comprehension of the practical subjects. Critical Analysis builds on the dancers' broad knowledge of important movements and artists in the history of western theatrical dance and enhance their capacity for critical thinking about dance. Dancers will develop their critical and dance-viewing skills through weekly discussions. Average of 2 hours per week for a total of 24 clock hours.

In JBS 330, the components are:

1. Critical Analysis

Course Objectives: Upon completion of this course the students will be able to:

1. Effectively communicate personal observations of live performance related to topics discussed and studied in class.
2. Develop methods to observe dance and articulate what was seen on a structural and conceptual level.
3. Identify types of choreographers and their work that would complement and satisfy the dancer's career goals.
4. Develop perceptual, descriptive and analytical skills.
5. Apply cultural and critical theory to 20th and 21st century concert dance.
6. Use the Critical Response Process to successfully engage with choreography.
7. Explore and develop synergies of dance composition in regard to its relationship to music and design.
8. Identify further key dance figures and their contribution to the art form. To analyze and assess them within an historical and cultural context.
9. Articulate and assess the important characteristics of each period of choreographic development.
10. Develop comprehension of advanced music vocabulary, structure in music, and basic methods of collaboration with multimedia artists.
11. Articulate some of the important issues at stake in dance and dance criticism.
12. Develop critical analysis skills in dance and better understand aesthetic judgments.

JBS 331 – Allied Theory Studies

Prerequisite: JBS 330: Allied Theory Studies

Course Teachers: L. Lauer, N. Duffy

Required Reading: Lerman, L. and John Borstel *The Critical Response Process* (2003) Liz Lerman Dance Exchange.

Course Description:

JBS 330: Allied Theory Studies. Prerequisite: JBS 330: Allied Theory Studies. A continuation of study of a program of allied dance theory that will result in the attainment of a professional level of expertise. It is expected that students in the course will have sufficient literacy in the English language to comprehend, and contribute to all lectures and assignments. The study of these aligned theory subjects enrich the learning experience and comprehension of the practical subjects. Critical Analysis builds on the dancers' broad knowledge of important movements and artists in the history of western theatrical dance and enhance their capacity for critical thinking about dance. Dancers will develop their critical and dance-viewing skills through weekly discussions. Average of 2 hours per week for a total of 24 clock hours.

In JBS 331, the components are:

1. Critical Analysis

Course Objectives: Upon completion of this course the students will be able to:

1. Effectively communicate personal observations of live performance related to topics discussed and studied in class.
2. Develop methods to observe dance and articulate what was seen on a structural and conceptual level.
3. Identify types of choreographers and their work that would complement and satisfy the dancer's career goals.
4. Develop perceptual, descriptive and analytical skills.
5. Apply cultural and critical theory to 20th and 21st century concert dance.
6. Use the Critical Response Process to successfully engage with choreography.
7. Explore and develop synergies of dance composition in regard to its relationship to music and design.
8. Identify further key dance figures and their contribution to the art form. To analyze and assess them within an historical and cultural context.
9. Articulate and assess the important characteristics of each period of choreographic development.
10. Develop comprehension of advanced music vocabulary, structure in music, and basic methods of collaboration with multimedia artists.
11. Articulate some of the important issues at stake in dance and dance criticism.
12. Develop critical analysis skills in dance and better understand aesthetic judgments.

JBS 430 – Allied Theory Studies

Prerequisite: JBS 331: Allied Theory Studies

Course Teachers:

Required Reading: *Illustrated Theatre Production Guide, 3rd ed.* Holloway, John Ramsey (2014).

Course Description:

Introductory course to Costume, Make-Up, and Theatre Tech. A continuation of study of a program of allied dance theoretical studies that will result in the attainment of a professional level of expertise. It is expected that students in the course will have sufficient literacy in the English language to comprehend, and contribute to all lectures and assignments. The study of these aligned theoretical subjects enrich the learning experience and comprehension of dance expression, sustained over a long career. Practical training is provided in one 90-minute classes each week for a total of 24 clock hours.

In JBS 430, the components are:

1. Costuming for the Contemporary Stage
2. Makeup Design
3. Stage Lighting
4. Film for Dance

Course Objectives: Upon completion of this course the students will be able to:

1. Demonstrate an understanding of what a costume designer does and how a costume shop works.
2. Become familiar with costuming for dance
3. Come to an understanding that costuming is a part of the team effort that creates productions
4. Have an appreciation of the collaborative nature of the theatre arts.
5. Become familiar with basic stagecraft, including stage lighting, scenery, audio, visual, scenery, and theatre terminology.
6. Study stage make-up techniques and learn how to apply make-up for individual face shape (Ex. Contouring, highlights, shading techniques, and more)

JBS 431 – Allied Theory Studies

Prerequisite: JBS 430: Allied Theory Studies

Course Teachers:

Required Reading: *Illustrated Theatre Production Guide, 3rd ed.* Holloway, John Ramsey (2014).

Course Description:

Introductory course to Costume, Make-Up, and Theatre Tech. A continuation of study of a program of allied dance theoretical studies that will result in the attainment of a professional level of expertise. It is expected that students in the course will have sufficient literacy in the English language to comprehend, and contribute to all lectures and assignments. The study of these aligned theoretical subjects enrich the learning experience and comprehension of dance expression, sustained over a long career. Practical training is provided in one 90-minute classes each week for a total of 24 clock hours.

In JBS 431, the components are:

1. Costuming for the Contemporary Stage
2. Makeup Design
3. Stage Lighting
4. Film for Dance

Course Objectives: Upon completion of this course the students will be able to:

1. Demonstrate an understanding of what a costume designer does and how a costume shop works.
2. Become familiar with costuming for dance
3. Come to an understanding that costuming is a part of the team effort that creates productions
4. Have an appreciation of the collaborative nature of the theatre arts.
5. Become familiar with basic stagecraft, including stage lighting, scenery, audio, visual, scenery, and theatre terminology.
6. Study stage make-up techniques and learn how to apply make-up for individual face shape (Ex. Contouring, highlights, shading techniques, and more)

JBS 140 – Performance Studies

Prerequisite: Acceptance into the Joffrey Ballet School Trainee Program

Course Teachers: Era Jouravlev, Elizabeth D’Anna, Andrei Jouravlev,
C. Barnes, M. Bogdanova

Required Reading: Todd, M. E. *The Thinking Body: A Study of Balancing Forces of Dynamic Man.* (1937). New York: Paul B. Hoeber, Medical Book Department of Harper & Brothers.

Course Description:

JBS 140 Performance Studies. Prerequisite: Acceptance into the Joffrey Ballet School Trainee Program. This course comprises both the rehearsal and preparation processes and the performance(s) of ballet and contemporary dance. It also analyzes both methodologies of dance making and the performance outcomes. Average of 8.5 hours per week for a total of 134 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Effectively engage in rehearsals for dance works by one or a number of choreographers by

1. Demonstrating a professional approach to rehearsals.
2. Contributing willingly and ably to collaborative choreographic processes and /or choreographic tasks as required by the choreographer.
3. Appropriately responding to, and use of oral communication.
4. Engaging with created movement material.

5. Working as a team member in the creation and organization of aesthetic movement material.
6. Dancing in a group accurately and with consideration of others.
7. Demonstrating a commitment to personal improvement.

2. Perform the choreographic work of one choreographer, or dance works by a number of choreographers, by

1. Performing with technical skill, clarity and precision.
2. Performing with commensurate strength and cardiovascular endurance
3. Performing with appropriate expression
4. Performing with musicality and rhythm.
5. Performing with precision and awareness in groups and with partners.
6. Demonstrating of professional conduct in technical rehearsals, during performance and in the theatre environment.

JBS 141 – Performance Studies

Prerequisite: JBS 140

Course Teachers: Era Jouravlev, Elizabeth D’Anna, Andrei Jouravlev, Colleen Barnes, Marina Bogdanova

Required Reading: Albright, A.C. *The Body and Identity in Contemporary Dance* (1997). University Press of New England.

Course Description:

JBS 141 Performance Studies. Prerequisite: JBS 140. This course comprises both the rehearsal and preparation processes and the performance(s) of ballet and contemporary dance. It also analyzes both methodologies of dance making and the performance outcomes. Average of 8.5 hours per week for a total of 134 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Effectively engage in rehearsals for dance works by one or a number of choreographers by

1. Demonstrating a professional approach to rehearsals.
2. Contributing willingly and ably to collaborative choreographic processes and /or choreographic tasks as required by the choreographer.
3. Appropriately responding to, and use of oral communication.
4. Engaging with created movement material.
5. Working as a team member in the creation and organization of aesthetic movement material.
6. Dancing in a group accurately and with consideration of others.
7. Demonstrating a commitment to personal improvement.

2. Perform the choreographic work of one choreographer, or dance works by a number of choreographers, by

1. Performing with technical skill, clarity and precision.
2. Performing with commensurate strength and cardiovascular endurance
3. Performing with appropriate expression
4. Performing with musicality and rhythm.
5. Performing with precision and awareness in groups and with partners.
6. Demonstrating of professional conduct in technical rehearsals, during performance and in the theatre environment.

JBS 240 – Performance Studies

Prerequisite: JBS 141

Course Teachers: Era Jouravlev, Elizabeth D'Anna, Andrei Jouravlev, Marina Bogdanova

Required Reading: Dunning, J. *Alvin Ailey: A Life in Dance* (1998). Da Capo Press

Course Description:

JBS 240 Performance Studies. Prerequisite: JBS 141. The course continues both the rehearsal and preparation processes and the performance(s) of ballet and contemporary dance. It also continues to analyze both methodologies of dance making and the performance outcomes. Average of 8.5 hours per week for a total of 134 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Effectively engage in rehearsals for dance works by one or a number of choreographers by

1. Demonstrating a professional approach to rehearsals.
2. Contributing willingly and ably to collaborative choreographic processes and /or choreographic tasks as required by the choreographer.
3. Appropriately responding to, and use of oral communication.
4. Engaging with created movement material.
5. Working as a team member in the creation and organization of aesthetic movement material.
6. Dancing in a group accurately and with consideration of others.
7. Demonstrating a commitment to personal improvement.

2. Perform the choreographic work of one choreographer, or dance works by a number of choreographers, by

1. Performing with technical skill, clarity and precision.
2. Performing with commensurate strength and cardiovascular endurance
3. Performing with appropriate expression
4. Performing with musicality and rhythm.

5. Performing with precision and awareness in groups and with partners.
6. Demonstrating of professional conduct in technical rehearsals, during performance and in the theatre environment.

JBS 241 – Performance Studies

Prerequisite: JBS 240

Course Teachers: Marina Bogdanova, Era Jouravlev, Elizabeth D’Anna, Andrei Jouravlev, Colleen Barnes

Required Reading: Cohen, S.J. *The Modern Dance: Seven Statements of Belief* (1966). Wesleyan, 1st Edition.

Course Description:

JBS 241 Performance Studies. Prerequisite: JBS 240. The course continues both the rehearsal and preparation processes and the performance(s) of ballet and contemporary dance. It also continues to analyze both methodologies of dance making and the performance outcomes. Average of 8.5 hours per week for a total of 134 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Effectively engage in rehearsals for dance works by one or a number of choreographers by

1. Demonstrating a professional approach to rehearsals.
2. Contributing willingly and ably to collaborative choreographic processes and /or choreographic tasks as required by the choreographer.
3. Appropriately responding to, and use of oral communication.
4. Engaging with created movement material.
5. Working as a team member in the creation and organization of aesthetic movement material.
6. Dancing in a group accurately and with consideration of others.
7. Demonstrating a commitment to personal improvement.

2. Perform the choreographic work of one choreographer, or dance works by a number of choreographers, by

1. Performing with technical skill, clarity and precision.
2. Performing with commensurate strength and cardiovascular endurance
3. Performing with appropriate expression
4. Performing with musicality and rhythm.
5. Performing with precision and awareness in groups and with partners.
6. Demonstrating of professional conduct in technical rehearsals, during performance and in the theatre environment.

JBS 340 – Performance Studies

Prerequisite: JBS 241

Course Teachers: Era Jouravlev, Elizabeth D'Anna, Andrei Jouravlev, M. Bogdanova, G. Akopian

Required Reading: Morgenroth, J., *Speaking of Dance: Twelve Contemporary Choreographers on Their Craft*. (2004) Routledge Press.

Course Description:

JBS 340 Performance Studies. Prerequisite: JBS 241. The course continues both the rehearsal and preparation processes and the performance(s) of ballet and contemporary dance. It also continues to analyze both methodologies of dance making and the performance outcomes. Average of 8.5 hours per week for a total of 134 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Effectively engage in rehearsals for dance works by one or a number of choreographers by

1. Demonstrating a professional approach to rehearsals.
2. Contributing willingly and ably to collaborative choreographic processes and /or choreographic tasks as required by the choreographer.
3. Appropriately responding to, and use of oral communication.
4. Engaging with created movement material.
5. Working as a team member in the creation and organization of aesthetic movement material.
6. Dancing in a group accurately and with consideration of others.
7. Demonstrating a commitment to personal improvement.

2. Perform the choreographic work of one choreographer, or dance works by a number of choreographers, by

1. Performing with appropriate technical skills, clarity and precision.
2. Performing with commensurate strength and cardiovascular endurance
3. Performing with appropriate expression
4. Performing with musicality and rhythm.
5. Performing with advanced precision and awareness in groups and with partners.
6. Demonstrating of professional conduct in technical rehearsals, during performance and in the theatre environment.

JBS 341 – Performance Studies

Prerequisite: JBS 340

Course Teachers: G. Akopian, Era Jouravlev, Elizabeth D'Anna, Andrei Jouravlev

Required Reading: Homans, J. *Apollo's Angels: A History of Ballet*. (2012). Random

House.

Required Reading: Homans, J. *Apollo's Angels: A History of Ballet*. (2012). Random House.

Course Description:

JBS 341 Performance Studies. Prerequisite: JBS 340. The course continues both the rehearsal and preparation processes and the performance(s) of ballet and contemporary dance. It also continues to analyze both methodologies of dance making and the performance outcomes. Average of 8.5 hours per week for a total of 134 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Effectively engage in rehearsals for dance works by one or a number of choreographers by

1. Demonstrating a professional approach to rehearsals.
2. Contributing willingly and ably to collaborative choreographic processes and /or choreographic tasks as required by the choreographer.
3. Appropriately responding to, and use of oral communication.
4. Engaging with created movement material.
5. Working as a team member in the creation and organization of aesthetic movement material.
6. Dancing in a group accurately and with consideration of others.
7. Demonstrating a commitment to personal improvement.

2. Perform the choreographic work of one choreographer, or dance works by a number of choreographers, by

1. Performing with appropriate technical skills, clarity and precision.
2. Performing with commensurate strength and cardiovascular endurance
3. Performing with appropriate expression
4. Performing with musicality and rhythm.
5. Performing with advanced precision and awareness in groups and with partners.
6. Demonstrating of professional conduct in technical rehearsals, during performance and in the theatre environment.

JBS 440 – Performance Studies

Prerequisite: JBS 341

Course Teachers: Era Jouravlev, Elizabeth D'Anna, Andrei Jouravlev, G. Akopian, M. Bogdanova, N. Duffy

Required Reading: Barnes, S., *Terpsichore in Sneakers: Post-modern Dance* (1987). Wesleyan Press.

Course Description:

JBS 440 Performance Studies. Prerequisite: JBS 341. The course continues both the rehearsal and preparation processes and the performance(s) of ballet and contemporary dance. It also continues to analyze both methodologies of dance making and the performance outcomes. Average of 10 hours per week for a total of 160 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Effectively engage in rehearsals for dance works by one or a number of choreographers by

1. Demonstrating a professional approach to rehearsals.
2. Contributing willingly and ably to collaborative choreographic processes and /or choreographic tasks as required by the choreographer.
3. Appropriately responding to, and use of oral communication.
4. Engaging with created movement material.
5. Working as a team member in the creation and organization of aesthetic movement material.
6. Dancing in a group accurately and with consideration of others.
7. Demonstrating a commitment to personal improvement.

2. Perform the choreographic work of one choreographer, or dance works by a number of choreographers, by

1. Performing with advanced technical skills, clarity and precision.
2. Performing with commensurate strength and cardiovascular endurance
3. Performing with appropriate expression
4. Performing with musicality and rhythm.
5. Performing with advanced precision and awareness in groups and with partners.
6. Demonstrating of professional conduct in technical rehearsals, during performance and in the theatre environment.

JBS 441 – Performance Studies

Prerequisite: JBS 440

Course Teachers: G. Akopian, Era Jouravlev, Elizabeth D'Anna, Andrei Jouravlev, M. Bogdanova, N. Duffy

Required Reading: Blom, L. *The Intimate Act of Choreography*. (1982). Pittsburgh Press.

Course Description:

JBS 441 Performance Studies. Prerequisite: JBS 440. The course continues both the rehearsal and preparation processes and the performance(s) of ballet and contemporary dance. It also continues to analyze both methodologies of dance making and the performance outcomes. Average of 10 hours per week for a total of 160 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Effectively engage in rehearsals for dance works by one or a number of choreographers by

1. Demonstrating a professional approach to rehearsals.
2. Contributing willingly and ably to collaborative choreographic processes and /or choreographic tasks as required by the choreographer.
3. Appropriately responding to, and use of oral communication.
4. Engaging with created movement material.
5. Working as a team member in the creation and organization of aesthetic movement material.
6. Dancing in a group accurately and with consideration of others.
7. Demonstrating a commitment to personal improvement.

2. Perform the choreographic work of one choreographer, or dance works by a number of choreographers, by

1. Performing with advanced technical skills, clarity and precision.
2. Performing with commensurate strength and cardiovascular endurance
3. Performing with appropriate expression
4. Performing with musicality and rhythm.
5. Performing with advanced precision and awareness in groups and with partners.
6. Demonstrating of professional conduct in technical rehearsals, during performance and in the theatre environment.

JBS 450 – Senior Project

Prerequisite: JBS 441

Course Teachers: E. Jouravlev and selected choreographers

Office Location: 434 Avenue of the Americas, New York, NY 10011

Required Reading: Foster, S. L. *Dances That Describe Themselves*. (2002). Wesleyan University Press. Part 1

Course Description:

JBS 450 Senior Project. Prerequisite: JBS 441. This course is the culmination of dance studies and its various idioms. In this course, the dancer will utilize all components comprehensively learned in the Ballet Trainee Program to create an original body of work with the guidance of the Ballet Trainee Program Artistic Director. The nature of the Senior Project is, to a degree, determined by the student. The course analyzes both methodologies of dance making and the performance outcomes. Examples of this project can be, but are not limited to, performance of a solo work, choreographing a group work, creation of a copy for a work including a press release, critique and interview of an artist for their work, and/or collaborations of the aforementioned with other Joffrey programming while interacting with the surround NYC community. Average of 30 minutes per week for a total of 8 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Utilize all aspects of components learned in JBS 301, 311, 321 and 331.
2. Create a unique and original body of work.
3. Engage with professionals in the field of dance.
4. Execute all aspects of the presentation.
5. Work with a dance professional(s) outside of the Joffrey Ballet School in some capacity.
6. Design effective collaborative performance opportunities within the surrounding NYC community

JBS 451 – Senior Project

Prerequisite: JBS 451

Course Teachers: E. Jouravlev and selected choreographers

Office Location: 434 Avenue of the Americas, New York, NY 10011

Required Reading: Banes, S. *Democracy's Body*. (1993). UMI Research Press

Course Description:

JBS 451 Senior Project. Prerequisite: JBS 450. This course is the culmination of dance studies and its various idioms. In this course, the dancer will utilize all components comprehensively learned in the Ballet Trainee Program to create an original body of work with the guidance of the Ballet Trainee Program Artistic Director. The nature of the Senior Project is, to a degree, determined by the student. The course analyzes both methodologies of dance making and the performance outcomes. Examples of this project can be, but are not limited to, performance of a solo work, choreographing a group work, creation of a copy for a work including a press release, critique and interview of an artist for their work, and/or collaborations of the aforementioned with other Joffrey programming while interacting with the surround NYC community. Average of 30 minutes per week for a total of 8 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Utilize all aspects of components learned in JBS 301, 311, 321 and 331.
2. Create a unique and original body of work.
3. Engage with professionals in the field of dance.
4. Execute all aspects of the presentation.
5. Work with a dance professional(s) outside of the Joffrey Ballet School in some capacity.
6. Design effective collaborative performance opportunities within the surrounding NYC community

Jazz and Contemporary Trainee Program Course Descriptions

JBSJC 100 – Jazz & Contemporary Dance Technique

Prerequisite: Acceptance into the Jazz & Contemporary Trainee Program

Course Teachers: F. Carrillo, J. Hopkins, A. Hurd

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Perces, M. *Dance Technique of Lester Horton*. (1992) Princeton Book Company.
Warren, L. *Lester Horton: Modern Dance Pioneer (1991)*. Princeton Book Company Publishers.

Course Description:

JBSJC 100 Jazz & Contemporary Dance Technique. Prerequisite: Acceptance into the Jazz & Contemporary Trainee Program. An introduction to a course of study of Modern dance that will result in the attainment of a preparatory level of expertise. It is expected that students will have had at least four years of prior training in Modern dance. Emphasis is on creating a sound foundation in correct postural alignment, flexibility, core strength and artistic expression. Average of 9 clock hours per week for a total of 132 clock hours.

Daily, practical training is made up of three components:

1. Modern Dance: Horton Technique
2. Modern Dance: Limón-based Concepts
3. Jazz Technique

Course Objectives: Upon completion of this course the students will be able to:

1. Execute the introductory steps of the Lester Horton, José Limón Modern Dance technique and Jazz Technique with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied steps of jazz and modern dance with assurance.
4. Perform studied exercises with co-ordination of all parts of the body.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.

JBSJC 101 – Jazz & Contemporary Dance Technique

Prerequisite: JBSJC 100

Course Teachers: F. Carrillo, J. Hopkins, A. Hurd,

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Lewis, D. *The Illustrated Dance Technique of José Limon*. (1999) Princeton Book Company.

Course Description:

JBSJC 101 Jazz & Contemporary Dance Technique. Prerequisite: JBSJC 100. A continuation of the introduction to a course of study of Modern dance that will result in the attainment of a preparatory level of expertise. This course consolidates the basic principles of Modern Dance Technique 100, which was centered on creating a sound foundation in correct postural alignment, flexibility, core strength and artistic expression. Average of 9 clock hours per week for a total of 132 clock hours.

Daily, practical training is made up of three components:

1. Modern Dance: Horton Technique
2. Modern Dance: Limón-based Concepts
3. Jazz Technique

Course Objectives: Upon completion of this course the students will be able to:

1. Execute the intermediary steps of the Lester Horton, José Limón Modern Dance technique and Jazz Technique with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied steps of jazz and modern dance with assurance.
4. Perform studied exercises with co-ordination of all parts of the body.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.

JBSJC 200 – Jazz & Contemporary Dance Technique

Prerequisite: JBSJC 101

Course Teachers: A. Weber, A. Hurd, M. Washington, B. Capote

Office Location: 434 Avenue of the Americas, New York NY 10011

Required Reading: Ashley L. *Essential Guide to Dance, 3rd Edition* (2008). Hodder Arnold.

Course Description:

JBSJC 200 Jazz & Contemporary Dance Technique. Prerequisite: JBSJC 101. Contemporary Dance Technique is a deconstruction of ballet and modern even though it draws from the methods of both. It is considered “concert dance,” therefore the elements of discipline and focus logically follow the aforementioned. The students will be encouraged to push the new boundaries, discover versatility, and minimize tension in the search for clarity and fluidity, promoting valuable techniques for strength, release, direction of energy, conceptual methods for effective performance, exploration of movement and to bring about the individuality of the dancer. Average of 9 clock hours per week for a total of 132 clock hours.

In JBSJC 200, the components are:

1. Contemporary Dance Technique
2. Jazz Technique

Course Objectives: Upon completion of this course the students will be able to:

1. Learn what contemporary dance is and experience it personally.
2. Understand the major traditional aesthetic premises and development of contemporary dance.
3. Develop an informed view of the interaction of art and society in the 20th/21st Century.
4. Develop rudimentary level technique and performance skills.
5. Have a deeper understanding of strength, stretch, and range of mobility.
6. Have a deeper understanding of core strength and safe stretching techniques.

7. Develop the fundamentals of improvisation and contact improvisation.
8. Approach all training, practice and performance from an anatomically correct standpoint.
9. Explore the expressive and qualitative range of movement and performance.
10. Develop musicality, dynamics, clarity, and articulation in time and space.
11. Empower the person/dancer/thinker/choreographer within.
12. Experience creative processes & production of contemporary dance.
13. Identify direction of energy in their bodies utilizing breath.

14. Find the power of movement in initiation and release.

15. Maximize upon the focus techniques taught, as well as feel comfortable utilizing conceptual methods of dance.

16. Transmit their understanding of an emotion through movement.

17. Increased awareness of human and diversity of movement.

JBSJC 201 - Contemporary Dance Technique

Prerequisite: JBSJC 200

Course Teachers: A. Weber, A. Hurd, M. Washington, B. Capote

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Cohan R. *The Dance Workshop* (1996). Dance Books.

Course Description:

JBSJC 201 Jazz & Contemporary Dance Technique. Prerequisite: JBSJC 200. This course is an extension of JBSJC 200. It continues to build upon the elements of discipline and focus. It increases the demands of sound foundation in correct postural alignment, flexibility, core strength and artistic expression. The students will be encouraged to push the new boundaries, discover versatility, and minimize tension in the search for clarity and fluidity. Average of 9 clock hours per week for a total of 132 clock hours.

In JBSJC 201, the components are:

1. Contemporary Dance Technique
2. Jazz Technique

Course Objectives: Upon completion of this course the students will be able to:

1. Personally define and experience contemporary dance on an intermediary level.
2. Understand the major traditional aesthetic premises and development of contemporary dance.
3. Develop an informed view of the interaction of art and society in the 20th/21st Century.
4. Develop intermediary level technique and performance skills.
5. Have a deeper understanding of strength, stretch, and range of mobility.
6. Have a deeper understanding of core strength and safe stretching techniques.

7. Further develop the fundamentals of improvisation and contact improvisation.
8. Approach all training, practice and performance from an anatomically correct standpoint.
9. Explore the expressive and qualitative range of movement and performance.
10. Develop musicality, dynamics, clarity, and articulation in time and space.
11. Empower the person/dancer/thinker/choreographer within.
12. Experience creative processes & production of contemporary dance.

JBSJC 300 - Contemporary Dance Technique

Prerequisite: JBSJC 201

Course Teachers: L. Cox, D. Madoff, R. Taylor Jr.

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Franklin E. *Dance Imagery for Technique and Performance* (1996). Human Kinetics.

Wydro, K. *The Luigi Jazz Dance Technique* (1981). Doubleday.

Course Description:

JBSJC 300 Jazz & Contemporary Dance Technique. Prerequisite: JBSJC 201. This course takes Contemporary Dance Technique to a higher and more complex level. The students will be encouraged to push the new boundaries, discover versatility, and minimize tension in the search for clarity and fluidity. Average of 9 clock hours per week for a total of 132 clock hours.

In JBSJC 300, the components are:

1. Contemporary Dance Technique
2. Cunningham Dance Technique
3. Luigi Jazz Dance Technique

Course Objectives: Upon completion of this course the students will be able to:

1. Personally define and experience contemporary dance on an advanced-intermediary level.
2. Understand the traditional aesthetic premises & development of contemporary dance.
3. Develop an informed view of the interaction of art and society in the 20th/21st Century.
4. Develop advanced-intermediary level technique and performance skills.
5. Have a deeper understanding of strength, stretch, and range of mobility.
6. Have a deeper understanding of core strength and safe stretching techniques.
7. Further develop the fundamentals of improvisation and contact improvisation.
8. Approach all training, practice and performance from an anatomically correct standpoint.
9. Explore the expressive and qualitative range of movement and performance.
10. Develop musicality, dynamics, clarity, and articulation in time and space.
11. Empower the person/dancer/thinker/choreographer within.
12. Experience creative processes & production of contemporary dance.

13. Have a deeper understanding of what it takes to become a professional dance artist.
14. Focus on retaining combinations faster in class and for the preparation of auditions.

JBSJC 301 - Contemporary Dance Technique

Prerequisite: JBSJC 300

Course Teachers: L. Cox, B. Capote, D. Madoff

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Shurr G. and Yocom R. *Modern Dance: Techniques and Teaching* (1980). Dance Horizons.

Course Description:

JBSJC 301 Jazz & Contemporary Dance Technique. Prerequisite: JBSJC 300. This course continues to take the study of Contemporary Dance Technique to a higher and more complex level. The students will be encouraged to push the new boundaries, discover versatility, and minimize tension in the search for clarity and fluidity. Average of 9 clock hours per week for a total of 132 clock hours.

In JBSJC 301, the components are:

1. Contemporary Dance Technique
2. Cunningham Dance Technique
3. Contemporary Jazz Dance Technique

Course Objectives: Upon completion of this course the students will be able to:

1. Personally define and experience contemporary dance on an advanced-intermediary level.
2. Understand the traditional aesthetic premises & development of contemporary dance.
3. Develop an informed view of the interaction of art and society in the 20th/21st Century.
4. Develop advanced-intermediary level technique and performance skills.
5. Have a deeper understanding of strength, stretch, and range of mobility.
6. Have a deeper understanding of core strength and safe stretching techniques.
7. Further develop the fundamentals of improvisation and contact improvisation.
8. Approach all training, practice and performance from an anatomically correct standpoint.
9. Explore the expressive and qualitative range of movement and performance.
10. Develop musicality, dynamics, clarity, and articulation in time and space.
11. Empower the person/dancer/thinker/choreographer within.
12. Experience creative processes & production of contemporary dance.
13. Have a deeper understanding of what it takes to become a professional dance artist.
14. Focus on retaining combinations faster in class and for the preparation of auditions.

JBSJC 400 - Contemporary Dance Technique

Prerequisite: JBSJC 301

Course Teachers: D. Pridgeon, Robert Taylor Jr.

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Jowitt, D. *Time and the Dancing Image* (1988). University of California Press.

Course Description:

JBSJC 400 Jazz & Contemporary Dance Technique. Prerequisite: JBSJC 301. This course marks the beginning of the final phase of Jazz and Contemporary training. The emphasis is now placed beyond technical proficiency to more individual expression and creative freedom. It prepares the student dancer for a professional career in Jazz and Contemporary dance. Average of 7.5 clock hours per week for a total of 120 clock hours.

In JBSJC 400, the components are:

1. Contemporary Dance Technique Derivative
2. Jazz Technique Derivative

Course Objectives: Upon completion of this course the students will be able to:

1. Personally define and experience contemporary dance on an advanced level.
2. Understand the traditional aesthetic premises & development of contemporary dance.
3. Develop an informed view of the interaction of art and society in the 20th/21st Century.
4. Develop advanced level technique and performance skills.
5. Have a deeper understanding of strength, stretch, and range of mobility.
6. Have a deeper understanding of core strength and safe stretching techniques.
7. Further develop the fundamentals of improvisation and contact improvisation.
8. Approach all training, practice and performance from an anatomically correct standpoint
9. Explore the expressive and qualitative range of movement and performance.
10. Develop musicality, dynamics, clarity, and articulation in time and space.
11. Empower the person/dancer/thinker/choreographer within.

JBSJC 401 - Contemporary Dance Technique

Prerequisite: JBSJC 400

Course Teachers: D. Pridgeon, Robert Taylor Jr.

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Strauss, M.R., *Looking at Contemporary Dance: A Guide for the Internet Age*. (2012) Princeton University Press.

Course Description:

JBSJC 401 Jazz & Contemporary Dance Technique. Prerequisite: JBSJC 400. This course marks the final phase of Jazz and Contemporary training. The emphasis is now placed beyond technical proficiency to more individual expression and creative freedom. It prepares

the student dancer for a professional career in Jazz and Contemporary dance. Average of 7.5 clock hours per week for a total of 120 clock hours.

In JBSJC 401, the components are:

1. Contemporary Dance Technique Derivative
2. Jazz Technique Derivative

Course Objectives: Upon completion of this course the students will be able to:

1. Personally define and experience contemporary dance on an advanced level.
2. Understand the traditional aesthetic premises & development of contemporary dance.
3. Develop an informed view of the interaction of art and society in the 20th/21st Century.
4. Develop advanced level technique and performance skills.
5. Have a deeper understanding of strength, stretch, and range of mobility.
6. Have a deeper understanding of core strength and safe stretching techniques.
7. Further develop the fundamentals of improvisation and contact improvisation.
8. Approach all training, practice and performance from an anatomically correct standpoint.
9. Explore the expressive and qualitative range of movement and performance.
10. Develop musicality, dynamics, clarity, and articulation in time and space.
11. Empower the person/dancer/thinker/choreographer within.
12. Experience creative processes & production of contemporary dance.

JBSJC 110 – Ballet Technique

Prerequisite: Acceptance into the Jazz & Contemporary Trainee Program

Course Teachers: M. Baud, C. Barnes

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Hammond, S. *Ballet Basics*. (1974). Mayfield Publishing

Course Description:

JBSJC 101 Ballet Technique. Prerequisite: Acceptance into the Jazz & Contemporary Trainee Program. Designed to build the strength, flexibility, endurance, and control necessary for performance of formative level ballet barre exercises, adagio sequences, and allegro enchainments. An understanding of proper body mechanics and the French vocabulary will also be emphasized. Average of 7.5 clock hours per week for a total of 120 clock hours.

Practical training is provided by a daily ballet class made up of four components:

1. Barre Exercises, including “warm-up” exercises.
2. Centre Exercises, incorporating studies of turning (*pirouettes*), and aplomb.
3. Grand adagio, which forms the summation of the Barre and Center Exercises.
4. Allegro Exercises, which study all basic steps of jumping.

Course Objectives: Upon completion of this course the students will be able to:

1. Develop a formative knowledge of classical vocabulary content in course work.
2. Explore dynamic qualities in movements in both barre and center combinations.
3. Understand musicality and breath within the use of tempo, rhythm and phrasing.
4. Develop spatial awareness and articulation of the clearly defined directions of the body.
5. Demonstrate growth in movement/expressive qualities.
6. Make professional and artistic choices in personal body inventory and performance.

JBSJC 111 – Ballet Technique

Prerequisite: JBSJC 110

Course Teachers: M. Baud, C. Barnes

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Balanchine, G. *101 Stories of the Great Ballets*. (1975). Anchor Publishers

Course Description:

JBSJC 111 Ballet Technique. Prerequisite: JBSJC 110. A continuation of the introduction to a course of study of ballet that will result in the attainment of a preprofessional level of expertise. This course consolidates the basic principles of Ballet Technique 110, which was designed to build the strength, flexibility, endurance, and control necessary for performance of formative level ballet, with barre exercises, adagio sequences, and allegro enchainments. An understanding of proper body mechanics and the French vocabulary will also be emphasized. Average of 7.5 clock hours per week for a total of 120 clock hours.

Practical training is provided by a daily ballet class made up of four components:

1. Barre Exercises, including “warm-up” exercises.
2. Centre Exercises, incorporating studies of turning (*pirouettes*), and aplomb.
3. Grand adagio, which forms the summation of the Barre and Center Exercises
4. Allegro Exercises, which study all basic steps of jumping.

Course Objectives: Upon completion of this course the students will be able to:

1. Develop a formative knowledge of classical vocabulary content in course work.
2. Explore dynamic qualities in movements in both barre and center combinations.
3. Understand musicality and breath within the use of tempo, rhythm and phrasing.
4. Develop spatial awareness and articulation of the clearly defined directions of the body.
5. Demonstrate growth in movement/expressive qualities.
6. Make professional and artistic choices in personal body inventory and performance.

JBSJC 210 – Ballet Technique

Prerequisite: JBSJC 111

Course Teachers: B. Shelver, J.C. Peñuela

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Bull, D. *The Faber Pocket Guide to Ballet*. (2004). Faber & Faber.

Course Description:

JBSJC 210 Ballet Technique. Prerequisite: JBSJC 111. This course builds on the basic foundation of Ballet Technique 111. It teaches the principle elements of barre, center, grand adagio and allegro exercise appropriate to this level of professional dance preparation. It increases the demands of strength, flexibility, endurance, and control necessary for performance of intermediate level ballet. An understanding of proper body mechanics and the French vocabulary will also be emphasized. Average of 7.5 clock hours per week for a total of 120 clock hours.

Practical training is provided by a daily ballet class made up of four components:

1. Barre Exercises, including “warm-up” exercises.
2. Centre Exercises, incorporating studies of turning (*pirouettes*), and aplomb.
3. Grand adagio, which forms the summation of the Barre and Center Exercises
4. Allegro Exercises, which study all intermediate steps of jumping.

Course Objectives: Upon completion of this course the students will be able to:

1. Develop and apply a working knowledge of classical vocabulary content in course work.
2. Explore dynamic qualities in movements in both barre and center combinations.
3. Understand musicality and breath within the use of tempo, rhythm and phrasing.
4. Develop spatial awareness and articulation of the clearly defined directions of the body.
5. Demonstrate growth in movement/expressive qualities.
6. Make professional and artistic choices in personal body inventory and performance.

JBSJC 211 – Ballet Technique

Prerequisite: JBSJC 200

Course Teachers: B. Shelver, J.C. Peñuela

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Watkins, A., and Clarkson, P. M. *Dancing Longer, Dancing Stronger*. (1990). Princeton Book Company.

Course Description:

JBSJC 211 Ballet Technique. Prerequisite: JBSJC 200. This course is an extension of Ballet Technique 103. It continues to build on the distinctive elements of barre, center, grand adagio and allegro exercises introduced in Ballet Technique 200. It increases the demands of strength, flexibility, endurance, and control necessary for performance of intermediate level ballet. An understanding of proper body mechanics and the French vocabulary will also be emphasized. Average of 7.5 clock hours per week for a total of 120 clock hours.

Practical training is provided by a daily ballet class made up of four components:

1. Barre Exercises, including “warm-up” exercises.
2. Centre Exercises, incorporating studies of turning (*pirouettes*), and aplomb.
3. Grand adagio, which forms the summation of the Barre and Center Exercises
4. Allegro Exercises, which study all intermediate steps of jumping.

Course Objectives: Upon completion of this course the students will be able to:

1. Develop and apply a working knowledge of classical vocabulary content in course work.
2. Explore dynamic qualities in movements in both barre and center combinations.
3. Understand musicality and breath within the use of tempo, rhythm and phrasing.
4. Develop spatial awareness and articulation of the clearly defined directions of the body.
5. Demonstrate growth in movement/expressive qualities.
6. Make professional and artistic choices in personal body inventory and performance.

JBSJC 310 – Ballet Technique

Prerequisite: JBSJC 211

Course Teachers: B. Shelver, K. Brown

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Kostrovistkaya, V. and Pizarov, A. *School of Classical Dance*. London. (1995). Dance Books Ltd, Publishers.

Course Description:

JBSJC 310 Ballet Technique. Prerequisite: JBSJC 211. This course takes the study of classical ballet technique to a higher and more complex level. It teaches the distinctive elements of barre, center, grand adagio and allegro exercises appropriate to this level of professional preparation. Average of 7.5 clock hours per week for a total of 120 clock hours. Practical training is provided by a daily ballet class made up of four components:

1. Barre Exercises, including “warm-up” exercises.
2. Centre Exercises, incorporating studies of turning (*pirouettes*), and aplomb.
3. Grand adagio, which forms the summation of the Barre and Center Exercises
4. Allegro Exercises, which study all intermediate steps of jumping.

Course Objectives: Upon completion of this course the students will be able to:

1. Develop a proficient knowledge of classical vocabulary content in course work.
2. Explore dynamic qualities in movements in both barre and center combinations.
3. Understand musicality and breath within the use of tempo, rhythm and phrasing.
4. Develop spatial awareness and articulation of the clearly defined directions of the body.

5. Demonstrate growth in movement/expressive qualities.
6. Make professional and artistic choices in personal body inventory and performance.

JBSJC 311 – Ballet Technique

Prerequisite: JBSJC 310

Course Teachers: B. Shelver, K. Brown

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Ward, G. *Classical Ballet Technique*. (1989). University Press of Florida.

Course Description:

JBSJC 311 Ballet Technique. Prerequisite: JBSJC 310. This course continues to take the study of classical ballet technique to a higher and more complex level. It further extends the distinctive elements of barre, center, grand adagio and allegro exercises towards a professional level of expertise. Average of 7.5 clock hours per week for a total of 120 clock hours.

Practical training is provided by a daily ballet class made up of four components:

1. Barre Exercises, including “warm-up” exercises.
2. Centre Exercises, incorporating studies of turning (*pirouettes*), and aplomb.
3. Grand adagio, which forms the summation of the Barre and Center Exercises
4. Allegro Exercises, which study all intermediate steps of jumping.

Course Objectives: Upon completion of this course the students will be able to:

1. Develop and apply a proficient knowledge of classical vocabulary content in course work.
2. Explore dynamic qualities in movements in both barre and center combinations.
3. Understand musicality and breath within the use of tempo, rhythm and phrasing.
4. Develop spatial awareness and articulation of the clearly defined directions of the body.
5. Demonstrate growth in movement/expressive qualities.
6. Make professional and artistic choices in personal body inventory and performance.

JBSJC 410 – Ballet Technique

Prerequisite: JBSJC 311

Course Teachers: B. Shelver, K. Brown

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Kostrovistkaya, V. *100 Lessons in Classical Ballet: The Eight Year Program of the Vaganova Choreographic School*. (2004). Limelight Editions.

Course Description:

JBSJC 410 Ballet Technique. Prerequisite: JBSJC 311. This course marks the beginning of the final phase of ballet training. The emphasis is now placed beyond technical proficiency to more individual expression and creative freedom. It prepares the student dancer for a professional career in ballet. Average of 7.5 clock hours per week for a total of 120 clock hours.

Practical training is provided by a daily ballet class made up of four components:

1. Barre Exercises, including “warm-up” exercises.
2. Centre Exercises, incorporating studies of turning (*pirouettes*), and aplomb.
3. Grand adagio, which forms the summation of the Barre and Center Exercises
4. Allegro Exercises, which study all intermediate steps of jumping.

Course Objectives: Upon completion of this course the students will be able to:

1. Develop an advanced knowledge of classical vocabulary content in course work.
2. Explore dynamic qualities in movements in both barre and center combinations.
3. Understand musicality and breath within the use of tempo, rhythm and phrasing.
4. Develop spatial awareness and articulation of the clearly defined directions of the body.
5. Demonstrate growth in movement/expressive qualities.
6. Make professional and artistic choices in personal body inventory and performance.

JBSJC 411 – Ballet Technique

Prerequisite: JBSJC 410

Course Teachers: B. Shelver, K. Brown

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Sweigard, L. E. *Human Movement Potential: Its Ideokinetic Facilitation*. (1974). University Press of America. Inc.

Course Description:

JBSJC 411 Ballet Technique. Prerequisite: JBSJC 410. This course marks the final phase of ballet training. The emphasis is now placed beyond technical proficiency to more individual expression and creative freedom. It prepares the student dancer for a professional career in ballet. Average of 7.5 clock hours per week for a total of 120 clock hours.

Practical training is provided by a daily ballet class made up of four components:

1. Barre Exercises, including “warm-up” exercises.
2. Centre Exercises, incorporating studies of turning (*pirouettes*), and aplomb.
3. Grand adagio, which forms the summation of the Barre and Center Exercises
4. Allegro Exercises, which study all intermediate steps of jumping.

Course Objectives: Upon completion of this course the students will be able to:

1. Develop and apply an advanced knowledge of classical vocabulary content in course work.

2. Explore dynamic qualities in movements in both barre and center combinations.
3. Understand musicality and breath within the use of tempo, rhythm and phrasing.
4. Develop spatial awareness and articulation of the clearly defined directions of the body.
5. Demonstrate growth in movement/expressive qualities.
6. Make professional and artistic choices in personal body inventory and performance.

JBSJC 120 – Allied Dance Studies

Prerequisite: Acceptance into the Jazz & Contemporary Trainee Program

Course Teachers: A. Convento, M. Eliasberg, L. Donmall-Reeve, J. González

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Giordano, G. *Jazz Dance Class; Beginning through Advanced*. (1992) Princeton Book Company.

Course Description:

JBSJC 120 Allied Dance Studies. Prerequisite: Acceptance into the Jazz & Contemporary Trainee Program. An introduction to a program of allied Jazz and Contemporary dance studies that will result in the attainment of a professional level of expertise. It is expected that students in the course will have had at least four years prior training in ballet and dance. The components of this course extend, enrich and inform the core techniques of Jazz and Contemporary dance. Over the four year JBSJC Program the components of this course vary and change, to enable an extended and rich experience in all aspects of jazz and contemporary dance. Emphasis is on creating a sound foundation in correct postural alignment, flexibility, core strength and artistic expression. Average of 8 clock hours per week for a total of 96 clock hours.

In JBSJC 120, the components are:

1. Improvisation & Composition
2. Theater Dance
3. Hip-Hop
4. Street Jazz

Course Objectives: Upon completion of this course the students will be able to:

1. Execute the basic steps with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied steps of allied dance studies with assurance.
4. Perform studied exercises with co-ordination of all parts of the body.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.
6. Deepen the sense of artistic ownership over movement
7. Heighten awareness in relation to other dancers and being present.
8. Understand the basic structures within choreography and improvisation.

JBSJC 121– Allied Dance Studies

Prerequisite: JBSJC 120

Course Teachers: A. Convento, M. Eliasberg, L. Donmall-Reeve, J. González

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Lepecki, A. *Dance: Documents of Contemporary Art*. (2012) MIT Press and White Chapel Gallery.

Course Description:

JBSJC 121 Allied Dance Studies. Prerequisite: JBSJC 120. This course continues the introduction to a program of allied Jazz and Contemporary dance studies that will result in the attainment of a professional level of expertise. It is expected that students in the course will have had at least four years prior training in ballet and dance. The components of this course extend, enrich and inform the core techniques of Jazz and Contemporary dance. Over the four year JBSJC Program, the components of this course vary and change to enable an extended and rich experience in all aspects of Jazz and Contemporary dance. Emphasis is on creating a sound foundation in correct postural alignment, flexibility, core strength and artistic expression. Average of 8 clock hours per week for a total of 96 clock hours.

In JBSJC 121, the components are:

1. Improvisation & Composition
2. Theater Dance
3. Hip-Hop
4. Street Jazz

Course Objectives: Upon completion of this course the students will be able to:

1. Execute the basic steps with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied steps of contemporary dance with assurance.
4. Perform studied exercises with co-ordination of all parts of the body.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.
6. Deepen the sense of artistic ownership over movement
7. Heighten awareness in relation to other dancers and being present.
8. Understand the basic structures within choreography and improvisation.

JBSJC 220 – Allied Dance Studies

Prerequisite: JBSJC 121

Course Teachers: M. Eliasberg, P. Yuen, J. Numata, S. McMiller, J. Jenkins

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Burrows, J *A Choreographer's Handbook*. (2010). Routledge.

Course Description:

JBSJC 220 Allied Dance Studies. Prerequisite: JBSJC 121. This course continues to extend the study allied Jazz and Contemporary dance studies that will result in the attainment of a professional level of expertise. The components of this course continue to extend, enrich and inform the core techniques of Jazz and Contemporary dance. Over the four year JBSJC Program the components of this course vary and change to enable an extended and rich experience in all aspects of Jazz and Contemporary dance. Emphasis is on creating a sound foundation in correct postural alignment, flexibility, core strength and artistic expression. Average of 8 clock hours per week for a total of 96 clock hours.

In JBSJC 220, the components are:

1. Improvisation & Composition
2. Theater Dance
3. Afro-House
4. Street Jazz

Course Objectives: Upon completion of this course the students will be able to:

1. Execute the intermediary steps with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied steps of contemporary dance with assurance.
4. Perform studied exercises with co-ordination of all parts of the body.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.
6. Deepen the sense of artistic ownership over movement
7. Heighten awareness in relation to other dancers and being present.
8. Have a working knowledge of the structures within choreography and improvisation.

JBSJC 221– Allied Dance Studies

Prerequisite: JBSJC 220

Course Teachers: T. Eliasberg, P. Yuen, J. Numata, S. McMiller, J. Jenkins

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Huwlyer, J. *The Dancer's Body*. (1999). International Medical Publishing.

Course Description:

JBSJC 221 Allied Dance Studies. Prerequisite: JBSJC 220. This course continues to extend the study allied Jazz and Contemporary dance studies that will result in the attainment of a professional level of expertise. The components of this course continue to extend, enrich and inform the core techniques of Jazz and Contemporary dance. Over the four year JBSJC Program the components of this course vary and change, to enable an extended and rich experience in all aspects of Jazz and Contemporary dance. Emphasis is on creating a sound foundation in correct postural alignment, flexibility, core strength and artistic expression. Average of 8 clock hours per week for a total of 96 clock hours.

In JBSJC 221, the components are:

1. Improvisation & Composition
2. Theater Dance

3. Hip-Hop
4. Street Jazz

Course Objectives: Upon completion of this course the students will be able to:

1. Execute the intermediary steps with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied steps of contemporary dance with assurance.
4. Perform studied exercises with co-ordination of all parts of the body.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.
6. Deepen the sense of artistic ownership over movement
7. Heighten awareness in relation to other dancers and being present.
8. Have a working knowledge of the structures within choreography and improvisation.

JBSJC 320 – Allied Dance Studies

Prerequisite: JBSJC 221

Course Teachers: J. Vasquez, S. Lawson, N. Wolcott, S. McMiller, P. Yuen

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Reeve, J. *Dance Improvisations: Warm-up, Games & Choreographic Tasks*. (2011). Human Kinetics.

Course Description:

JBSJC 320 Allied Dance Studies. Prerequisite: JBSJC 221. This course takes the study allied Jazz and Contemporary dance studies to a higher and more complex level. The components of this course continue to extend, enrich and inform the core techniques of Jazz and Contemporary dance. Over the four year JBSJC Program the components of this course vary and change, to enable an extended and rich experience in all aspects of Jazz and Contemporary dance. Emphasis is on creating a sound foundation in correct postural alignment, flexibility, core strength, vocal exercises, relaxation, breathing exercises, acting exercises, play analysis and artistic expression. Average of 8 clock hours per week for a total of 96 clock hours.

In JBSJC 320, the components are:

1. Improvisation
2. Acting for Dancers & Theatre Dance
3. Hip-Hop
4. Latin Jazz

Course Objectives: Upon completion of this course the students will be able to:

1. Execute the advanced-intermediate steps with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied steps of contemporary dance with knowledge, assurance and integration.
4. Perform studied exercises with co-ordination of all parts of the body.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.

6. Deepen the sense of artistic ownership over movement
7. Heighten awareness in relation to other dancers, being present and projecting to an audience.
8. Have a strong understanding of the structures within choreography and improvisation.
9. Understand the actor's purpose and function.
10. Break down scenes into playable parts called 'actions' and 'beats'.
11. "Do" onstage
12. Develop physical and vocal freedom through release of impulse.
13. Utilize the imagination as fueled by the given circumstance.
14. Respect the text and know the lines accurately and securely.

JBSJC 321– Allied Dance Studies

Prerequisite: JBSJC 320

Course Teachers: J. Vasquez, S. Lawson, N. Wolcott, S. McMiller, P. Yuen

Office Location: 434 Ave of the Americas, New York NY 10011

Required: Forman, M. *That's the Joint! Hip-Hop Studies Reader*. (2011). Routledge.

Course Description:

JBSJC 321 Allied Dance Studies. Prerequisite: JBSJC 320. This course takes the study allied Jazz and Contemporary dance studies to a higher and more complex level. The components of this course continue to extend, enrich and inform the core techniques of Jazz and Contemporary dance. Over the four year JBSJC Program the components of this course vary and change, to enable an extended and rich experience in all aspects of Jazz and Contemporary dance. Emphasis is on creating a sound foundation in correct postural alignment, flexibility, core strength, vocal exercises, relaxation, breathing exercises, acting exercises, play analysis and artistic expression. Average of 8 clock hours per week for a total of 96 clock hours.

In JBSJC 321, the components are:

1. Composition
2. Acting for Dancers & Contemporary Jazz
3. Hip-Hop
4. Latin Jazz

Course Objectives: Upon completion of this course the students will be able to:

1. Execute the advanced-intermediate steps with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied steps of contemporary dance with knowledge, assurance and integration.
4. Perform studied exercises with co-ordination of all parts of the body.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.
6. Deepen the sense of artistic ownership over movement

7. Heighten awareness in relation to other dancers, being present and projecting to an audience.
8. Have a strong understanding of the structures within choreography and improvisation.
9. Understand the actor's purpose and function.
10. Break down scenes into playable parts called 'actions' and 'beats'.
11. "Do" onstage
12. Develop physical and vocal freedom through release of impulse.
13. Utilize the imagination as fueled by the given circumstance.
14. Respect the text and know the lines accurately and securely.

JBSJC 420 – Allied Dance Studies

Prerequisite: JBSJC 321

Course Teachers: L. Lauer

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Humphrey D. and Barbara Pollack. *The Art of Making Dances*. (1959). Princeton Book Company.

Course Description:

JBSJC 420 Allied Dance Studies. Prerequisite: JBSJC 231. This course marks the beginning of the final phase of Jazz and Contemporary training. The emphasis is now placed beyond technical proficiency to understanding the challenges and complexities of creating movement phrases and successfully communicating those ideas. It prepares the student dancer for a professional career in Jazz and Contemporary dance. Average of 1.5 clock hours per week for a total of 24 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Execute advanced knowledge of choreographic structure.
2. Be able to apply improvisation methods effectively.
3. Understand the importance of natural physical response to whatever stimulus is presented. To sense physically, sentiently and personally the neuromuscular logic of the body as well as its specific quirks, strengths and weaknesses.
4. Develop the skill of following the direction of a position and/or a movement--sensing where it needs to go--the kind of energy, texture, dimension, shape, tempo, rhythm, focus that it dictates.
5. Develop the idea of relating to outside forces as objects: be it sound, prop, person, image, idea, gesture, character, word, or poem.
6. Develop confidence in risk-taking.
7. Develop group mentality in ensemble dancing.
8. Develop the fortitude and stamina to work through an obstacle rather than backing away from the challenge.
9. Apply performance techniques to improvisation.
10. Cast, choreograph and hold rehearsals.

11. Produce an informal showing with the class to share with the Trainees.
12. Create a personal artistic statement

JBSJC 421 – Allied Dance Studies

Prerequisite: JBSJC 420

Course Teachers: L. Lauer

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Tharp, T. *The Creative Habit: Learn It and Use It for Life.* (2003). Simon & Schuster.

Course Description:

JBSJC 421 Allied Dance Studies. Prerequisite: JBSJC 420. This course marks the final phase of Jazz and Contemporary training. The emphasis is now placed beyond technical proficiency to understanding the challenges and complexities of creating movement phrases and successfully communicating those ideas. It prepares the student dancer for a professional career in Jazz and Contemporary dance. Average of 1.5 clock hours per week for a total of 24 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Execute advanced knowledge of choreographic structure.
2. Be able to apply improvisation methods effectively.
3. Understand the importance of natural physical response to whatever stimulus is presented. To sense physically, sentiently and personally the neuromuscular logic of the body as well as its specific quirks, strengths and weaknesses.
4. Develop the skill of following the direction of a position and/or a movement--sensing where it needs to go--the kind of energy, texture, dimension, shape, tempo, rhythm, focus that it dictates.
5. Develop the idea of relating to outside forces as objects: be it sound, prop, person, image, idea, gesture, character, word, or poem.
6. Develop confidence in risk-taking.
7. Develop group mentality in ensemble dancing.
8. Develop the fortitude and stamina to work through an obstacle rather than backing away from the challenge.
9. Apply performance techniques to improvisation.
10. Cast, choreograph and hold rehearsals.
11. Produce an informal showing with the class to share with the Trainees.
12. Create a personal artistic statement

JBSJC 130 – Allied Theory Studies

Prerequisite: Acceptance into the Jazz and Contemporary Trainee Program

Course Teachers: L. Lauer, T. Feather, N. Duffy

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: *Diet for Dancers: A Complete Guide to Nutrition and Weight Control*, Robin D. Chmelar & Sally S. Fitt

Ballet & Modern Dance by Susan Au (Thames & Hudson, World of Art, 3rd Edition 2013)

Course Description:

JBSJC 130 Allied Theory Studies. Prerequisite: Acceptance into the Jazz and Contemporary Trainee Program. An introduction to a program of allied dance theoretical studies that will result in the attainment of a professional level of expertise. It is expected that students in the course will have sufficient literacy in the English language to comprehend, and contribute to all lectures and assignments. The study of these aligned theory subjects enrich the learning experience and comprehension of the practical subjects. Average of 2 hours per week for a total of 24 clock hours.

In JBSJC 130, the components are:

1. Dance History
2. Health & Nutrition

Course Objectives: Upon completion of this course the students will be able to:

1. Understand Eating Disorders, Bad Eating Habits and Addictions
2. Understand Stretching Techniques – Types: Why, When And How
3. Discuss “To Strengthen or Not to Strengthen” – Types: Why, When And How
4. Understand Self Care Techniques and Dance Medicine
5. Comprehend nutritional fundamentals & the importance of a healthy diet
6. Create a daily health food plan and continue food journaling
7. Understand Dance Medicine and Therapies
8. Identify further key dance figures and movements from the period they have studied, and more comprehensively explore the context that gave rise to them.
9. Articulate some of the important characteristics of each period in general and dance development in particular.

JBSJC 131 – Allied Theory Studies

Prerequisite: JSBJC 130

Course Teachers: L. Lauer, T. Feather, N. Duffy

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: *Diet for Dancers: A Complete Guide to Nutrition and Weight Control*, Robin D. Chmelar & Sally S. Fitt; Graham McFee. *Understanding Dance* (New York: Routledge, 1992). *Ballet & Modern Dance* by Susan Au (Thames & Hudson, World of Art, 3rd Edition 2013)

Course Description:

JBSJC 131: Allied Theory Studies. Prerequisite: JBSJC 130. An introduction to a program of allied dance theoretical studies that will result in the attainment of a professional level of expertise. It is expected that students in the course will have sufficient literacy in the English language to comprehend, and contribute to all lectures and assignments. The study of these

aligned theory subjects enrich the learning experience and comprehension of the practical subjects. Average of 2 hours per week for a total of 24 clock hours.

In JBSJC 131, the components are:

1. Dance History
2. Health & Nutrition

Course Objectives: Upon completion of this course the students will be able to:

1. Understand Eating Disorders, Bad Eating Habits and Addictions
2. Understand Stretching Techniques – Types: Why, When And How
3. Discuss “To Strengthen or Not to Strengthen” – Types: Why, When And How
4. Understand Self Care Techniques and Dance Medicine
5. Comprehend nutritional fundamentals & the importance of a healthy diet
6. Create a daily health food plan and continue food journaling
7. Understand Dance Medicine and Therapies
8. Identify further key dance figures and movements from the period they have studied, and more comprehensively explore the context that gave rise to them.
9. Further articulate some of the important characteristics of each period in general and dance development in particular.

JBSJC 230 – Allied Theory Studies

Prerequisite: JSBJC 131

Course Teachers: T. Feather

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Haas, J. *Dance Anatomy*. (2010). Human Kinetics.
Wynn, K. *The Anatomy Coloring Book, 3rd Edition*. (2001). Powell's Books.

Course Description:

JBSJC 230 Allied Theory Studies. Prerequisite: JSBJC 131. This course enhances the study of jazz and contemporary dance performance that will result in the attainment of a professional level of expertise. The components of this course extend, enrich and inform the core techniques of jazz and contemporary dance. Over the four year JBSJC Program, the components of this course vary and change, to enable an extended and rich experience in all aspects of jazz and contemporary dance. Average of 2 clock hours per week for a total of 24 clock hours.

In JBSJC 230, the components are:

1. Music for Dance
2. Anatomy

Course Objectives: Upon completion of this course the students will be able to:

13. Articulate Western music theory, fundamental vocabulary, concepts and reading music notation.
14. Identify harmonic progressions.

15. Understand how music has evolved since becoming a recognized art
16. Read, write and analyze music at an introductory level.
5. Identify the names of anatomical structures.
6. Have a basic understanding of how anatomic systems work together.

JBSJC 231 – Allied Theory Studies

Prerequisite: JSBJC 230

Course Teachers: T. Feather

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Staugaard-Jones, J. *Anatomy of Exercise & Movement*. (2011). Lotus Publishing.

Course Description:

JBSJC 231 Allied Theory Studies. Prerequisite: JSBJC 230. This course enhances the study of Jazz and Contemporary dance performance that will result in the attainment of a professional level of expertise. The components of this course extend, enrich and inform the core techniques of jazz and contemporary dance. Over the four year JBSJC Program, the components of this course vary and change, to enable an extended and rich experience in all aspects of jazz and contemporary dance Average of 2 clock hours per week for a total of 24 clock hours.

In JBSJC 231, the components are:

1. Music for Dance
2. Anatomy

Course Objectives: Upon completion of this course the students will be able to:

1. Effectively communicate personal observations of live performance related to topics discussed and studied in class.
2. Articulate Western music theory, fundamental vocabulary, concepts and reading music notation.
3. Identify harmonic progressions.
4. Understand how music has evolved since becoming a recognized art
5. Read, write and analyze music at an introductory level.
6. Identify the functions of anatomical structures.
7. Have a working knowledge of how anatomical systems work together.

JBSJC 330 – Allied Theory Studies

Prerequisite: JSBJC 231

Course Teachers: L. Lauer, N. Duffy

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Roger Copeland and Marshall Cohen, eds. What is Dance? Readings in Theory and Criticism (Oxford and New York: Oxford University Press, Inc., 1983)

Course Description:

JBSJC 330 Allied Theory Studies. Prerequisite: JSBJC 231. A continuation of study of a program of allied dance theory that will result in the attainment of a professional level of expertise. It is expected that students in the course will have sufficient literacy in the English language to comprehend, and contribute to all lectures and assignments. The study of these aligned theory subjects enrich the learning experience and comprehension of the practical subjects. Critical Analysis builds on the dancers' broad knowledge of important movements and artists in the history of western theatrical dance and enhance their capacity for critical thinking about dance. Dancers will develop their critical and dance-viewing skills through weekly discussions. Average of 2 hours per week for a total of 24 clock hours.

In JBSJC 330, the components are:

1. Critical Analysis

Course Objectives: Upon completion of this course the students will be able to:

1. Effectively communicate personal observations of live performance related to topics discussed and studied in class.
2. Develop methods to observe dance and articulate what was seen on a structural and conceptual level.
3. Identify types of choreographers and their work that would complement and satisfy the dancer's career goals.
4. Develop perceptual, descriptive and analytical skills.
5. Apply cultural and critical theory to 20th and 21st century concert dance.
6. Use the Critical Response Process to successfully engage with choreography.
7. Explore and develop synergies of dance composition in regard to its relationship to music and design.
8. Identify further key dance figures and their contribution to the art form. To analyze and assess them within an historical and cultural context.
9. Articulate and assess the important characteristics of each period of choreographic development.
10. Articulate some of the important issues at stake in dance and dance criticism.
11. Develop critical analysis skills in dance and better understand aesthetic judgments.

JBSJC 331 – Allied Theory Studies

Prerequisite: JSBJC 330

Course Teachers: L. Lauer, N. Duffy

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Lerman, L. and John Borstel *The Critical Response Process* (2003) Liz Lerman Dance Exchange.

Course Description:

JBSJC 331 Allied Theory Studies. Prerequisite: JSBJC 330. A continuation of study of a program of allied dance theory that will result in the attainment of a professional level of expertise. It is expected that students in the course will have sufficient literacy in the English language to comprehend, and contribute to all lectures and assignments. The study of these aligned theory subjects enrich the learning experience and comprehension of the practical

subjects. Critical Analysis builds on the dancers' broad knowledge of important movements and artists in the history of western theatrical dance and enhance their capacity for critical thinking about dance. Dancers will develop their critical and dance-viewing skills through weekly discussions. Average of 2 hours per week for a total of 24 clock hours.

In JBSJC 331, the components are:

1. Critical Analysis

Course Objectives: Upon completion of this course the students will be able to:

1. Effectively communicate personal observations of live performance related to topics discussed and studied in class.
2. Develop methods to observe dance and articulate what was seen on a structural and conceptual level.
3. Identify types of choreographers and their work that would complement and satisfy the dancer's career goals.
4. Develop perceptual, descriptive and analytical skills.
5. Apply cultural and critical theory to 20th and 21st century concert dance.
6. Use the Critical Response Process to successfully engage with choreography.
7. Explore and develop synergies of dance composition in regard to its relationship to music and design.
8. Identify further key dance figures and their contribution to the art form. To analyze and assess them within an historical and cultural context.
9. Articulate and assess the important characteristics of each period of choreographic development.
10. Articulate some of the important issues at stake in dance and dance criticism.
11. Develop critical analysis skills in dance and better understand aesthetic judgments.

JBSJC 430 – Allied Theory Studies

Prerequisite: JSBJC 331

Course Teachers: Various Professional Mentors working in the Field

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Jowitt, D. *Illusion of Choice – Acceptance of Chance*.

Foster, S. L. *Choreographing Empathy: Kinesthesia in Performance*.
(2010) Taylor & Francis.

Course Description:

JBSJC 430 Allied Theory Studies. Prerequisite: JSBJC 331. This course marks the final investigation of Allied Theory Studies that will result in the attainment of a professional level of expertise. The components of this course extend, enrich and inform the core techniques of Jazz and Contemporary dance. Over the four year JBSJC Program, the components of this course vary and change, to enable an extended and rich experience in all aspects of jazz and contemporary dance. Average of 1.5 clock hours per week for a total of 24 clock hours.

In JBSJC 430, the components are:

1. Costuming for the Contemporary Stage

2. Makeup Design
3. Stage Lighting
4. Film for Dance

Course Objectives: Upon completion of this course the students will be able to:

1. Develop perceptual, descriptive and analytical skills.
2. Apply cultural and critical theory to 20th and 21st century concert dance.
3. Experience creative processes & production of contemporary dance.
4. Design dance costumes, makeup and lighting for stage productions, using knowledge of motion and movement to enhance staging.
5. Combine visual expression with ideas about character and theme.
6. Analyze choreography for relevant information, develop costume, lighting and makeup plots & breakdowns, do design research, draw sketches & swatch them with fabric, color, texture and lighting ideas.
7. Incorporate advanced recognition of movement concepts to help identify costuming, lighting, makeup ideas and invention for the purposes of heightened staging performance.
8. Develop a basic understanding of the skills behind pre- and post-production of dance films.

JBSJC 431 – Allied Theory Studies

Prerequisite: JSBJC 430

Course Teachers: Various Professional Mentors working in the Field

Office Location: 434 Ave of the Americas, New York NY 10011

Required Reading: Jowitt, D. *Illusion of Choice – Acceptance of Chance*.
Foster, S. L. *Choreographing Empathy: Kinesthesia in Performance*.
(2010) Taylor & Francis.

Course Description:

JBSJC 431 Allied Theory Studies. Prerequisite: JSBJC 430. This course marks the final investigation Allied Theory Studies that will result in the attainment of a professional level of expertise. The components of this course extend, enrich and inform the core techniques of Jazz and Contemporary dance. Over the four year JBSJC Program, the components of this course vary and change, to enable an extended and rich experience in all aspects of jazz and contemporary dance. Average of 1.5 clock hours per week for a total of 24 clock hours.

In JBSJC 430, the components are:

1. Costuming for the Contemporary Stage
2. Makeup Design
3. Stage Lighting
4. Film for Dance

Course Objectives: Upon completion of this course the students will be able to:

1. Develop perceptual, descriptive and analytical skills.
2. Apply cultural and critical theory to 20th and 21st century concert dance.
3. Experience creative processes & production of contemporary dance.
4. Design dance costumes, makeup and lighting for stage productions, using knowledge of motion and movement to enhance staging.
5. Combine visual expression with ideas about character and theme.
6. Analyze choreography for relevant information, develop costume, lighting and makeup plots & breakdowns, do design research, draw sketches & swatch them with fabric, color, texture and lighting ideas.
7. Incorporate advanced recognition of movement concepts to help identify costuming, lighting, makeup ideas and invention for the purposes of heightened staging performance.
8. Develop a basic understanding of the skills behind pre- and post-production of dance films.

JBSJC 140 – Performance Studies

Prerequisite: Acceptance to the Jazz and Contemporary Trainee Program

Course Teachers: Artistic Director/Selected Choreographers

Office Location: 434 Avenue of the Americas, New York, NY 10011

Required Reading: Todd, M. E. *The Thinking Body: A Study of Balancing Forces of Dynamic Man.* (1937). New York: Paul B. Hoeber, Medical Book Department of Harper & Brothers.

Course Description:

JBSJC 140 Performance Studies. Prerequisite: Acceptance to the Jazz and Contemporary Trainee Program. This course is the culmination of both the rehearsal and preparation processes and the performances of Jazz and Contemporary dance. It analyzes both methodologies of dance making and the performance outcomes. Average of 5.25 clock hours per week for a total of 84 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Effectively engage in rehearsals for dance works by one or a number of choreographers by:

1. Demonstrating a professional approach to rehearsals.
2. Contributing willingly and ably to collaborative choreographic processes and /or choreographic tasks as required by the choreographer.
3. Appropriately responding to, and use of, oral communication.
4. Engaging with created movement material.
5. Working as a team member in the creation and organization of aesthetic movement material.
6. Dancing in a group accurately and with consideration of others.
7. Demonstrating a commitment to personal improvement.

2. Perform the choreographic work of one choreographer, or dance works by a number of choreographers, by:

1. Performing with technical skill, clarity and precision.

2. Performing with commensurate strength and cardiovascular endurance
3. Performing with appropriate expression
4. Performing with musicality and rhythm.
5. Performing with precision and awareness in groups and with partners.
6. Demonstrating of professional conduct in technical rehearsals, during performance and in the theatre environment.

JBSJC 141 – Performance Studies

Prerequisite: JBSJC 140

Course Teachers: Artistic Director/Selected Choreographers

Office Location: 434 Avenue of the Americas, New York, NY 10011

Required Reading: Albright, A.C. *The Body and Identity in Contemporary Dance* (1997). University Press of New England.

Course Description:

JBSJC 141 Performance Studies. Prerequisite: JBSJC 140. This course is the culmination of both the rehearsal and preparation processes and the performances of Jazz and Contemporary dance. It analyzes both methodologies of dance making and the performance outcomes. Average of 5.25 clock hours per week for a total of 84 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Effectively engage in rehearsals for dance works by one or a number of choreographers by:

1. Demonstrating a professional approach to rehearsals.
2. Contributing willingly and ably to collaborative choreographic processes and /or choreographic tasks as required by the choreographer.
3. Appropriately responding to, and use of, oral communication.
4. Engaging with created movement material.
5. Working as a team member in the creation and organization of aesthetic movement material.
6. Dancing in a group accurately and with consideration of others.
7. Demonstrating a commitment to personal improvement.

2. Perform the choreographic work of one choreographer, or dance works by a number of choreographers, by:

1. Performing with technical skill, clarity and precision.
2. Performing with commensurate strength and cardiovascular endurance
3. Performing with appropriate expression
4. Performing with musicality and rhythm.
5. Performing with precision and awareness in groups and with partners.
6. Demonstrating of professional conduct in technical rehearsals, during performance and in the theatre environment.

JBSJC 240 – Performance Studies

Prerequisite: JBSJC 141

Course Teachers: Artistic Director/Selected Choreographers

Office Location: 434 Avenue of the Americas, New York, NY 10011

Required Reading: Dunning, J. *Alvin Ailey: A Life in Dance* (1998). Da Capo Press

Course Description:

JBSJC 240 Performance Studies. Prerequisite: JBSJC 141. This course is the culmination of both the rehearsal and preparation processes and the performances of Jazz and Contemporary dance. It analyzes both methodologies of dance making and the performance outcomes. Average of 5.25 clock hours per week for a total of 84 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Effectively engage in rehearsals for dance works by one or a number of choreographers by:

1. Demonstrating a professional approach to rehearsals.
2. Contributing willingly and ably to collaborative choreographic processes and /or choreographic tasks as required by the choreographer.
3. Appropriately responding to, and use of, oral communication.
4. Engaging with created movement material.
5. Working as a team member in the creation and organization of aesthetic movement material.
6. Dancing in a group accurately and with consideration of others.
7. Demonstrating a commitment to personal improvement.

2. Perform the choreographic work of one choreographer, or dance works by a number of choreographers, by:

1. Performing with technical skill, clarity and precision.
2. Performing with commensurate strength and cardiovascular endurance
3. Performing with appropriate expression
4. Performing with musicality and rhythm.
5. Performing with precision and awareness in groups and with partners.
6. Demonstrating of professional conduct in technical rehearsals, during performance and in the theatre environment.

JBSJC 241 – Performance Studies

Prerequisite: JBSJC 240

Course Teachers: Artistic Director/Selected Choreographers

Office Location: 434 Avenue of the Americas, New York, NY 10011

Required Reading: Cohen, S.J. *The Modern Dance: Seven Statements of Belief* (1966). Wesleyan, 1st Edition.

Course Description:

JBSJC 241 Performance Studies. Prerequisite: JBSJC 240. This course is the culmination of both the rehearsal and preparation processes and the performances of Jazz and Contemporary dance. It analyzes both methodologies of dance making and the performance outcomes. Average of 5.25 clock hours per week for a total of 84 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Effectively engage in rehearsals for dance works by one or a number of choreographers by:

1. Demonstrating a professional approach to rehearsals.
2. Contributing willingly and ably to collaborative choreographic processes and /or choreographic tasks as required by the choreographer.
3. Appropriately responding to, and use of, oral communication.
4. Engaging with created movement material.
5. Working as a team member in the creation and organization of aesthetic movement material.
6. Dancing in a group accurately and with consideration of others.
7. Demonstrating a commitment to personal improvement.

2. Perform the choreographic work of one choreographer, or dance works by a number of choreographers, by:

1. Performing with technical skill, clarity and precision.
2. Performing with commensurate strength and cardiovascular endurance
3. Performing with appropriate expression
4. Performing with musicality and rhythm.
5. Performing with precision and awareness in groups and with partners.
6. Demonstrating of professional conduct in technical rehearsals, during performance and in the theatre environment.

JBSJC 340 – Performance Studies

Prerequisite: JBSJC 241

Course Teachers: Artistic Director/Selected Choreographers

Office Location: 434 Avenue of the Americas, New York, NY 10011

Required Reading: Morgenroth, J., *Speaking of Dance: Twelve Contemporary Choreographers on Their Craft*. (2004) Routledge Press.

Course Description:

JBSJC 340 Performance Studies. Prerequisite: JBSJC 241. This course is the culmination of both the rehearsal and preparation processes and the performances of Jazz and Contemporary dance. It analyzes both methodologies of dance making and the performance outcomes. Average of 5.25 clock hours per week for a total of 84 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Effectively engage in rehearsals for dance works by one or a number of choreographers by:

1. Demonstrating a professional approach to rehearsals.
2. Contributing willingly and ably to collaborative choreographic processes and /or choreographic tasks as required by the choreographer.
3. Appropriately responding to, and use of, oral communication.
4. Engaging with created movement material.
5. Working as a team member in the creation and organization of aesthetic movement material.
6. Dancing in a group accurately and with consideration of others.
7. Demonstrating a commitment to personal improvement.

2. Perform the choreographic work of one choreographer, or dance works by a number of choreographers, by:

1. Performing with technical skill, clarity and precision.
2. Performing with commensurate strength and cardiovascular endurance
3. Performing with appropriate expression
4. Performing with musicality and rhythm.
5. Performing with precision and awareness in groups and with partners.
6. Demonstrating of professional conduct in technical rehearsals, during performance and in the theatre environment.

JBSJC 341 – Performance Studies

Prerequisite: JBSJC 341

Course Teachers: Artistic Director/Selected Choreographers

Office Location: 434 Avenue of the Americas, New York, NY 10011

Required Reading: Homans, J. *Apollo's Angels: A History of Ballet*. (2012). Random House.

Course Description:

JBSJC 340 Performance Studies. Prerequisite: JBSJC 340. This course is the culmination of both the rehearsal and preparation processes and the performances of Jazz and Contemporary dance. It analyzes both methodologies of dance making and the performance outcomes. Average of 5.25 clock hours per week for a total of 84 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Effectively engage in rehearsals for dance works by one or a number of choreographers by:

1. Demonstrating a professional approach to rehearsals.
2. Contributing willingly and ably to collaborative choreographic processes and /or choreographic tasks as required by the choreographer.
3. Appropriately responding to, and use of, oral communication.
4. Engaging with created movement material.
5. Working as a team member in the creation and organization of aesthetic movement material.

6. Dancing in a group accurately and with consideration of others.
7. Demonstrating a commitment to personal improvement.

2. Perform the choreographic work of one choreographer, or dance works by a number of choreographers, by:

1. Performing with technical skill, clarity and precision.
2. Performing with commensurate strength and cardiovascular endurance
3. Performing with appropriate expression
4. Performing with musicality and rhythm.
5. Performing with precision and awareness in groups and with partners.
6. Demonstrating of professional conduct in technical rehearsals, during performance and in the theatre environment.

JBSJC 440 – Performance Studies

Prerequisite: JBSJC 341

Course Teachers: selected choreographers and experts in their craft

Office Location: 434 Avenue of the Americas, New York, NY 10011

Required Reading: Banes, S., *Terpsichore in Sneakers: Post-modern Dance* (1987). Wesleyan Press.

Course Description:

JBSJC 440 Performance Studies. Prerequisite: JBSJC 341. This course is the culmination of both the rehearsal and preparation processes and the performances of Jazz and Contemporary dance. It analyzes both methodologies of dance making and the performance outcomes. Average of 10 clock hours per week for a total of 160 clock hours.

In JBSJC 440, the components are:

1. The Nutcracker
2. Term I Concert

Course Objectives: Upon completion of this course the students will be able to:

1. Effectively engage in rehearsals for dance works by one or a number of choreographers by:

1. Demonstrating a professional approach to rehearsals.
2. Contributing willingly and ably to collaborative choreographic processes and /or choreographic tasks as required by the choreographer.
3. Appropriately responding to, and use of, oral communication.
4. Engaging with created movement material.
5. Working as a team member in the creation and organization of aesthetic movement material.
6. Dancing in a group accurately and with consideration of others.
7. Demonstrating a commitment to personal improvement.

2. Perform the choreographic work of one choreographer, or dance works by a number of choreographers, by:

1. Performing with technical skill, clarity and precision.
2. Performing with commensurate strength and cardiovascular endurance
3. Performing with appropriate expression
4. Performing with musicality and rhythm.
5. Performing with precision and awareness in groups and with partners.
6. Demonstrating of professional conduct in technical rehearsals, during performance and in the theatre environment.

3. Understand the relationship between artistry and the execution of theatre as a fine arts discipline.

JBSJC 441 – Performance Studies

Prerequisite: JBSJC 440

Course Teachers: selected choreographers and experts in their craft

Office Location: 434 Avenue of the Americas, New York, NY 10011

Required Reading: Blom, L. *The Intimate Act of Choreography*. (1982). Pittsburgh Press.

Course Description:

JBSJC 441 Performance Studies. Prerequisite: JBSJC 440. This course is the culmination of both the rehearsal and preparation processes and the performances of Jazz and Contemporary dance. It analyzes both methodologies of dance making and the performance outcomes. Average of 10 clock hours per week for a total of 160 clock hours.

In JBSJC 441, the components are:

1. 14th Street Student Series
2. Term II Concert
3. New York Live Arts Show
4. Improvisation Showing

Course Objectives: Upon completion of this course the students will be able to:

1. Effectively engage in rehearsals for dance works by one or a number of choreographers by:

1. Demonstrating a professional approach to rehearsals.
2. Contributing willingly and ably to collaborative choreographic processes and /or choreographic tasks as required by the choreographer.
3. Appropriately responding to, and use of, oral communication.
4. Engaging with created movement material.
5. Working as a team member in the creation and organization of aesthetic movement material.
6. Dancing in a group accurately and with consideration of others.
7. Demonstrating a commitment to personal improvement.

2. Perform the choreographic work of one choreographer, or dance works by a number of choreographers, by:

1. Performing with technical skill, clarity and precision.
2. Performing with commensurate strength and cardiovascular endurance
3. Performing with appropriate expression
4. Performing with musicality and rhythm.
5. Performing with precision and awareness in groups and with partners.
6. Demonstrating of professional conduct in technical rehearsals, during performance and in the theatre environment.

3. Understand the relationship between artistry and the execution of theatre as a fine arts discipline.

JBSJC 450 – Senior Project

Prerequisite: JBSJC 301, 311, 321 and 331.

Course Teachers: Artistic Director/Selected Choreographers

Office Location: 434 Avenue of the Americas, New York, NY 10011

Required Reading: Foster, S. L. *Dances That Describe Themselves*. (2002). Wesleyan University Press.

Course Description:

JBSJC 450 Senior Project. Prerequisite: JBSJC 301, 311, 321 and 331. The purpose of the Senior Project is to utilize all components comprehensively learned in the Jazz & Contemporary Program to create a body of work with the guidance and mentorship of a faculty member. The student will meet with a faculty member once each week for 30 minutes. The student will present their project to a juried panel at the end of the academic year. The nature of the Senior Project is, to a degree, determined by the student. Examples of this project can be, but are not limited to, performance of a solo work, choreographing a group work, creation of copy for a work including a press release, critique and interview of an artist for their work, and/or collaborations of the aforementioned with other Joffrey programming. Average of .5 clock hours per week for a total of 8 clock hours.

Course Objectives: Upon completion of this course the students must:

1. Utilize all aspects of components learned in JBSJC 301, 311, 321 and 331.
2. Create a unique and original body of work.
3. Engage with professionals in the field of dance.
4. Execute all aspects of the presentation.
5. Work with a dance professional(s) outside of the Joffrey Ballet School in some capacity.

JBSJC 451 – Senior Project

Prerequisite: JBSJC 450
Course Teachers: Artistic Director/Selected Choreographers
Office Location: 434 Avenue of the Americas, New York, NY 10011
Required Reading: Banes, S. *Democracy's Body*. (1993). UMI Research Press

Course Description:

JBSJC 451 Senior Project. Prerequisite: JBSJC 450. The purpose of the Senior Project is to utilize all components comprehensively learned in the Jazz & Contemporary Program to create a body of work with the guidance and mentorship of a faculty member. The student will meet with a faculty member once each week for 30 minutes. The student will present their project to a juried panel at the end of the academic year. The nature of the Senior Project is, to a degree, determined by the student. Examples of this project can be, but are not limited to, performance of a solo work, choreographing a group work, creation of a copy for a work including a press release, critique and interview of an artist for their work, and/or collaborations of the aforementioned with other Joffrey programming. Average of .5 clock hours per week for a total of 8 clock hours.

Course Objectives: Upon completion of this course the students must:

1. Utilize all aspects of components learned in JBSJC 301, 311, 321 and 331.
2. Create a unique and original body of work.
3. Engage with professionals in the field of dance.
4. Execute all aspects of the presentation.
5. Work with a dance professional(s) outside of the Joffrey Ballet School in some capacity.