

# JOFFREY BALLET SCHOOL

FOUNDED BY ROBERT JOFFREY IN 1953

Welcome to the Joffrey Ballet School's Trainee Program Catalog for 2020-2021!

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 consider checking 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.

## Enrollment

This year, in response to the COVID-19 health and safety protocols, we have adapted our program to hybrid instruction:

Our courses / programs will be delivered in a hybrid model of in-person and remote - synchronous (live) instruction via video teleconference.

In-person instruction will account for approximately 60% of instruction delivered as originally approved / designed prior to the COVID-19 crisis. Remote synchronous (live) instruction will account for approximately 40% of program instruction.

Movement / dance classes normally taught in-studio will have cohorts of students divided into groups that rotate between synchronous remote instruction and in-person instruction. For example – a course in ballet technique that meets three days a week will have the enrolled

students divided into three groups where each group takes class remotely once a week and takes in-person class twice a week, rotating which groups takes class remotely through the week.

A small percentage of classes in each program are entirely academic (dance history for example) and these classes will be delivered via synchronous remote instruction. The school will provide synchronous remote instruction to students via Zoom video conference. All remote classes will include the following Live Video conference session where instruction is provided following the same curricular plan as live in-classroom instruction and delivered synchronously with those students taking class in-person. Attendance will be taken in each session and the same attendance policy as in-person classes will be in place. Students will expect to participate and interact with the instructor and classmates as they would if they were present in-person.

All students will submit video and written assignments to instructors via the Band application and email. Tests will also be administered through the Band application. All assignments and tests will be graded within the platform and all grades and assessments made available to the students.

Hybrid instruction is planned to be delivered for the duration of each Term moving forward. The School will re-assess whether or not to continue hybrid instruction prior to the start of each new Term based on the best available information provided by government health agencies and local government directives.

**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 ballet technique class. Other courses are in Pointe, Men's Technique, Variations, Men's Variations, Contemporary, Contemporary Ballet, Jazz, Partnering, Character, Improvisation, Composition, Choreography, Health & Nutrition, History of Dance I and II, Dance Anatomy, Music Concepts, Critical Analysis, Senior Capstone and Performance Studies. In Performance Studies classes, students rehearse for future performances, and learn ballet repertory.

Class mentors guide students through the course. There is also a Health & Well-being officer who helps with personal issues. 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

## **Directors**

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Angelica Stiskin, [astiskin@joffreballetschool.com](mailto:astiskin@joffreballetschool.com)  
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## **Enrollment Agents**

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Era Jouravlev, [erajouravlev@joffreyballetschool.com](mailto:erajouravlev@joffreyballetschool.com)

## **Financial Aid Officer**

Nancy Cole, [ncole@joffreyballetschool.com](mailto:ncole@joffreyballetschool.com)

## **Foreign Student Visa Officer**

Liz D'Anna, [ldanna@joffreyballetschool.com](mailto:ldanna@joffreyballetschool.com)

## **Health and Wellness Officer**

Tia Feather, [tfeather@joffreyballetschool.com](mailto:tfeather@joffreyballetschool.com)

# 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.

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## 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 floor, 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. The Health and Wellness Office is on the fifth 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 10<sup>th</sup> 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.

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: Pointe, Men's Technique, Variations, Men's Variations, Contemporary, Contemporary Ballet, Jazz, Partnering, Character, Improvisation, Composition, Choreography, Health & Nutrition, History of Dance I and II, Dance Anatomy, Music Concepts, Critical Analysis, Senior Capstone and Performance Studies. 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 and spring in-studio performances, the *Nutcracker*, the Spring Performance, and more. 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 George Balanchine, 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 Ballet Technique, Contemporary, Modern, Contemporary Partnering, Jazz, Theater Dance, Hip Hop, Street Jazz, Latin Jazz, Improvisation, Composition, Health and Nutrition, History of Dance I and II, Dance Anatomy, Music Theory, Critical Analysis, Performance Studies, and Senior Capstone. 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, 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](mailto:registrar@JoffreyBalletSchool.com) to schedule a Trainee Audition in New York City or to submit a dancing audition video.

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 via email 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 coordinate 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](mailto:ncole@joffreyballetschool.com) for more information.

Academic Year (Sept – June) \$22,798.75  
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](http://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](mailto: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 Jazz) and dance related lecture courses (such as History of Dance and Health & 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 variations 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.

Courses in the program include: Pointe, Men's Technique, Variations, Men's Variations, Contemporary, Contemporary Ballet, Jazz, Partnering, Character, Improvisation, Composition, Choreography, Health & Nutrition, History of Dance I and II, Dance Anatomy, Music Concepts, Critical Analysis, Senior Capstone and Performance Studies. (Not all courses are given in every year.)

Attendance for all classes 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
11:15am – 12:45pm:	Lunch
12:45pm – 1:45pm:	Health & Nutrition
2:00pm – 3:30pm:	Jazz
3:45pm – 5:15pm:	Performance Studies

### Year 2

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

### Year 3

8:30am – 10:00am:	Ballet Technique
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10:15am – 11:45am:	Variations
11:45am – 12:30pm:	Lunch
12:30pm – 2:00pm:	Character
2:15pm – 3:45pm:	Critical Analysis

#### Year 4

8:45am – 10:15 am:	Ballet Technique
10:30am – 11:30am:	Pointe
11:45am – 12:45pm:	Lunch
12:45pm – 2:15pm:	Contemporary Ballet
2:30pm – 4:00pm:	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, Contemporary, Modern, Contemporary Partnering, Jazz, Theater Dance, Hip Hop, Street Jazz, Latin Jazz, Improvisation, Composition, Health and Nutrition, History of Dance I and II, Dance Anatomy, Music Theory, Critical Analysis, Performance Studies, and Senior Capstone. 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	Modern
1:00pm – 2:00pm	Nutrition

2:30pm – 4:00pm                      Jazz

Year 2

9:00am – 10:30am                      Ballet Technique

10:30am – 12:00pm                      Contemporary

1:00pm – 2:00pm                        Anatomy

2:30pm – 4:00pm                        Theater Dance

Year 3

9:00am – 10:30am                      Ballet Technique

10:30am – 12:00pm                      Contemporary Partnering

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

1:00pm - 2:30pm                        Latin Jazz

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, five weeks 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 LaGuardia College 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. Rehearsals begin the second week of November. 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 repertory 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*; *Giselle*; *Coppelia*; etc.), and the second half of the show ranges from neoclassical to current choreographers.

### **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 Angelica Stiskin, Akira Uchida, Dee Caspary, Norbert De La Cruz III, MADBOOTS, Manuel Vignouille, and Michael Waldrop.

## **EVALUATION AND ADVANCED-STANDING**

### **Evaluation and Grading**

#### **Student Evaluations**

Students 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 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 coursework / 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 and 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 32 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 Schools 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.

### **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 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 homeschooled 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 homeschooled 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.

## **FEEES**

### Tuition Costs

Domestic Student: \$10,450 per Term, \$20,900 per academic year  
International Student: \$10,950 per Term, \$21,900 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: \$100 per academic year / \$50 Returning Students  
(International Students)

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 the Director 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](mailto: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 5<sup>th</sup> floor, and also posted on each trainee program's respective social media page through the Band Application. 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 you 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 cited 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/nyc-jbs-absence-form-2020-2021/>

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 COVID-19**

Admittance into the school is not permitted, if any of the following are found at the time of a school screening:

- The temperature shows as 100.0F or above
- Experiencing signs/symptoms of COVID-19
- A known contact of someone suspected of having or tested positive for COVID-19

A student will be sent home with an excused absence for all classes occurring after the time of a failed screening.

### **COVID-19 symptoms include:**

- Fever or chills
- Cough
- Shortness of breath or difficulty breathing
- Fatigue
- Muscle or Body Aches
- Headache
- New loss of taste or smell
- Sore throat
- Congestion or Runny Nose
- Nausea or Vomiting
- Diarrhea

If experiencing any of the symptoms above, even if not believed to be COVID-19, the student is not permitted to attend classes on site at the school. Due to our zero-tolerance illness policy, we will excuse any absences related to the COVID-19 symptoms listed. If well enough to participate or observe, students will receive credit for all classes completed remotely. The Absence Form must be submitted for each day a student is unable to participate in any capacity.

### Close Contact

If a student has been determined to be a close contact of someone with a laboratory-confirmed case of COVID-19 or suspected case, the student will be excused from classes to be tested.

According to the CDC, a close contact is defined as any individual who was within 6 feet of an infected person for at least 15 minutes starting from 2 days before illness onset (or, for asymptomatic patients, 2 days prior to positive specimen collection) until the time the patient is isolated.

After testing, students will be expected to return home and commence a 14-day quarantine period. If not experiencing any symptoms that will inhibit the dancer from taking class, the student is expected to attend all classes remotely for the duration of the quarantine period. The Absence Form must be submitted for any classes missed due to time taken to complete the COVID-19 test.

### **Absences related to Illness or Injury (Unrelated to COVID-19)**

Documentation must be received electronically **on the same day as a Doctor's visit**. Chronic physical and mental health conditions as diagnosed by a medical health professional are excused with documentation. The medical note needs to specify the limitations that prohibit attendance or active participation in class.

If a student reports symptoms of non-COVID-19 related illness, he, she or they will be dismissed from the school and asked to return home. This will be counted as an excused absence after receiving dismissal from an instructor, health office, or trainee office of the associated program. The Absence Form must be submitted immediately following dismissal, specifying the JBS staff member who granted excusal. A student can only receive excusal in-person for a single day. All classes for the remainder of the day will also be excused. In-person approval is required for each subsequent day needed for recovery, unless a doctor's note specifies recovery period. Notification of illness without in-person approval, sent by the student via email or BAND, will require a doctor's note for excusal.

Should a Joffrey Ballet School staff member come into contact with a student who has not left when dismissed by the instructor, health office, or trainee office, a Trainee Program administrator or Director will be contacted to enforce excusal for the health and safety of all students.

Housing students can be excused by a Resident Assistant or housing staff member in person prior to leaving the dormitory before the start of classes. The name of the staff member must be included in the appropriate absence form for excusal.

### **Observing Classes**

Students should observe **remotely** if their medical condition prohibits them from physically participating in the class unless their Doctor's note specifies, they should not come to class at all or if it specifies that physically observing the class is dependent on their condition. If dancers are too ill to dance and are not going to the doctor for excusal, they are expected to actively observe class **remotely** in order to receive attendance credit. Dancers must be sitting up, in a chair, unless the teacher requests differently. If a student's observed classes exceed 20% of the classes the course meets each term, the student will still fail the participation portion of the grade.

### **Absences related to Academics**

Students are expected to receive their parental approval prior to taking an Academic Day. Those dancers enrolled in an academic program will be allowed 2 full-day excused absences per term to stay on top of schoolwork. You must also complete the online form. Further academic absences in one term will be unexcused.

## **Absences related to Family Emergencies**

Absences will be excused when traveling home due to family **emergencies**. Should the emergency require any travel outside of New York City, all students must adhere to the 14-day quarantine period upon return. Classes will be excused for days of travel and circumstances surrounding the emergency as approved by the Artistic Director. When feasible and approved during time away, students will receive credit when participating in classes remotely.

Emergencies do not include family vacations, weddings, birthdays, graduations or any other non-emergencies during regularly-scheduled classes in the academic calendar. Parents: please use the Absence Form to notify us of an absence when making arrangements for your dancer to travel for family emergencies during regularly-scheduled class times.

Absence Form must be submitted for each day outside of New York City when unable to take classes remotely.

**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 by the Artistic Directors. Please do not make the assumption that special cases are always excused. Only Doctor visits, Doctors' orders, academic matters, traveling with/to be with parents for family emergencies, and COVID-19 related absences are considered excused.**

## **Absences for Auditions**

**Year 1 & 2** – First & Second Year Trainees may only attend auditions during times that do not conflict with the school schedule. It is recommended that you consult with the Artistic Directors to determine whether or not you are ready to audition. If booked, rehearsals and performances cannot conflict with the school day.

**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. Students must send an email to their Artistic Director *before* the student attends the audition. After the audition, students must submit proof of attending the audition in order to have the audition absence excused. Proof of audition includes any of the following: confirmation email from auditioner, audition number given at the audition, or photo of the student at the audition.

**Audition policies are related to classes only, not rehearsals. *Students may not miss rehearsals.* 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.**

## **Impact of Excused Absences on a Student's Grade**

All excused absences including medical, family emergencies, academic days, permissible auditions/events approved by the Artistic Director must not exceed 20% of the classes the course meets each term. Should students miss 20% of classes the course meets each term, they will fail the attendance/participation portion of the course grade. Once the student approaches 20% excused absences, they will receive notification. *Students are encouraged to consider a medical*

leave of absence if their excused absences are close to or expected to exceed 20%. Once the student exceeds the 20% excused absences in a course, they fail the attendance/participation portion of their progressive assessment. If students fail the attendance/participation portion of their progressive assessment, they must score almost perfectly in all other categories of the class (work ethic, industry standard, progress) and the formal assessment in order to pass the class.

## **Unexcused Absence Consequences (Including Class Failure)**

Students will receive notice of an absence after each class.

### **4 unexcused absences in any one particular class subject in one semester –**

- Notice to dancer & parent of ***imminent failure of class***

### **5 unexcused absences in any one particular class subject in one semester –**

- Notice of ***failure of class***
- Removal from the upcoming performance
- Semester report card will reflect 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 summer term by paying for the class. Price is determined by the number of clock hours.

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 semester in any one class is grounds for expulsion without refund.*** 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 Due to Absenteeism Policy**

You can 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):

- 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 6<sup>th</sup> full day of absences will result in expulsion without appeal.

You can 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)

You can be expelled from Joffrey Ballet School if you have 10 unexcused absences in a semester in any one particular class subject.

## **Make-Up Classes for Absences**

If a student is absent from class they may make-up the class and the absence will be removed from their record. If they make-up the class, they must do so before the end of the term in which the absence occurred.

Therefore, a missed class in the first term may not be made up in the second term. The class can only be made up by taking the **same type of class** (i.e. taking a jazz make-up class for a missed jazz class). Make-up classes have a limited capacity of students and there is a limit to the number of make-up classes that will be offered each term. **Make-up classes are only offered for dance techniques.** Academic classes such as nutrition, dance history, music for dance, anatomy, and critical analysis are not available for make-up.

In order to make-up a class, students must first register for the class *on the same day as their absence* by signing up using the online form.

The online form will provide students with the list of make-up classes and the dates they are offered. Once the student completes the make-up class registration form, they must attend the make-up class. Merely completing the online registration form for the make-up class does not make-up the class; the student must actually attend and participate in the class they registered for online. In each make-up class, the faculty will have a roster of all the students who signed up for the class.

## **Conduct**

Please be reminded that your attitude, appearance, attentiveness, timeliness, preparedness safety, health hygiene 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 the Program Coordinator anytime you have a question about this. We will come to you when we see or hear that this needs to be addressed. **For instance, being on your phone for any reason during class is a poor representation of attitude, attentiveness and respect. Cell phones must be turned off during class.**

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, as well as the Health & Safety Standards and Community Pledge:

The Joffrey Ballet School reserves the right to dismiss any student who does not demonstrate an ability to concentrate; exhibits disruptive, antisocial, 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 forfeit all tuition paid and are still liable to pay any remaining balance of the term to which they have currently committed. In any circumstance where this policy conflicts with the regulations of the Department of Education's Title IV funding rules and New York state education law and regulations regarding the return of tuition funded by Title IV funds, the Department of Education's rules shall supersede the School's.

Should you be cited for misconduct, please refer to the following:

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**

\*Please note, any single violation in regards to health and safety may result in immediate expulsion.

## **Student Attendance Notifications**

All notices are written to the student via email. If the student is under 18, the parents are copied on email notices. If the student is over 18, **the student** must complete the **Student Information Release Form** which authorizes Joffrey Ballet School to share information on grades, academic performance issues, attendance issues and other student record information with parents. Students ages 18 and older may complete the **Student Information Release Form** via the online [ink: https://my.insuresign.com?d=OWQ0ZjM5ZmltODBIYS00ZmE5LWE1ODAtNmM4OWQ4NWRhY2I4JnJ1ZkBteWluc3VyZXNpZ24uY29t](https://my.insuresign.com?d=OWQ0ZjM5ZmltODBIYS00ZmE5LWE1ODAtNmM4OWQ4NWRhY2I4JnJ1ZkBteWluc3VyZXNpZ24uY29t)

Students: Please know that as educators and administrators, 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.

## **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 any time during class. All gum must be disposed of properly.
- No food or drinks are allowed in the studios at any time. 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 & Variations, Performance Studies

Black leotard, pink or skin color tights (*under the leotard and covering legs and feet completely*), pink or skin color ballet slippers and pointe shoes. No halter leotards. No tights over the leotard or rolled up. You may wear skirts only to Pointe class and Performance Studies. Warm up clothes must be removed before class starts. Hair in a bun. No jewelry. No long nails.

#### Partnering

Black leotard (fully covering the back), pink or skin color tights (*under the leotard and covering legs and feet completely*), pink or skin color pointe shoes, white practice tutu. Hair in a bun. No jewelry. No long nails.

#### Contemporary, Contemporary Ballet, Jazz, Improvisation, Composition, Choreography

Dance shorts or pants, and fitted shirt with either ballet slippers, socks, lyrical half-sole or jazz slip on shoes. Hair in a bun. No jewelry. No long nails.

#### Character

Black leotard, pink or skin color tights (*under the leotard and covering legs and feet completely*), black Character skirt, black character shoes. Hair in a bun. No jewelry. No long nails.

### **Male dancers**

#### Technique class, Men's Variations, Partnering, Performance Studies

White T-Shirt, black tights, white ballet slippers with black socks or black ballet slippers with black socks. No shorts or knee length tights. Warm up clothes must be removed before class starts. No facial hair. No jewelry.

#### Contemporary, Contemporary Ballet, Jazz, Improvisation, Composition, Choreography

Dance shorts or pants, and fitted shirt with either ballet slippers, socks, lyrical half-sole or jazz slip on shoes. No facial hair. No jewelry.

#### Character

White T-Shirt, black tights, black character shoes.

### **Dress Code for Jazz & Contemporary Trainees**

Ballet (females) - Any style black leotard with pink or skin color tights (worn underneath the leotard), hair in a bun

Ballet (males) - Black tights, white or black form-fitting tank or tee

Contemporary & Jazz (all dancers) - Neutral-colored form-flattering apparel that showcases the body in a professional way. NO loud colors or prints, or extra baggy clothing. If you feel it may be questioned, do not wear it. Hair pulled neatly off face.

Street Jazz & Hip Hop (all dancers) - Clothes that bring your personality to life. Commercial/Industry classes are an opportunity to highlight your own identity.

Theatre Dance (females) - Solid color top, leotard, crop top or tank with either tights, skirt or leggings. Nothing baggy. Character heels preferred. Theatre Dance (males) - Solid color and form-fitting apparel. Hair pulled neatly off face.

All Other Courses (all dancers) - Apparel that represents the best version of you. Hair pulled neatly off face unless otherwise noted.

## **CALENDAR DATES 2020 – 2021**

### **TERM 1**

Sept 3	School-Wide Orientation
Sept 7	Housing Orientation
Sept 8	Program Orientation
Sept 8	Term 1 begins
Nov 26	Thanksgiving Break
Dec 18	Last day of Term 1
Dec 19 – Jan 31	Winter Break
Dec 20 – Jan 31	Dorms Closed
Jan 22	Term 1 Student Reports Issued

### **TERM 2**

Feb 1	Term 2 begins
May 15	Last day of Term 2
Jun 18	Term 2 Student Reports Issued

## **FACULTY**

### **ERA JOURAVLEV**

**Artistic Director of Ballet Trainee Program**

**Teacher of Ballet, Pointe, Variations, and Performance Studies**

Mrs. Era Jouravlev studied at the famed Perm State Choreography Academy in Russia. While dancing with the Perm State Opera and Ballet Theatre, she toured internationally with the Stars of the Kirov and Bolshoi Ballet: L. Semeniaka, A. Fadeechev, O. Chenchikova, L. Kunakova, M. Daukaev. She has toured with American Ballet Theatre Principal Nina Ananiashvili in Japan and South Korea. Also she has toured with Bolshoi Theatre Principals E. Maksimova and V. Vasiliev in Tokyo and with N. Pavlova and V. Gordeev in Moscow. During a summer tour in China, she danced with the “Stars of American 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, Margo Sappington, Robert Weise, and Robert North, among others. Mrs. Jouravlev has performed many Principal roles in both classical and contemporary repertoires and was given the unique opportunity to learn the classical pas de deux “Papillon” directly from International Kirov Star Irina Kolpakova and worked with American Legend Mr. Edward Villella on George Balanchine’s famous “Tchaikovsky Pas de Deux”. 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. With an incredible career, over thirty years of teaching experience, and a fierce passion for shaping dancers into artists, Era Jouravlev is delighted to share her expertise as the Ballet Trainee Program Director.

### **ANGELICA STISKIN**

**Artistic Director of Jazz & Contemporary Trainee Program**

**Teacher of Contemporary, Contemporary Partnering, Improvisation, and Senior Capstone**

Angelica Stiskin is internationally recognized for her versatility as a choreographer, director, performer, and dance educator. She proudly earned her BFA in Dance at Marymount Manhattan College under the direction of Katie Langan, performing works by Robert Battle, Shen Wei and Lar Lubovitch to name a few.

Angelica is honored to have assisted the Emmy Award winning Mia Michaels across the U.S.A. and Canada. She has performed with Justin Bieber and The Disney Channel’s Shake It Up Girls, as well as a guest artist in ASH Contemporary Dance Company and American Dance Artists, Adrienne Canterna's former company, with performance artists such as Rasta Thomas and Travis Wall. Other privileges include working for Benoit-Swan Pouffer (Cedar Lake Contemporary Ballet Gala), Marlena Wolfe (Rehearsal Director), Ballroom Marfa, Eisenhower Dance Ensemble (Rite of Spring/Detroit Opera House). Angelica has worked as a répétiteur for Robert Battle, representing “The Hunt” in the Netherlands for world-renowned company, Introdans.

Angelica directed and choreographed a piece for NY Fashion Week in collaboration with Louis Vuitton and Parsons School of Design. She has also recently been commissioned by Christian

Dior Couture to choreograph in honor of the new Spring/Summer 2019 collection inspired by dance. She has traveled with VIP Dance as a National Director, and also served as Brand Design Director/Choreographer for luxury comforts brand, Move Society.

Miss Stiskin is part of the adjunct faculty at Marymount Manhattan College, and was positioned as Artistic Director of Joffrey Ballet School's Jazz and Contemporary Trainee Program in September 2017. She was one of the first faculty members of the program over 10 years ago and is now humbly in charge of the program's trajectory. Angelica is honored to have this responsibility of guiding the future generations of dance while continuing to design high-level concepts for fashion, editorial, and entertainment.

## **MICHAEL WALDROP**

**Associate Artistic Director of Jazz & Contemporary Trainee Program**

**Teacher of Ballet, Contemporary, Contemporary Ballet, and Contemporary Partnering**

Michael Waldrop was born in Los Angeles, California. He has toured the world, performing with Ballett des Theater Koblenz, State Street Ballet, and Pasadena Dance Theatre, as well as guest performances with Odyssey Dance Theatre, Seamless Dance Theater and the Covent Garden Dance Company's international gala, Ballet in the Park. During this time, he performed in the classical and contemporary works of Peter Chu, Andreas Heise, Daniel Ezralow, Steffen Fuchs, Bella Lewitzky, Cathy Marston, Ihsan Rustem, Tom Ruud, William Soleau, Uwe Scholz, and Josie Walsh.

From the world of concert dance to the commercial industry, Michael has also appeared in the feature film Underground Comedy, ABC's Bunheads, Nickelodeon's Fresh Beat Band, and the Emmy Award winning opening routine of the Jerry Lewis Telethon. Other credits include the Radio City Christmas Spectacular, industrials for Disney and MAC Cosmetics, performances at Los Angeles' Music Center and the Getty Museum for the Dance Camera West Film Festival, the American Choreography Awards, and a feature in an edition of Life Magazine.

Michael has choreographed original works for Theater Koblenz, Marymount Manhattan College, and the Joffrey Ballet School, as well as commissioned presentations for the Joffrey Ballet School Summer Intensives, and the School of State Street Ballet. Michael is currently Associate Artistic Director of the Jazz & Contemporary Trainee Program at the Joffrey Ballet School and on faculty at Peridance Capezio Center in New York City.

## **ALEXANDRA BARBIER**

**Teacher of Dance History I & II**

Alexandra Barbier is a dance artist, educator, and choreographer whose love and advocacy for the arts has resulted in a wide range of academic research, interdisciplinary creative practices, and diverse pedagogical experiences. She holds a B.A. in French and Women's and Gender Studies from Louisiana State University, as well as an M.F.A. in Modern Dance from the University of Utah. Through her teaching and choreography she promotes diversity and individual agency, and aims to demonstrate that everyone is capable of living artfully.

**AMÉLIE BÉRNARD**  
**Teacher of Modern Dance**

Amélie Bénard was born in France. She studied at Centre international de danse jazz Rick Odums in Paris before coming to NYC. Amélie came to the Martha Graham School in 2006 with a scholarship and joined Graham II in 2007. After graduating from the Professional Training Program, she enrolled in the Teaching Training Program and obtained her certificate of recognition as a Teacher of Martha Graham Technique Level I in June 2009. During her time at the school she assisted Virginie Mécène in staging excerpts of "Appalachian Spring" on the Harvard Dance Company. Currently, she is a member of Edgar Cortes Dance Theater and Caliince Dance. She has also danced for Nu Dance Theater and performed works from choreographers such as Pearl Lang, Robert Battle, Virginie Mécène, Peggy Lyman, and Carrie Ellmore-Tallitsch.

**STACY CADDELL**  
**Teacher of Ballet, Pointe, Variations, and Performance Studies**

Stacy Caddell was born in Norfolk, Virginia, where she began her dance training at the age of 5. She later attended the School of American Ballet, where she was invited to join the New York City Ballet by George Balanchine and was eventually promoted to soloist. In 1991, Stacy joined Twyla Tharp's dance company. She toured with Ms. Tharp and Mikhail Baryshnikov in the full evening production of "Cutting Up." Stacy later assisted Ms. Tharp at American Ballet Theatre on "Known By Heart," and also assisted Ms. Tharp at the New York City Ballet on "Beethoven's Seventh." From 2002-2005, Stacy served as the Dance Supervisor on Twyla Tharp's Tony Award Winning Broadway show "Movin' Out" and was also instrumental in staging its first national tour. She has performed on PBS on four separate occasions. Stacy's choreographic credits include the play "A Drama You Can Dance To," the short film "Central Park," The HBO series "The Sopranos," the opera "Aida," and three ballets for Ballet Academy East where she is currently a guest faculty member. Stacy travels nationally and internationally staging the works of Twyla Tharp. She also works for the George Balanchine Trust staging George Balanchine's ballets. She has been a guest teacher at the Royal Danish Ballet and Les Ballets de Monte Carlo. Stacy lives in New York City.

**BETH CRANDALL**  
**Teacher of Theater Dance**

Beth Crandall is a choreographer, performer and educator living in NYC. Recently she was the Associate Choreographer for Gettin' the Band Back Together on Broadway, Drowsy Chaperone at Goodspeed Opera House, and Jerome Robbins' Broadway at the MUNY. Other associate choreography includes Mary Poppins at Paper Mill Playhouse, The New Yorkers and 1776 at NY City Center, My Fair Lady and Newsies. Beth served as Show Supervisor for RWS/Holland America Line setting five shows for the MS Rotterdam. As a performer, she made her Broadway debut in West Side Story. She served as Dance Captain for the show's Broadway First National Tour as well as the Broadway First National Tour of Wonderful Town. Other performing credits include: The Radio City Christmas Spectacular, Carousel at Goodspeed Opera House, How to Succeed... at Theatre Under The Stars, and Music Man, All Shook Up and Newsies at the MUNY, and as Anybodys in West Side Story in six European countries, Japan, and Israel. Beth danced with Jimmy Fallon in the opening of SNL, and in the

short films *Le Pain* and *How You Look at It*. She earned her BFA from NYU Tisch School of the Arts. She is a proud member of SDC and AEA.

### **ELIZABETH D'ANNA**

#### **Teacher of Ballet, Pointe, Variations, and Performance Studies**

Ms. D'Anna a native of Brooklyn NY, received a full scholarship at the Joffrey Ballet School, study under the direction Meredith Baylis, Jonathan Watts, Dorothy Lister, Francesca Corkle and Trinette Singleton.

Ms. D'Anna was a member of Jose Coronado & Dancers and Yung Tsui & Dancers. Ms. D'Anna joined the Delta Festival Ballet 1986 and was shortly promoted to soloist. Among some of the ballets performed *Nutcracker*, *Sleeping Beauty*, *Peter and the Wolf* and *La Fille Mal Gardée*. Ms. D'Anna completed a four-year teacher-training course recognized by the NASD. The course was given under the direction of Meredith Baylis and Dorothy Lister. Ms. D'Anna joined the faculty of the Joffrey Ballet School in 1982 and has been teaching all levels of ballet from pre-ballet to professional.

### **TIA FEATHER**

#### **Teacher of Health & Nutrition**

Tia Feather is an Iowa native whom graduated from Winona State University with a BS in health promotion, along with minors in both dance and wellness coaching. Tia's passion for dancer health stemmed from her life in the studio, dancing since the age of 4. At an early age, Tia began assisting with Very Special Arts Iowa, Janice Baker's program to bring the joy of dance to the mentally and physically disabled. She later continued with community outreach by dancing in such roles as Sadako in Beth Harano-Adams' *Sadako and the Thousand Cranes*. After discovering her passion for dancer health, she interned as a physical therapy technician. Tia also completed her certification for nursing assistants at Mercy Hospital. After that, she received instruction from the Mayo Clinic Wellness Coaching staff. She created and implemented a mobile Sexually Transmitted Infection testing program for Semcac Family Planning Clinic. 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.

### **KAREN GAYLE**

#### **Teacher of Modern Dance**

Originally from Toronto, Karen began her formal training in the Claude Watson Arts Program. After moving to New York, she furthered her studies at The Ailey School where she fell in love with the Horton technique. Karen has had the honor of performing the works of such choreographers as Earl Mosley, Ronald K. Brown and Tony winner Hinton Battle. She has taught at Ballet Hispanico, The Ailey Extension, The School at Columbia University, Horace Mann, New Dance Group, and is currently a faculty member at Steps on Broadway, Marymount Manhattan College, Montclair State University and The Joffrey Ballet School. She has had the opportunity to guest teach and choreograph across the U.S. and abroad, including

Canada, Mexico, Bolivia, Italy, Cyprus, and Israel and is a faculty member of Techniche Danza Moderna.

Choreography commissions include: Marymount Manhattan College, The Harvard Ballet Company, Steps Repertory Ensemble, General Mischief Dance Theatre, The Boston Tea Party Opera, Steffi Nossen, Earl Haig High School and Montclair State University. As artistic director of the xodus dance collective, her choreography has been showcased at such iconic concert dance venues as: American Dance Guild Festival, DUMBO Dance Festival, Movement Research at Judson Church, the Downtown Dance Festival, JPAC, Here Arts Center, The Ailey Theatre, The Queen Elizabeth Theatre in Toronto and the Inside/Out Festival at Jacob's Pillow.

## **JASON LUKS**

### **Teacher of Theater Dance**

Jason Luks is a professional performer, choreographer and teacher. He is currently on faculty at the Joffrey Ballet School teaching Musical Theater. He was a member of the "Falsettos" Broadway choreography team and assisted Josh Prince and Pulitzer Prize winner, Director James Lapine, on the choreography for "Mrs. Miller Does Her Thing." Jason's performance credits include "On The Town" (Barrington Stage), "My One And Only" (Stages St. Louis), "White Christmas" (Broadway), Tap Stars (international tour), Saturday Night Live, The Tonight Show with Jimmy Fallon, The Late Late Show with James Corden, and MTV's Video Music Awards. Jason performed at the Kennedy Center for Presidents Obama and Bush. He was the Adult World Tap Dance Solo Champion at the International Dance Organization's World Tap Dance Championships ('03), and ADA's national Young Choreographer of the Year ('05).

Jason's choreography has been presented on Broadway's Walter Kerr Theater (Falsettos), the Kennedy Center, Symphony Space NYC, Joffrey Ballet School, and University of Richmond. Jason is a guest teacher at many conventions including NYCDA and Syncopate. Jason graduated from NYU's Tisch School of the Arts with a BFA in Dance. He leads an incredible team of DANJ dance educators including on and off-Broadway performers, members of leading dance companies, university and conservatory faculty, and professional choreographers.

## **PHIL ORSANO**

### **Teacher of Contemporary Dance**

Phil Orsano was born in Queens, NY and received his BFA at Southern Methodist University. Orsano has danced for Complexions Contemporary Ballet, Hubbard Street 2, Radio City, Mia Michaels, Madonna, Jimmy Fallon, Law & Order SVU, and many more. His Company, The Orsano Project, premiered their first full length show in November 2017. The Orsano Project has also performed at The Brooklyn Museum, The Grier School Gala, Broadway Dance Center's "Premier," Brad Walsh's album premiere ANTIGLOT produced by Christian Siriano and more. Orsano's piece "One" was featured in Dance Teacher Magazine as Video of the

Month. Orsano currently teaches at Broadway Dance Center and The Joffrey Ballet School. He has entitled his work as “tendugroove,” incorporating contemporary ballet with a natural humanistic musical groove.

**NICOLE WOLCOTT**  
**Teacher of Composition**

Called “One of today’s finest dance comedians and a knockout dancer,” by the New York Times, Nicole has enjoyed a great career with dance companies, rock bands and video artists around the country and been the subject of a feature article in DANCE TEACHER magazine.

After meeting and creating Straight Duet together in 2002, Larry and Nicole co-founded KEIGWIN + COMPANY in 2003 and she was the Associate Artistic Director and a featured dancer until 2013. Nicole continues to assist Larry on a variety of projects outside of the company’s framework; most recently as the Associate Choreographer for the Broadway production of If/Then starring Idina Menzel, But, her favorite creations with him are the idiosyncratic Boleros they build in communities around the country, based on their signature work with 50 New Yorkers called “Bolero NYC”. Nicole also enjoys directing the KEIGWIN + COMPANY Summer Intensive at The Juilliard School each year.

In addition to dancing with KEIGWIN + COMPANY, other highlights of her career include performing at the Metropolitan Opera House under the direction of Mark Dendy, working with site-specific choreographer Noemie Lafrance; being a featured dancer in Doug Elkin’s original “Fraulein Maria”, appearing in music videos and concerts with FischerSpooner; and being a featured dancer in “Across the Universe,” an Oscar nominated film by director Julie Taymor. And once upon a time dancing with Gus Giordano Jazz Dance Chicago.

She enjoys teaching at private studios and universities in New York City including NYU and Princeton as well as traveling the country as a guest artist. Wolcott’s own independent choreography has been performed at a range of venues from Symphony Space to CBGBs with critical acclaim.

**ANDREI JOURAVLEV**  
**Teacher of Ballet, Partnering, and Performance 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. After the Jackson Ballet Competition he joined the New

Jersey Ballet as a Principal Dancer. He danced with the "Stars of American Ballet" during a 1997 summer tour in China. Mr. Jouravlev has performed the ballets of George Balanchine, Agnes de Mille, Antony Tudor, Paul Taylor and worked with contemporary choreographers Robert North, Margo Sappington, Donlin Foreman and many more. He has performed in over thirty Principals roles in classical and contemporary repertoires including "Giselle", "Swan Lake", "Sleeping Beauty", "Don Quixote", "The Nutcracker", "La Bayadere", "Spartacus", "Raymonda", "Romeo and Juliet", "Coppelia", "Cinderella", "La Sylphide", "Serenade", "Theme and Variations", "Carmen", "Who Cares", "Death and the Maiden", "Antre Dos Aguas", "Belong", "Allegro Brillante", and others. He is currently the Artistic Director of the Greenwich Ballet Academy.

## **BILL WALDINGER**

### **Teacher of Jazz**

Bill has taught both Ballet and the Luigi Jazz Technique at the Joffrey Ballet School in the Ballet Trainee Program, the Adult Program and the Jazz and Contemporary Program. He is currently on faculty at New York Film Academy, The CAP 21 Musical Theater Program at Molloy College and Hamilton Dance. He has served as the director of Jazz at the Manhattan Ballet School and the director of Ballet at the Contemporary company Cora Dance. Certified by Luigi to teach the Luigi Jazz Technique, Bill has taught Luigi Jazz workshops for the New Rising Sun Dance Project at DANY Studios/Joyce SoHo and has created workshops combining the Jazz Techniques of Luigi and Matt Mattox with the choreographic works of Bob Fosse and Jerome Robbins. He has also served as a Master Teacher at Hunter College, again teaching the work of the jazz master Luigi. Bill frequently travels as a guest teacher at studios, schools and conservatories across the country, passing on the Luigi Jazz Technique as well as technique classes in Classical Ballet. In addition, he has developed absolute beginner "Dance Classes For Singers" at The Singers' Forum.

As a performer, Bill has appeared in musical theater, concert dance, commercials, music videos, television and industrials. Highlights include regional and Off-Broadway productions of ***A Chorus Line*** (Paul in the first regional production), ***Carousel*** (Carnival Boy), ***Kismet***, ***Drood***, ***Oklahoma!*** (Dream Curly), ***A Funny Thing...***, ***Guys and Dolls*** and ***Godspell***. He was a company member of **The David Storey Dance Works** and the **Labyrinth Dance Theater**. He has danced in commercials for Time-Life, music videos for the group Fela-Antoine, was a featured dancer on the television show ***Soul Alive*** and appeared in videos for the Theater Dance Workshop.

Bill began his dance training with the legendary jazz master Luigi. He also received a comprehensive jazz education through his studies with Frank Hatchet, Christopher Chadman, Bill Hastings, Richard Pierlon, David Storey and Natasha Barron. Equally comfortable in ballet, Bill was a student of Gabriella Darvash, David Howard, Lisa Lockwood, Dorothy Lister and Douglas Wassell.

## **WINSTON BROWN**

### **Teacher of Contemporary and Jazz**

Winston Brown, a native of Kansas City, Missouri, started dancing at Smith Sisters Dance Studio. He continued his training at the Missouri State Ballet, the University of Missouri Kansas

City, where he received his BFA, and The Center Dance under the mentorship of Tyrone Aiken. Mr. Brown has participated in numerous intensive programs – Kansas City Ballet, Alonzo King’s pre-professional program, Ailey summer intensive as three time fellowship recipient and the Ballet and Modern programs at Jacobs Pillow as the inaugural recipient of the Lorna Strassler Award. Mr. Brown has worked with the Wylliams/Henry Danse Theatre, Deeply Rooted Productions, Albany Berkshire Ballet, Metropolitan Opera House, TU Dance, CorbinDances, IMDT( irish modern dance theater), Ben Munisteri dance projects , Taylor 2 & most recently Dance Heginbotham, Owen/Cox Dance Group, Pilobolus, Sean Curran Co., Opera Theater St. Louis and Kyle Abraham/ A.I.M. Mr. Brown is excited to be back in New York as a freelance artist. “nothing to prove, only to share”

### **MARINA BOGDONOVA**

#### **Teacher of Ballet, Pointe, Variations, and Performance Studies**

Marina Bogdanova, Russian ballerina. Both ballerina and a dance teacher, Marina Bogdanova is known for the lightness and delicacy of her dancing. Marina was born in the city of Perm by the Ural Mountains. She aspired to be a ballerina from a very tender age and was admitted to the famous and privileged Perm State Academy of Dance. After graduation, Ms. Bogdanova began her professional career in the Sverdlovsk State Theater of Opera and Ballet, rose swiftly to the soloist rank and joined the Russian National Moscow Ballet Company. Marina Bogdanova made her debut at the Mariinsky Theater in St. Petersburg as Nikia in La Bayadere. She worked with such legendary prima ballerina as Ekaterina Maksimova. Ms. Bogdanova’s classical ballet repertoire included title roles in Swan Lake, Giselle, Corsair, La Silphide, Coppelia, la Esmeralda, The Sleeping Beauty, The Nutcracker, Walpurgis Nights, Don Quixote, Paquita, La Bayadere, Romeo and Juliet and Carmen. In 1987 Ms. Bogdanova accepted an honorary title of The National Artist of USSR for exceptional achievements in performing arts and therefore was mentioned in the Big Ballet Encyclopedia of Russia. Ms. Bogdanova graduated from The Moscow Theater of the Performing Arts as a Ballet Mistress, which is an equivalent of MA degree in Choreography. Ms. Bogdanova's reputation became firmly established with the knowledgeable Russian balletomanes and she was invited to join his Russian Ballet Company and go on international tours. With the V. Gordeyev’s Russian Ballet Company Mrs. Bogdanova performed in USA, England, Italy, Germany, Taiwan, Japan, Spain, Holland, Switzerland, Norway, Australia and Mexico. Her leading roles received critical acclaim and appreciation from famous ballet critics such as Anna Kisselgoff from The New York Times. While on tours, Marina became an Honored Citizen of state Georgia USA and the City de Veracruz, Mexico. The world touring ended with the invitation to take up residence at the Columbia Classical Ballet and the NJ Ballet Company as a prima ballerina. At the same time Ms. Bogdanova was asked to present master classes at the Philadelphia Dance Conservatory, Ballet Royale of Maryland, Dance Explosion School of Maryland, South Carolina Academy of Ballet, ballet schools of Arizona, Florida and Virginia as well as the Kwangju Ballet Company, Korea. In 2004, Ms. Marina Bogdanova was officially appointed to the rank of the Ballet Mistress at the New Jersey Ballet Company. Since 2013 Faculty of Joffrey Ballet School, New York and Summer intensive program.

### **AKOP AKOPIAN**

#### **Teacher of Ballet, Pointe, Variations, and Performance Studies**

Mr. Akopian is on Faculty for Joffrey Ballet School Trainee program NY, JBS SI Faculty NY, Ellison Ballet SI Faculty NY. Sky Rink at Chelsea Piers NY Choreographer for Figure Skaters. Choreographed for Viennese Opera Ball/VB NY. Former faculty and choreographer Gelsey Kirkland Academy of Classical Ballet NY. March 2016, World premier full-length ballet "Stealing Time" Choreography by Akop Akopian and Michael Chernov, with GK Ballet company NY. Mr. Akopian has choreographed a variety of original pieces, for schools and company prepare dancers for companions, Ellison Ballet, Joffrey Ballet Trainee, Michigan Ballet Academy, Full-length Nutcracker, and his original full-length ballet -The Jungle Book- Mowgli, as well as staged numerous ballet performances. Graduate from the Vaganova Ballet Academy in St. Petersburg, Russia and the Yerevan State Choreographic College. Had the privilege to study under two of A.Vaganova's former students: the ballet legends F.Balabina, and N.Dudinskaya. Mr. Akopian also had the privilege to study under K. Sergeev, W. Zimin, N. Serebryanikov and N. Mehrabyan. Upon graduation from the Vaganova Academy, he became a leading dancer in the Armenian National Theater Opera and Ballet in Yerevan. In 1991 he danced with classic ballet de Montreal. In 1993 he was invited to Germany to join the Thuringian State Ballet. For the following seven years he became one of the most acclaimed principal dancers of the company. Mr. Akopian received the best dancer of the year award in 1997 and 1999, was praised in many European magazines and in a book entitled Musis-Sacrum published in Germany. In 2000, Mr. Akopian danced with Ballet New York. In 2001 he was invited to join GRBC and for his work there he was recognized in many ballet magazines and other media sources. As a guest artist Mr. Akopian has danced in numerous international galas around the world. He has had the opportunity to work with numerous ballet masters and choreographers including Dietmar Seyffert, Ludmilla Sakharova, Anahit Grigorian, Vilen Galstyan, Martin Wennde, Peter Martins, Judith Fugate and Nina Strogonova. The leading roles in Giselle, Swan Lake, Don Quixote, Romeo and Juliet, Carmen, The Nutcracker, Eugene Onegin, Coppelia, Sleeping Beauty, La Fille Mal Gardee, Fierbird, Scherheresade, Paquita, Midsummer Night's Dream, Enigma, Antuny, Wolfe, Ara Beautiful, Cinderella, various Balanchine pieces were among the roles Mr. Akopian danced throughout his career. Mr. Akopian worked as a Founder Artistic Director and Board of Directors member of Michigan Ballet Academy. He is very committed to excellence, likes to share his rich stage experience and feels very proud of his students who perform professionally in various ballet companies after studying under his guidance.

## **BRUCE LAZARUS**

### **Teacher of Music Concepts**

Bruce Lazarus, music director, has 35 years of experience in the world of dance as composer, pianist, teacher, and music director. He has held long-term positions as Composer-in-Residence for Dance at Northwestern University and New World School of the Arts, Company Pianist for Dance Theater of Harlem, and Music Coordinator for Mark Morris Dance Group. He has also accompanied ballet and contemporary classes at most major dance studios in Chicago, New Jersey, and New York City. As composer, Lazarus' published music at Swirly Music, E.C.Schirmer, and Theodore Presser includes works for piano, chorus, chamber music, organ, and arrangements of classical standards for flute solo and flute quartet. His major solo piano work, Explorations of the Messier Catalogue of Star Clusters and Nebulae, is widely available for CD/download via global distribution by Naxos of America, and his entertaining cabaret, Carrolling: The Lewis Carroll Project, is a regular offering at NYC's Dixon Place

Lounge and Cornelia Street Cafe. Honors for his work include Richard Rodgers Scholarship, Meet the Composer, AGO Composition Competition, American Guild of Composers Composition Award, NJ Arts Fellowship Grant, and residencies at Yaddo, Storm King Music Festival, and Arts Adhimsa. Lazarus studied at Juilliard where he earned his B.M. and M.M. in music composition and theory.

**WESLEY ENSMINGER**  
**Teacher of Contemporary**

Wesley Ensminger, originally from Santa Cruz, CA, holds a Bachelor of Fine Arts Degree in Dance Performance and Choreography from California Institute of the Arts. He has collaborated with a vast range of professional companies and choreographers as a performing artist throughout California, Arizona and New York City. His personal codified teaching practice and research within choreography and composition has allowed him to travel all around the US, Canada and Europe. Wesley's most recent choreographic works have been presented at The Gibney Dance Theater NYC, The Dance Teacher Summit, The Joffrey Ballet School, The Roy and Edna Disney Lund Theater LA and at various other venues around New York City. He is currently on faculty at the Joffrey Ballet School in NYC where he teaches Release Technique, Composition and Improvisation and can be found teaching regularly at Gibney Dance NYC. As an educator, collaborator, and creator, Wesley is consistently experimenting and is open and excited to share his unending exploration of movement with other artists of any and every medium.

**JESSICA WALKER**  
**Teacher of Jazz**

Jessica Walker is a passionate performer, teacher and choreographer. She received her early dance training in her native Los Angeles where she began working in the business at a young age. Jessica earned her BFA from Fordham University/The Ailey School and shortly after graduation, joined the Broadway company of Twyla Tharp's *Movin' Out*. Her strong technical foundation and versatile style has enabled her multifaceted performing career. Jessica has been seen on Broadway, in Film and Television, Commercials, National Tours and more. Highlights include *Wicked*, *Phantom of the Opera*, *Cirque du Soleil's Paramour*, *Radio City's Christmas Spectacular*, *Carnegie Hall's West Side Story* and *The Metropolitan Opera*. Favorite Film and Television credits include *Dirty Dancing* (Andy Blankenbueler), *NBC's SMASH* and more. Select choreography includes co-choreographer of *Mamma Mia* at Connecticut Repertory Theatre, Migguel Anggelo's sold out show at Joe's Pub in NYC and contributing choreographer and director of the opening number for *Showstopper's Live Broadcast* of their National Finals Championship in 2019. Jessica is known for her fervent, full out performance quality and she brings that same level of energy and dedication to her students. As a master teacher for *Showstopper National Dance Conventions* and guest teacher for studios across the country, Jessica creates a nurturing and supportive environment in which classes emphasize the importance of technique, musicality and artistry. Jessica encourages dancers of all levels to reach their maximum potential.

## **ELIZA OHMAN**

### **Teacher of Jazz**

Eliza Ohman is a New York City based performer and the US Associate Choreographer for **SIX: The Musical**. She's an enthusiastic teacher who instills confidence of self in young performers so they can achieve true excellence in their craft. Eliza received her early dance training in her native state of Colorado, but after high school she quickly moved to New York City where she obtained her Bachelor of Arts in Media, Culture, & the Arts from The King's College. Immediately after graduating she joined the New York City Ensemble of the **Radio City Christmas Spectacular** where she learned the art of performing precisely while honoring your artistic individuality. Her vibrant stage presence, technical background, and versatility has allowed her to work on Broadway, with recording artists, and commercially. She was most recently seen in Drew McOnie's Original Broadway Company of **King Kong** (Chita Rivera Award/Ensemble/Assistant Dance Captain) and was previously Dance Captain and Universal Swing in **Hamilton** on Broadway. Eliza's time at Hamilton allowed her the incredible opportunity to develop a close working relationship with the entire original creative team where she assisted and often ran auditions for all four North American productions. She also helped set **Hamilton's** Second National Tour. Her commercial work is extensive, but some career favorites include the Emmy award winning **Fosse/Verdon** (FX), **The Marvelous Mrs. Maisel** (Amazon), **Saturday Night Live** (NBC), **Dispatches from Elsewhere** (AMC), **America's Got Talent** (NBC), and **Last Week Tonight with John Oliver** (HBO). Televised performances include appearances with such celebrities and artists as **Drake**, **The Lonely Island**, **Nick Cannon**, **Jimmy Fallon**, **Kevin Bacon**, and **Melissa McCarthy**. She's danced in a number of music videos, however one of her favorites was **Carly Rae Jepsen's** "I Really Like You". As the Assistant Choreographer she spent the morning teaching **Carly Rae**, **Tom Hanks**, and **Justin Bieber** the choreography and the afternoon filming outside in New York City on the coldest recorded day of 2015. It was delightfully charming ... and cold. Through all these experiences Eliza has developed close relationships with award winning Director/Choreographers such as **Andy Blankenbuehler**, **Thomas Kail**, **Kat Burns**, **Linda Haberman**, **Marguerite Derricks**, **Carrie-Anne Ingrouille**, **Danielle Flora**, **Noemie Lafrance**, **Susan Misner**, and **Drew McOnie**. These experiences encourage Eliza to remain as diverse as possible in both her training and teaching. Her passion for teaching inspires performers to let their intention lead the material. She helps students of any level further develop and hone their musicality, style, technique, and presence. She's taught at studios/programs around the country, but most recently at **Broadway Dance Center**, **Steps on Broadway**, **Marymount Manhattan College**, and as a guest faculty member for **Intrigue Dance Intensive**. Always looking to grow as an artist, Eliza continues to train, teach, and perform in New York.

## **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, Performance Studies and Senior Capstone. For the Jazz & Contemporary Program this is Contemporary & Modern Dance Techniques, Ballet Techniques, Allied Dance Techniques, Allied Theory Studies, Performance Studies and Senior Capstone.

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 is a total of 1,728 clock hours.

The Contemporary Dance Techniques section consists of 3 components, which are Contemporary, Contemporary Ballet and Jazz. This is a total of 768 clock hours.

The Allied Dance Studies section consists of 5 components, which are Partnering, Character, Improvisation, Composition, and Choreography. This is a total of 144 clock hours.

The Allied Theory Studies section consists of 6 components, which are Health & Nutrition, History of Dance I & II, Dance Anatomy, Music Concepts, and Critical Analysis. This is a total of 192 clock hours.

The Performance Studies section consists of Rehearsals, Repertory and Performances. This is a total of 752 clock hours.

The Senior Capstone section consists of students utilizing all components comprehensively learned to create an original body of work. This is a total of 32 hours.

The entire four-year Ballet Program culminates in 3,616 clock hours. The number of clock hours each year are as follows: year one 452 clock hours per term for a total of 904 clock hours, year two 452 clock hours per term for a total of 904 clock hours, year three 452 clock hours per term for a total of 904 clock hours and year four has 452 clock hours per term for a total of 904 clock hours.

## **Jazz & Contemporary Curricula**

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

The Contemporary & Modern Dance Techniques section consists of 3 components, which are Contemporary, Modern, and Contemporary Partnering. This is a total of 840 clock hours.

The Allied Dance Studies section consists of 7 Components, which are Jazz, Theater Dance, Hip Hop, Street Jazz, Latin Jazz, Improvisation, and Composition. This is a total of 840 clock hours.

The Allied Theory Studies section consists of 6 Components, which are Health & Nutrition, History of Dance I & II, Dance Anatomy, Music Theory, and Critical Analysis. This is a total of 192 clock hours.

The Performance Studies section consists of Rehearsals & Performances. This is a total of 752 clock hours.

The Senior Capstone section consists of students utilizing all components comprehensively learned to create an original body of work. This is a total of 32 hours.

The entire four-year Jazz & Contemporary Program culminates in 3,616 clock hours. Each Term consists of 452 clock hours; 904 clock hours per academic year (two terms).

## **COURSE DESCRIPTIONS**

### **Ballet Trainee Program Course Descriptions**

#### **JBS 100 – Ballet Techniques**

#### **Ballet Technique IA**

**Prerequisite:** Acceptance into the Joffrey Ballet School Trainee Program  
**Course Instructors:** A. Akopian, A. Jouravlev, A. Stiskin, M. Bogdanova, L. D’Anna, E. Jouravlev, M. Waldrop, T. Feather  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Dover, 2012.

#### **Catalog Description:**

JBS 100 – Ballet Technique IA. Prerequisite: Acceptance into the Joffrey Ballet School Trainee Program. Ballet Technique IA is an introduction to a course of study of ballet that will result in the attainment of a professional level of expertise. It is the first course in an eight-course sequence which emphasizes a sound foundation in correct postural alignment, flexibility and core strength, and artistic expression. Average of 7.5 clock hours per week for a total of 120 clock hours.

#### **Course Objectives:**

Upon completion of this course, students 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 music and rhythmical structures.

### **Summary of Topics and Course Requirements:**

Ballet Technique IA is one of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum. It is the first of an eight-course sequence of Ballet Technique courses. These eight courses take a scaffolded approach to student learning, which address ballet technique, artistry, and work ethic. These courses explore highly-nuanced forms within technical approaches to ballet in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

The Ballet Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

### **JBSBT 101 – Ballet Techniques** **Pointe, Variations, Partnering, and Men’s Technique IA**

<b>Prerequisite:</b>	Acceptance into the Ballet Trainee Program
<b>Course Instructors:</b>	A. Akopian, M. Bogdanova, E. D’Anna, E. Jouravlev
<b>Office Location:</b>	434 Ave of the Americas, New York NY 10011
<b>Required Reading:</b>	Grant, Gail. <i>Technical Manual and Dictionary of Classical Ballet</i> . Dover, 2012. Balanchine, George, and Francis Mason. <i>101 Stories of the Great Ballets: The Scene-by-Scene Stories of the Most Popular Ballets Old and New</i> . Anchor Books, 1975. Taraov, Nikolai Tarasov. <i>Ballet Technique for the Male Dancer</i> . Translated by Elizabeth Kraft. Doubleday & Company, Inc., 1985.

### **Catalog Description:**

JBSBT 101 – Pointe, Variations, Partnering, and Men’s Technique IA. Prerequisite: Acceptance into the Ballet Trainee Program. This is the first in an eight-course sequence which focuses on all technical skills related to ballet technique en pointe and the technical skills specific to the male gender in the ballet modality. Average of 6 clock hours per week for a total of 96 clock hours.

### **Course Objectives:**

Upon completion of this course, students 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.
8. Dance in the common tempo with a partner with elementary complementary poses.
9. Find the center of balance in elementary adagio and tours lent.
10. Display commensurate strength and co-ordination in all basic lifted work.
11. Use torso and body isolations in basic dance combinations.
12. Perform group dances with an understanding of correct style from the historical ballet repertoire.

### **Summary of Topics and Course Requirements:**

Pointe, Variations, Partnering, and Men’s Technique IA is one of the distinguishing courses offered in the Ballet Trainee curriculum. It is the first of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which address ballet technique en pointe, artistry, and work ethic. Each course explores highly-nuanced forms within technical approaches to ballet en pointe in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

Pointe, Variations, Partnering, and Men’s Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. No jewelry may be worn in ballet partnering classes. It must be kept to a minimum in other classes.

### **JBS 102 – Ballet Techniques** **Ballet Technique IB**

**Prerequisite:** JBS 100 or Departmental Consent

**Course Instructors:** A. Akopian, A. Jouravlev, A. Stiskin, M. Bogdanova, L. D’Anna, E. Jouravlev, M. Waldrop, T. Feather

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

**Required Reading:** Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Dover, 2012.

**Catalog Description:**

JBS 102 – Ballet Technique IB. Prerequisite: JBS 100 or Departmental Consent. Ballet Technique IB is a continued course of study of ballet that will result in the attainment of a professional level of expertise. It is the second course in an eight-course sequence which emphasizes a sound foundation in correct postural alignment, flexibility and core strength, and artistic expression. Average of 7.5 clock hours per week for a total of 120 clock hours.

**Course Objectives:**

Upon completion of this course, students 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 music and rhythmical structures.

**Summary of Topics and Course Requirements:**

Ballet Technique IB is one of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum. It is the second of an eight-course sequence of Ballet Technique courses. These eight courses take a scaffolded approach to student learning, which address ballet technique, artistry, and work ethic. These courses explore highly-nuanced forms within technical approaches to ballet in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

The Ballet Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

**JBSBT 103 – Ballet Techniques**  
**Pointe, Variations, Partnering, and Men’s Technique IB**

**Prerequisite:** JBSBT 101 or Departmental Consent

**Course Instructors:** A. Akopian, M. Bogdanova, E. D’Anna, E. Jouravlev  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Dover, 2012. Balanchine, George, and Francis Mason. *101 Stories of the Great Ballets: The Scene-by-Scene Stories of the Most Popular Ballets Old and New*. Anchor Books, 1975. Taraov, Nikolai Tarasov. *Ballet Technique for the Male Dancer*. Translated by Elizabeth Kraft. Doubleday & Company, Inc., 1985.

**Catalog Description:**

JBSBT 103 – Pointe, Variations, Partnering, and Men’s Technique IB. Prerequisite: JBSBT 101 or Departmental Consent. Pointe, Variations, Partnering, and Men’s Technique IB is the second in an eight-course sequence which focuses on all technical skills related to ballet technique en pointe and the technical skills specific to the male gender in the ballet modality. Average of 6 clock hours per week for a total of 96 clock hours.

**Course Objectives:**

Upon completion of this course, students 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.
8. Dance in the common tempo with a partner with elementary complementary poses.
9. Find the center of balance in elementary adagio and tours lent.
10. Display commensurate strength and co-ordination in all basic lifted work.
11. Use torso and body isolations in basic dance combinations.
12. Perform group dances with an understanding of correct style from the historical ballet repertoire.

**Summary of Topics and Course Requirements:**

Pointe, Variations, Partnering, and Men’s Technique IB is one of the distinguishing courses offered in the Ballet Trainee curriculum. It is the second of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which address ballet technique en pointe, artistry, and work ethic. Each course explores highly-nuanced forms within technical approaches to ballet en pointe in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

Pointe, Variations, Partnering, and Men’s Technique course sequence sets Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world.

Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. No jewelry may be worn in ballet partnering classes. It must be kept to a minimum in other classes.

### **JBS 200 – Ballet Techniques** **Ballet Technique IIA**

**Prerequisite:** JBS 102 or Departmental Consent  
**Course Instructors:** A. Akopian, A. Jouravlev, A. Stiskin, E. Jouravlev, L. D'Anna, M. Bogdanova, T. Feather, M. Waldrop  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Dover, 2012.

#### **Catalog Description:**

JBS 200 – Ballet Technique IIA. Prerequisite: JBS 102 or Departmental Consent. Ballet Technique IIA is a continued course of study of ballet that will result in the attainment of a professional level of expertise. It is the third course in an eight-course sequence which emphasizes a sound foundation in correct postural alignment, flexibility and core strength, and artistic expression. Average of 7.5 clock hours per week for a total of 120 clock hours.

#### **Course Objectives:**

Upon completion of this course, students 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 music and rhythmical structures.
6. Articulate, in writing, aspects of ballet training, theory, and methodology.

#### **Summary of Topics and Course Requirements:**

Ballet Technique IIA is one of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum. It is the third of an eight-course sequence of Ballet Technique courses. These eight courses take a scaffolded approach to student learning, which address ballet technique, artistry, and work ethic. These courses explore highly-nuanced forms within technical approaches to ballet in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and

Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

The Ballet Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

**JBSBT 201 – Ballet Techniques**  
**Pointe, Variations, Partnering, and Men’s Technique IIA**

**Prerequisite:** JBSBT 103 or Departmental Consent  
**Course Instructors:** A. Akopian, E. Jouravlev, L. D'Anna, M. Bogdanova

**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Dover, 2012. Balanchine, George, and Francis Mason. *101 Stories of the Great Ballets: The Scene-by-Scene Stories of the Most Popular Ballets Old and New*. Anchor Books, 1975. Taraov, Nikolai Tarasov. *Ballet Technique for the Male Dancer*. Translated by Elizabeth Kraft. Doubleday & Company, Inc., 1985.

**Catalog Description:**  
JBSBT 201 – Pointe, Variations, Partnering, and Men’s Technique IIA. Prerequisite: JBSBT 103 or Departmental Consent. Pointe, Variations, Partnering, and Men’s Technique IIA is the third in an eight-course sequence which focuses on all technical skills related to ballet technique en pointe and the technical skills specific to the male gender in the ballet modality. Average of 6 clock hours per week for a total of 96 clock hours.

**Course Objectives:**  
Upon completion of this course, students 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.
8. Dance in the common tempo with a partner with elementary complementary poses.

9. Find the center of balance in elementary adagio and tours lent.
10. Display commensurate strength and co-ordination in all basic lifted work.
11. Use torso and body isolations in basic dance combinations.
12. Perform group dances with an understanding of correct style from the historical ballet repertoire.

### **Summary of Topics and Course Requirements:**

Pointe, Variations, Partnering, and Men's Technique IIA is one of the distinguishing courses offered in the Ballet Trainee curriculum. It is the third of an eight-course. These eight courses take a scaffolded approach to student learning, which address ballet technique en pointe, artistry, and work ethic. Each course explores highly-nuanced forms within technical approaches to ballet en pointe in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

Pointe, Variations, Partnering, and Men's Technique course sequence sets Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. No jewelry may be worn in ballet partnering classes. It must be kept to a minimum in other classes.

### **JBS 202 – Ballet Techniques** **Ballet Technique IIB**

**Prerequisite:** JBS 200 or Departmental Consent  
**Course Instructors:** A. Akopian, A. Jouravlev, A. Stiskin, E. Jouravlev, L. D'Anna, M. Bogdanova, T. Feather, M. Waldrop  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Dover, 2012.

### **Catalog Description:**

JBS 202 – Ballet Technique IIB. Prerequisite: JBS 200 or Departmental Consent. Ballet Technique IIB is a continued course of study of ballet that will result in the attainment of a professional level of expertise. It is the fourth course in an eight-course sequence which emphasizes a sound foundation in correct postural alignment, flexibility and core strength, and artistic expression. Average of 7.5 clock hours per week for a total of 120 clock hours.

## Course Objectives:

Upon completion of this course, students 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 music and rhythmical structures.
6. Articulate, in writing, aspects of ballet training, theory, and methodology.

## Summary of Topics and Course Requirements:

Ballet Technique IIB is one of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum. It is the fourth of an eight-course sequence of Ballet Technique courses. These eight courses take a scaffolded approach to student learning, which address ballet technique, artistry, and work ethic. These courses explore highly-nuanced forms within technical approaches to ballet in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

The Ballet Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

### **JBSBT 203 – Ballet Techniques** **Pointe, Variations, Partnering, and Men’s Technique IIB**

<b>Prerequisite:</b>	JBSBT 201 or Departmental Consent
<b>Course Instructors:</b>	A. Akopian, E. Jouravlev, L. D'Anna, M. Bogdanova
<b>Office Location:</b>	434 Ave of the Americas, New York NY 10011
<b>Required Reading:</b>	Grant, Gail. <i>Technical Manual and Dictionary of Classical Ballet</i> . Dover, 2012. Balanchine, George, and Francis Mason. <i>101 Stories of the Great Ballets: The Scene-by-Scene Stories of the Most Popular Ballets Old and New</i> . Anchor Books, 1975. Taraov, Nikolai Tarasov. <i>Ballet Technique for the Male Dancer</i> . Translated by Elizabeth Kraft. Doubleday & Company, Inc., 1985.

**Catalog Description:**

JBSBT 203 – Pointe, Variations, Partnering, and Men’s Technique IIB. Prerequisite: JBSBT 201 or Departmental Consent. Pointe, Variations, Partnering, and Men’s Technique IIB is the fourth in an eight-course sequence which focuses on all technical skills related to ballet technique en pointe and the technical skills specific to the male gender in the ballet modality. Average of 6 clock hours per week for a total of 96 clock hours.

**Course Objectives:**

Upon completion of this course, students 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.
8. Dance in the common tempo with a partner with elementary complementary poses.
9. Find the center of balance in elementary adagio and tours lent.
10. Display commensurate strength and co-ordination in all basic lifted work.
11. Use torso and body isolations in basic dance combinations.
12. Perform group dances with an understanding of correct style from the historical ballet repertoire.

**Summary of Topics and Course Requirements:**

Pointe, Variations, Partnering, and Men’s Technique IIB is one of the distinguishing courses offered in the Ballet Trainee curriculum. It is the fourth of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which address ballet technique en pointe, artistry, and work ethic. Each course explores highly-nuanced forms within technical approaches to ballet en pointe in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

The Pointe, Variations, Partnering and Men’s Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs.

Hair should be appropriately arranged off the face. No jewelry may be worn in ballet partnering classes. It must be kept to a minimum in other classes.

**JBS 300 – Ballet Techniques**  
**Ballet Technique IIIA**

**Prerequisite:** JBS 202 or Departmental Consent  
**Course Instructors:** A. Jouravlev, A. Stiskin, E. Jouravlev, L. D'Anna, M. Bogdanova, M. Waldrop, S. Caddell, T. Feather  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Dover, 2012.

**Catalog Description:**

JBS 300 – Ballet Technique IIIA. Prerequisite: JBS 202 or Departmental Consent. Ballet Technique IIIA is a continued course of study of ballet that will result in the attainment of a professional level of expertise. It is the fifth course in an eight-course sequence which emphasizes a sound foundation in correct postural alignment, flexibility and core strength, and artistic expression. Average of 7.5 clock hours per week for a total of 120 clock hours.

**Course Objectives:**

Upon completion of this course, students 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 coordination of all parts of the body.
5. Perform studied exercises with expressiveness and a responsiveness to music and rhythmical structures.

**Summary of Topics and Course Requirements:**

Ballet Technique IIIA is one of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum. It is the fifth of an eight-course sequence of Ballet Technique courses. These eight courses take a scaffolded approach to student learning, which address ballet technique, artistry, and work ethic. These courses explore highly-nuanced forms within technical approaches to ballet in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

The Ballet Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and

overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

**JBSBT 301 – Ballet Techniques**  
**Pointe, Variations, Partnering, and Men’s Technique IIIA**

**Prerequisite:** JBSBT 203 or Departmental Consent  
**Course Instructors:** A. Akopian, A. Jouravlev, E. Jouravlev, M. Bogdanova, S. Caddell

**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Dover, 2012. Balanchine, George, and Francis Mason. *101 Stories of the Great Ballets: The Scene-by-Scene Stories of the Most Popular Ballets Old and New*. Anchor Books, 1975. Taraov, Nikolai Tarasov. *Ballet Technique for the Male Dancer*. Translated by Elizabeth Kraft. Doubleday & Company, Inc., 1985.

**Catalog Description:**  
JBSBT 301 – Pointe, Variations, Partnering, and Men’s Technique IIIA. Prerequisite: JBSBT 203 or Departmental Consent. Pointe, Variations, Partnering, and Men’s Technique IIIA is the fifth in an eight-course sequence which focuses on all technical skills related to ballet technique en pointe and the technical skills specific to the male gender in the ballet modality. Average of 6 clock hours per week for a total of 96 clock hours.

- Course Objectives:**  
Upon completion of this course, students 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.
  8. Dance in the common tempo with a partner with elementary complementary poses.
  9. Find the center of balance in elementary adagio and tours lent.
  10. Display commensurate strength and co-ordination in all basic lifted work.
  11. Use torso and body isolations in basic dance combinations.
  12. Perform group dances with an understanding of correct style from the historical ballet repertoire.

**Summary of Topics and Course Requirements:**  
Pointe, Variations, Partnering, and Men’s Technique IIIA is one of the distinguishing courses offered in the Ballet Trainee curriculum. It is the fifth of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which address ballet technique en pointe, artistry, and work

ethic. Each course explores highly-nuanced forms within technical approaches to ballet en pointe in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

The Pointe, Variations, Partnering and Men's Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. No jewelry may be worn in ballet partnering classes. It must be kept to a minimum in other classes.

### **JBS 302 – Ballet Techniques** **Ballet Technique IIIB**

**Prerequisite:** JBS 300 or Departmental Consent  
**Course Instructors:** A. Jouravlev, A. Stiskin, E. Jouravlev, L. D'Anna, M. Bogdanova, M. Waldrop, S. Caddell, T. Feather  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Dover, 2012.

#### **Catalog Description:**

JBS 302 – Ballet Technique IIIB. Prerequisite: JBS 300 or Departmental Consent. Ballet Technique IIIB is a continued course of study of ballet that will result in the attainment of a professional level of expertise. It is the sixth course in an eight-course sequence which emphasizes a sound foundation in correct postural alignment, flexibility and core strength, and artistic expression. Average of 7.5 clock hours per week for a total of 120 clock hours.

#### **Course Objectives:**

Upon completion of this course, students 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 coordination of all parts of the body.
5. Perform studied exercises with expressiveness and a responsiveness to music and rhythmical structures.

### **Summary of Topics and Course Requirements:**

Ballet Technique IIIB is one of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum. It is the sixth of an eight-course sequence of Ballet Technique courses. These eight courses take a scaffolded approach to student learning, which address ballet technique, artistry, and work ethic. These courses explore highly-nuanced forms within technical approaches to ballet in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

The Ballet Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

### **JBSBT 303 – Ballet Techniques**

#### **Pointe, Variations, Partnering, and Men’s Technique IIIB**

<b>Prerequisite:</b>	JBSBT 301 or Departmental Consent
<b>Course Instructors:</b>	A. Akopian, A. Jouravlev, E. Jouravlev, M. Bogdanova, S. Caddell
<b>Office Location:</b>	434 Ave of the Americas, New York NY 10011
<b>Required Reading:</b>	Grant, Gail. <i>Technical Manual and Dictionary of Classical Ballet</i> . Dover, 2012. Balanchine, George, and Francis Mason. <i>101 Stories of the Great Ballets: The Scene-by-Scene Stories of the Most Popular Ballets Old and New</i> . Anchor Books, 1975. Taraov, Nikolai Tarasov. <i>Ballet Technique for the Male Dancer</i> . Translated by Elizabeth Kraft. Doubleday & Company, Inc., 1985.

### **Catalog Description:**

JBSBT 303 – Pointe, Variations, Partnering, and Men’s Technique IIIB. Prerequisites: JBSBT 300 or Departmental Consent. Pointe, Variations, Partnering, and Men’s Technique IIIB is the sixth in an eight-course sequence which focuses on all technical skills related to ballet technique en pointe and the technical skills specific to the male gender in the ballet modality. Average of 6 clock hours per week for a total of 96 clock hours.

### **Course Objectives:**

Upon completion of this course, students 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.
8. Dance in the common tempo with a partner with elementary complementary poses.
9. Find the center of balance in elementary adagio and tours lent.
10. Display commensurate strength and co-ordination in all basic lifted work.
11. Use torso and body isolations in basic dance combinations.
12. Perform group dances with an understanding of correct style from the historical ballet repertoire.

### **Summary of Topics and Course Requirements:**

Pointe, Variations, Partnering, and Men's Technique IIIB is one of the distinguishing courses offered in the Ballet Trainee curriculum. It is the sixth of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which address ballet technique en pointe, artistry, and work ethic. Each course explores highly-nuanced forms within technical approaches to ballet en pointe in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

The Pointe, Variations, Partnering and Men's Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. No jewelry may be worn in ballet partnering classes. It must be kept to a minimum in other classes.

### **JBS 400 – Ballet Techniques** **Ballet Technique IVA**

**Prerequisite:** JBS 302 or Departmental Consent

**Course Instructors:** A. Jouravlev, A. Stiskin, E. Jouravlev, L. D'Anna, M. Bogdanova, M. Waldrop, S. Caddell, T. Feather

**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*.  
Dover, 2012.

**Catalog Description:**

JBS 400 – Ballet Technique IVA. Prerequisite: JBS 302 or Departmental Consent. Ballet Technique IVA is a continued course of study of ballet that will result in the attainment of a professional level of expertise. It is the seventh course in an eight-course sequence which emphasizes a sound foundation in correct postural alignment, flexibility and core strength, and artistic expression. Average of 7.5 clock hours per week for a total of 120 clock hours.

**Course Objectives:**

Upon completion of this course, 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 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 individuality, expressiveness and creativity within the parameters of correct ballet technique.

**Summary of Topics and Course Requirements:**

Ballet Technique IVA is one of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum. It is the seventh of an eight-course sequence of Ballet Technique courses. These eight courses take a scaffolded approach to student learning, which address ballet technique, artistry, and work ethic. These courses explore highly-nuanced forms within technical approaches to ballet in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

The Ballet Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

**JBSBT 401 – Ballet Techniques**  
**Pointe, Variations, Partnering, and Men’s Technique IVA**

**Prerequisite:** JBSBT 303 or Departmental Consent  
**Course Instructors:** A. Akopian, A. Jouravlev, E. Jouravlev, M. Bogdanova, S. Caddell  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Dover, 2012. Balanchine, George, and Francis Mason. *101 Stories of the Great Ballets: The Scene-by-Scene Stories of the Most Popular Ballets Old and New*. Anchor Books, 1975. Taraov, Nikolai Tarasov. *Ballet Technique for the Male Dancer*. Translated by Elizabeth Kraft. Doubleday & Company, Inc., 1985.

**Catalog Description:**

JBSBT 401 – Pointe, Variations, Partnering, and Men’s Technique IVA. Prerequisites: JBSBT 303 or Departmental Consent. Pointe, Variations, Partnering, and Men’s Technique IVA is the seventh in an eight-course sequence which focuses on all technical skills related to ballet technique en pointe and the technical skills specific to the male gender in the ballet modality. Average of 6 clock hours per week for a total of 96 clock hours.

**Course Objectives:**

Upon completion of this course, students 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.
8. Dance in the common tempo with a partner with elementary complementary poses.
9. Find the center of balance in elementary adagio and tours lent.
10. Display commensurate strength and co-ordination in all basic lifted work.
11. Use torso and body isolations in basic dance combinations.
12. Perform group dances with an understanding of correct style from the historical ballet repertoire.

**Summary of Topics and Course Requirements:**

Pointe, Variations, Partnering, and Men’s Technique IVA is one of the distinguishing courses offered in the Ballet Trainee curriculum. It is the seventh of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which address ballet technique en pointe, artistry, and work ethic. Each course explores highly-nuanced forms within technical approaches to ballet en pointe in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

The Pointe, Variations, Partnering and Men's Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. No jewelry may be worn in ballet partnering classes. It must be kept to a minimum in other classes.

### **JBS 402 – Ballet Techniques** **Ballet Technique IVB**

<b>Prerequisite:</b>	JBS 400 or Departmental Consent
<b>Course Instructors:</b>	A. Jouravlev, A. Stiskin, E. Jouravlev, L. D'Anna, M. Bogdanova, M. Waldrop, S. Caddell, T. Feather
<b>Office Location:</b>	434 Ave of the Americas, New York NY 10011
<b>Required Reading:</b>	Grant, Gail. <i>Technical Manual and Dictionary of Classical Ballet</i> . Dover, 2012.

#### **Catalog Description:**

JBS 402 – Ballet Technique IVB. Prerequisite: JBS 400 or Departmental Consent. Ballet Technique IVB is a continued course of study of ballet that will result in the attainment of a professional level of expertise. It is the eighth course in an eight-course sequence which emphasizes a sound foundation in correct postural alignment, flexibility and core strength, and artistic expression. Average of 7.5 clock hours per week for a total of 120 clock hours.

#### **Course Objectives:**

Upon completion of this course, 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 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 individuality, expressiveness and creativity within the parameters of correct ballet technique.

#### **Summary of Topics and Course Requirements:**

Ballet Technique IVB is one of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum. It is the eighth of an eight-course sequence of Ballet Technique courses. These eight courses take a scaffolded approach to student learning, which address ballet technique, artistry, and work ethic. These courses explore highly-nuanced forms within technical approaches to ballet in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level

ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

The Ballet Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

### **JBSBT 403 – Ballet Techniques** **Pointe, Variations, Partnering, and Men’s Technique IVA**

<b>Prerequisite:</b>	JBSBT 401 or Departmental Consent
<b>Course Instructors:</b>	A. Akopian, A. Jouravlev, E. Jouravlev, M. Bogdanova, S. Caddell
<b>Office Location:</b>	434 Ave of the Americas, New York NY 10011
<b>Required Reading:</b>	Grant, Gail. <i>Technical Manual and Dictionary of Classical Ballet</i> . Dover, 2012. Balanchine, George, and Francis Mason. <i>101 Stories of the Great Ballets: The Scene-by-Scene Stories of the Most Popular Ballets Old and New</i> . Anchor Books, 1975. Taraov, Nikolai Tarasov. <i>Ballet Technique for the Male Dancer</i> . Translated by Elizabeth Kraft. Doubleday & Company, Inc., 1985.

#### **Catalog Description:**

JBSBT 403 – Pointe, Variations, Partnering, and Men’s Technique IVB. Prerequisites: JBSBT 401 or Departmental Consent. Pointe, Variations, Partnering, and Men’s Technique IVB is the final course in an eight-course sequence which focuses on all technical skills related to ballet technique en pointe and the technical skills specific to the male gender in the ballet modality. Average of 6 clock hours per week for a total of 96 clock hours.

#### **Course Objectives:**

Upon completion of this course, students 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.

8. Dance in the common tempo with a partner with elementary complementary poses.
9. Find the center of balance in elementary adagio and tours lent.
10. Display commensurate strength and co-ordination in all basic lifted work.
11. Use torso and body isolations in basic dance combinations.
12. Perform group dances with an understanding of correct style from the historical ballet repertoire.

**Summary of Topics and Course Requirements:**

Pointe, Variations, Partnering, and Men’s Technique IVB is one of the distinguishing courses offered in the Ballet Trainee curriculum. It is the final course of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which address ballet technique en pointe, artistry, and work ethic. Each course explores highly-nuanced forms within technical approaches to ballet en pointe in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

The Pointe, Variations, Partnering and Men’s Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. No jewelry may be worn in ballet partnering classes. It must be kept to a minimum in other classes.

**JBSBT 110 – Contemporary Dance Techniques**  
**Jazz and Contemporary Dance IA**

- Prerequisite:** Acceptance into the Ballet Trainee Program
- Course Instructors:** A. Akopian, B. Waldinger, E. Ohman, E. Jouravlev, J. Walker, M. Waldrop, W. Ensminger, W. Brown
- Office Location:** 434 Ave of the Americas, New York NY 10011
- Required Reading:** Fuhrer, Margaret, and Alicia Graf Mack. *American Dance: The Complete Illustrated History*. Voyageur Press, 2014.

**Catalog Description:**  
 JBSBT 110 – Jazz and Contemporary Dance IA. Prerequisite: Acceptance into the Ballet Trainee Program. The first in an eight-course sequence, Jazz and Contemporary Dance IA emphasizes the creation of a sound foundation for contemporary and jazz modalities through correct postural alignment,

flexibility, and core strength. The dynamic expression encouraged through this aesthetic increases the dancer's proficiency in other dance forms. Average of 6 clock hours per week for a total of 96 clock hours.

### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Execute the studied basic steps with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied basic steps 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 rhythmic structures.
6. Articulate terminology and basic principles.
7. Use torso and body isolations in basic jazz dance combinations.

### **Summary of Topics and Course Requirements:**

Jazz and Contemporary Dance IA is one of the distinguishing courses offered in the Ballet Trainee Program curriculum. It is the first of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Jazz and Contemporary Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to jazz and contemporary forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules in this course assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

### **JBSBT 112 – Contemporary Dance Techniques** **Jazz and Contemporary Dance IB**

**Prerequisite:** JBSBT 110 or Departmental Consent  
**Course Instructors:** A. Akopian, B. Waldinger, E. Ohman, E. Jouravlev, J. Walker, M. Waldrop, W. Ensminger, W. Brown  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Fuhrer, Margaret, and Alicia Graf Mack. *American Dance: The Complete Illustrated History*. Voyageur Press, 2014.

**Catalog Description:**

JBSBT 112 – Jazz and Contemporary Dance IB. Prerequisite: JBSBT 110 or Departmental Consent. The second in an eight-course sequence, Jazz and Contemporary Dance IB emphasizes the creation of a sound foundation for contemporary and jazz modalities through correct postural alignment, flexibility, and core strength. The dynamic expression encouraged through this aesthetic increases the dancer's proficiency in other dance forms. Average of 6 clock hours per week for a total of 96 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Execute the studied basic steps with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied basic steps 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 rhythmic structures.
6. Articulate terminology and basic principles.
7. Use torso and body isolations in basic jazz dance combinations.

**Summary of Topics and Course Requirements:**

Jazz and Contemporary Dance IB is one of the distinguishing courses offered in the Ballet Trainee Program curriculum. It is the second of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Jazz and Contemporary Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to jazz and contemporary forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules in this course assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

**JBSBT 210 – Contemporary Dance Techniques**  
**Jazz and Contemporary Dance IIA**

**Prerequisite:** JBSBT 112 or Departmental Consent

**Course Instructors:** A. Akopian, B. Waldinger, E. Ohman, E. Jouravlev, M. Waldrop, W. Ensminger, W. Brown

**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Foulkes, Julia L. *Modern Bodies: Dance and American Modernism from Martha Graham and Alvin Ailey*. University of North Carolina Press, 2002.

**Catalog Description:**

JBSBT 210 – Jazz and Contemporary Dance IIA. Prerequisite: JBSBT 112 or Departmental Consent. The third in an eight-course sequence, Jazz and Contemporary Dance IIA emphasizes the creation of a sound foundation for contemporary and jazz modalities through correct postural alignment, flexibility, and core strength. The dynamic expression encouraged through this aesthetic increases the dancer’s proficiency in other dance forms. Average of 6 clock hours per week for a total of 96 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Execute the studied basic steps with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied basic steps 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 rhythmic structures.
6. Articulate terminology and basic principles.
7. Use torso and body isolations in basic jazz dance combinations.

**Summary of Topics and Course Requirements:**

Jazz and Contemporary Dance IIA is one of the distinguishing courses offered in the Ballet Trainee Program curriculum. It is the third of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Jazz and Contemporary Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to jazz and contemporary forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules in this course assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

**JBSBT 212 – Contemporary Dance Techniques**  
**Jazz and Contemporary Dance IIB**

**Prerequisite:** JBSBT 210 or Departmental Consent  
**Course Instructors:** A. Akopian, B. Waldinger, E. Ohman, E. Jouravlev, M. Waldrop, W. Ensminger, W. Brown  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Foulkes, Julia L. *Modern Bodies: Dance and American Modernism from Martha Graham and Alvin Ailey*. University of North Carolina Press, 2002.

**Catalog Description:**

JBSBT 212 – Jazz and Contemporary Dance IIB. Prerequisite: JBSBT 210 or Departmental Consent. The fourth in an eight-course sequence, Jazz and Contemporary Dance IIB emphasizes the creation of a sound foundation for contemporary and jazz modalities through correct postural alignment, flexibility, and core strength. The dynamic expression encouraged through this aesthetic increases the dancer’s proficiency in other dance forms. Average of 6 clock hours per week for a total of 96 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Execute the studied basic steps with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied basic steps 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 rhythmic structures.
6. Articulate terminology and basic principles.
7. Use torso and body isolations in basic jazz dance combinations.

**Summary of Topics and Course Requirements:**

Jazz and Contemporary Dance IIB is one of the distinguishing courses offered in the Ballet Trainee Program curriculum. It is the fourth of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Jazz and Contemporary Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to jazz and contemporary forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules in this course assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

**JBSBT 310 – Contemporary Dance Techniques**  
**Jazz and Contemporary Dance IIIA**

<b>Prerequisite:</b>	JBSBT 212 or Departmental Consent
<b>Course Instructors:</b>	A. Akopian, B. Waldinger, E. Ohman, E. Jouravlev, J. Walker, L. D'Anna, M. Waldrop, W. Ensminger, W. Brown
<b>Office Location:</b>	434 Ave of the Americas, New York NY 10011
<b>Required Reading:</b>	Guarino, Lindsay and Wendy Oliver, eds. <i>Jazz Dance: A History of the Roots and Branches</i> . University Press of Florida, 2015.

**Catalog Description:**

JBSBT 310 – Jazz and Contemporary Dance IIIA. Prerequisite: JBSBT 212 or Departmental Consent. The fifth in an eight-course sequence, Jazz and Contemporary Dance IIIA emphasizes the creation of a sound foundation for contemporary and jazz modalities through correct postural alignment, flexibility, and core strength. The dynamic expression encouraged through this aesthetic increases the dancer's proficiency in other dance forms. Average of 6 clock hours per week for a total of 96 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Execute the studied intermediate/advanced steps with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied intermediate/advanced steps with assurance.
4. Perform studied exercises with coordination of all parts of the body.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.
6. Articulate terminology and intermediate/advanced principles used in the study of technique.
7. Use torso and body isolations in intermediate/advanced combinations. Display correct anatomical alignment, both in static and dynamic movement.

**Summary of Topics and Course Requirements:**

Jazz and Contemporary Dance IIIA is one of the distinguishing courses offered in the Ballet Trainee Program curriculum. It is the fourth of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Jazz and Contemporary Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to jazz and contemporary forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules in this course assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

**JBSBT 312 – Contemporary Dance Techniques**  
**Jazz and Contemporary Dance IIIB**

**Prerequisite:** JBSBT 312 or Departmental Consent  
**Course Instructors:** A. Akopian, B. Waldinger, E. Ohman, E. Jouravlev, J. Walker, L. D'Anna, M. Waldrop, W. Ensminger, W. Brown  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Guarino, Lindsay and Wendy Oliver, eds. *Jazz Dance: A History of the Roots and Branches*. University Press of Florida, 2015.

**Catalog Description:**

JBSBT 312 – Jazz and Contemporary Dance IIIB. Prerequisite: JBSBT 310 or Departmental Consent. The sixth in an eight-course sequence, Jazz and Contemporary Dance IIIB emphasizes the creation of a sound foundation for contemporary and jazz modalities through correct postural alignment, flexibility, and core strength. The dynamic expression encouraged through this aesthetic increases the dancer's proficiency in other dance forms. Average of 6 clock hours per week for a total of 96 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Execute the studied intermediate/advanced steps with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied intermediate/advanced steps with assurance.
4. Perform studied exercises with coordination of all parts of the body.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.
6. Articulate terminology and intermediate/advanced principles used in the study of technique.
7. Use torso and body isolations in intermediate/advanced combinations. Display correct anatomical alignment, both in static and dynamic movement.

**Summary of Topics and Course Requirements:**

Jazz and Contemporary Dance IIIB is one of the distinguishing courses offered in the Ballet Trainee Program curriculum. It is the sixth of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Jazz and Contemporary Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to jazz and contemporary forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules in this course assist with growth and versatility, resulting in the development

of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

### **JBSBT 410 – Contemporary Dance Techniques** **Jazz and Contemporary Dance IVA**

**Prerequisite:** JBSBT 312 or Departmental Consent  
**Course Instructors:** A. Akopian, B. Waldinger, E. Ohman, J. Walker, L. D'Anna, M. Waldrop, W. Ensminger, W. Brown  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Katan-Schmid, Einav. *Embodied Philosophy in Dance: Gaga and Ohad Naharin's Movement Research*. Palgrave MacMillan, 2016.

#### **Catalog Description:**

JBSBT 410 – Jazz and Contemporary Dance IVA. Prerequisite: JBSBT 312 or Departmental Consent. The seventh in an eight-course sequence, Jazz and Contemporary Dance IVA emphasizes the creation of a sound foundation for contemporary and jazz modalities through correct postural alignment, flexibility, and core strength. The dynamic expression encouraged through this aesthetic increases the dancer's proficiency in other dance forms. Average of 6 clock hours per week for a total of 96 clock hours.

#### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Execute the studied advanced steps with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied advanced steps with assurance.
4. Perform studied exercises with coordination of all parts of the body.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.
6. Articulate terminology and advanced principles used in the study of technique.
7. Use torso and body isolations in advanced combinations. Display correct anatomical alignment, both in static and dynamic movement.

#### **Summary of Topics and Course Requirements:**

Jazz and Contemporary Dance IVA is one of the distinguishing courses offered in the Ballet Trainee Program curriculum. It is the seventh of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Jazz and Contemporary Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to jazz and contemporary forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules in this course assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

**JBSBT 412 – Contemporary Dance Techniques**  
**Jazz and Contemporary Dance IVB**

**Prerequisite:** JBSBT 410 or Departmental Consent  
**Course Instructors:** A. Akopian, B. Waldinger, E. Ohman, J. Walker, L. D'Anna, M. Waldrop, W. Ensminger, W. Brown  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Katan-Schmid, Einav. *Embodied Philosophy in Dance: Gaga and Ohad Naharin's Movement Research*. Palgrave MacMillan, 2016.

**Catalog Description:**

JBSBT 412 – Jazz and Contemporary Dance IVB. Prerequisite: JBSBT 410 or Departmental Consent. The final course in an eight-course sequence, Jazz and Contemporary Dance IVB emphasizes the creation of a sound foundation for contemporary and jazz modalities through correct postural alignment, flexibility, and core strength. The dynamic expression encouraged through this aesthetic increases the dancer's proficiency in other dance forms. Average of 6 clock hours per week for a total of 96 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Execute the studied advanced steps with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied advanced steps with assurance.
4. Perform studied exercises with coordination of all parts of the body.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.
6. Articulate terminology and advanced principles used in the study of technique.
7. Use torso and body isolations in advanced combinations. Display correct anatomical alignment, both in static and dynamic movement.

**Summary of Topics and Course Requirements:**

Jazz and Contemporary Dance IVB is one of the distinguishing courses offered in the Ballet Trainee Program curriculum. It is the final of an eight-course sequence. These eight courses take a scaffolded

approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Jazz and Contemporary Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to jazz and contemporary forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules in this course assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

### **JBSBT 120 – Allied Dance Techniques** **Character Dance IA**

**Prerequisite:** Acceptance into the Ballet Trainee Program  
**Course Instructors:** A. Jouravlev, E. Jouravlev  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Lopoukov, Andrei. *Character Dance*. Dance Books Limited, 2000.

#### **Catalog Description:**

JBSBT 120 – Character IA. Prerequisite: Acceptance into the Ballet Trainee Program. Character IA is an in-depth study of the embodied practices of character and folk dances from around the world. The components of this course extend, enrich, and inform the core technique of ballet. This is the first course in a three-course sequence. Average of 1.5 clock hours per week for a total of 24 clock hours.

#### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Articulate terminology and basic principles used in the study of character dance technique.
2. Use torso and body isolations in basic dance combinations.
3. Perform group dances with an understanding of correct style from the historical ballet repertoire.
4. Perform group dances from the historical ballet/character repertoire with precision in forming both body and stage design.

#### **Summary of Topics and Course Requirements:**

Character IA is one of the distinguishing courses offered in the Ballet Trainee curriculum. It is the first of a three-course sequence of Character courses. These three courses take a scaffolded approach to student learning via an intensive, in-depth study of specific movement skills and studies to reshape the body. The course also enhances an understanding of movement theory, competency of technical skills, and concentration of style and dynamics – all while learning the historical significance of each character

dance studied. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, tradition and social, philosophical and emotional perspectives.

The Character Dance course sequence sets Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to classical ballet, thus preparing dancers for careers in the professional ballet world. Character dance appears in multiple acts of most 19th-century ballets like Swan Lake, Don Quixote, etc., and this in-depth study of the forms supports students aspiring to perform at the highest professional level. As an integral facet of classical ballet context and history, this course sequence provides another facet of preparation for students to enter and thrive within the field of professional level classical ballet.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. No jewelry may be worn in ballet partnering classes. It must be kept to a minimum in other classes.

### **JBS 123 – Allied Dance Studies** **Improvisation**

**Prerequisite:** Acceptance into the Joffrey Ballet School Trainee Program

**Course Instructors:** A. Stiskin

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

**Required Reading:** Blom, Lynne Anne, and L. Tarin Chaplin. *The Moment of Movement: Dance Improvisation*. University of Pittsburgh Press. 1988.

#### **Catalog Description:**

JBS 123 – Allied Dance Studies - Improvisation. Prerequisite: Acceptance into the Joffrey Ballet School Trainee Program. Improvisation is an introduction for all levels of experience. Classes introduce and guide dancers through concepts for spontaneous movement invention, as a somatic practice and performative principle. Varied tasks encourage creativity for the expansion of a dancer's personal movement vocabulary in an explorative space. Average of 1.5 clock hours per week for a total of 24 clock hours.

#### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Understand the basic structure of improvisation, following assigned tasks with commitment and dedication.
2. Develop a freedom and awareness, to release expectation and spontaneously discover personal pathways of the body.
3. Develop personal, artistic ownership over movement.
4. Expand the range of movement alternatives, to begin developing a unique expression of personal vocabulary.
5. Explore a self-defined relationship between dance and music.

#### **Summary of Topics and Course Requirements:**

Improvisation, an essential course in the Joffrey Ballet School Trainee Program curriculum, is an introduction for all levels of experience. This course sets the Joffrey Ballet School apart from other institutions in its demand for creativity in problem solving. As dancers practice the varied movement experiences throughout the course, they expand their options within movement initiation and vocabularies, thus increasing their versatility and creative choices. Dancers finishing this section of the coursework are multi-faceted, autonomous artists who can contribute more both to the Joffrey Ballet School communities and to their surrounding communities.

**JBSBT 220 – Allied Dance Techniques**  
**Character Dance IB**

**Prerequisite:** JBSBT 120 or Departmental Consent  
**Course Instructors:** A. Jouravlev, E. Jouravlev  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Lopoukov, Andrei. *Character Dance*. Dance Books Limited, 2000.

**Catalog Description:**

JBSBT 220 – Allied Dance Techniques – Character Dance IB. Prerequisite: JBSBT 120 or Departmental Consent. A continuation of Character IA, Character IB builds upon the previous semester’s study of the embodied practices of character and folk dances from around the world. The components of this course extend, enrich, and inform the core technique of ballet. Average of 1.5 clock hours per week for a total of 24 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Articulate terminology and basic principles used in the study of character dance technique.
2. Use torso and body isolations in basic dance combinations
3. Perform group dances with an understanding of correct style from the historical ballet repertoire.
4. Perform group dances from the historical ballet/character repertoire with precision in forming both body and stage design.

**Summary of Topics and Course Requirements:**

Character IB is one of the distinguishing courses offered in the Ballet Trainee curriculum. It is the second of a three-course sequence of Character courses. These three courses take a scaffolded approach to student learning via an intensive, in-depth study of specific movement skills and studies to reshape the body. The course also enhances an understanding of movement theory, competency of technical skills, and concentration of style and dynamics – all while learning the historical significance of each character dance studied. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, tradition and social, philosophical and emotional perspectives.

The Character Dance course sequence sets Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to classical ballet, thus preparing dancers for careers in the professional ballet world. Character dance appears in multiple acts of most 19th-century ballets like Swan Lake, Don Quixote, etc., and this in-depth study of the forms supports students aspiring to perform at the highest professional level. As an integral facet of classical ballet context and history, this course sequence provides another facet of preparation for students to enter and thrive within the field of professional level classical ballet.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. No jewelry may be worn in ballet partnering classes. It must be kept to a minimum in other classes.

**JBS 223 – Allied Dance Studies**  
**Dance Composition I**

**Prerequisite:** JBS 123  
**Course Instructors:** N. Wolcott  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Blom, Lynne Anne, and L. Tarin Chaplin. *The Intimate Act of Choreography*. University of Pittsburgh Press, 1982.

**Catalog Description:**

JBS 223 – Allied Dance Studies – Dance Composition I. Prerequisite: JBS 123. Dance Composition I establishes a basic understanding of dance composition, utilizing space, time, and kinesthetic response. The course culminates in the creation of a self-choreographed/performed solo. Varied tasks provide a platform for all students to understand and experience the creative process from a choreographic standpoint. Average of 1.5 clock hours per week for a total of 24 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Understand the basic structure of composition, following assigned tasks with commitment and dedication.
2. Demonstrate and execute variations of spatial design, understanding the potential architecture of body and space.
3. Develop an introductory, personal choreographic style and aesthetic.
4. Perform a self-choreographed solo, executing learned tasks that utilize space, time, and kinesthetic response.
5. Explore a self-defined relationship between dance and music.

**Summary of Topics and Course Requirements:**

Dance Composition, an essential course in the Joffrey Ballet School Trainee Program curriculum, is an introduction to dance composition for all levels of experience. This course sets the Joffrey Ballet School apart from other institutions in its demand for creativity in problem solving. As dancers practice the varied movement experiences throughout the course, they expand their options within movement initiation and vocabularies, thus increasing their versatility and creative choices. Dancers finishing this section of the coursework are multi-faceted, autonomous artists who can contribute more both to the Joffrey Ballet School communities and to their surrounding communities.

**JBSBT 320 – Allied Dance Techniques**  
**Character Dance IIA**

**Prerequisite:** JBSBT 220 or Departmental Consent  
**Course Instructors:** A. Jouravlev, E. Jouravlev

**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Lopoukov, Andrei. *Character Dance*. Dance Books Limited, 2000.

**Catalog Description:**

JBSBT 320 – Allied Dance Techniques – Character Dance IIA. Prerequisite: JBSBT 220 or Departmental Consent. Character IIA is an in-depth study of the embodied practices of character and folk dances from around the world. The components of this course extend, enrich, and inform the core technique of ballet. This is the final course in a three-course sequence. Average of 1.5 clock hours per week for a total of 24 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Articulate terminology and basic principles used in the study of character dance technique.
2. Use torso and body isolations in basic dance combinations
3. Perform group dances with an understanding of correct style from the historical ballet repertoire.
4. Perform group dances from the historical ballet/character repertoire with precision in forming both body and stage design.

**Summary of Topics and Course Requirements:**

Character IIA is one of the distinguishing courses offered in the Ballet Trainee curriculum. It is the final of a three-course sequence of Character courses. These three courses take a scaffolded approach to student learning via an intensive, in-depth study of specific movement skills and studies to reshape the body. The course also enhances an understanding of movement theory, competency of technical skills, and concentration of style and dynamics – all while learning the historical significance of each character dance studied. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, tradition and social, philosophical and emotional perspectives.

The Character Dance course sequence sets Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to classical ballet, thus preparing dancers for careers in the professional ballet world. Character dance appears in multiple acts of most 19th-century ballets like Swan Lake, Don Quixote, etc., and this in-depth study of the forms supports students aspiring to perform at the highest professional level. As an integral facet of classical ballet context and history, this course sequence provides another facet of preparation for students to enter and thrive within the field of professional level classical ballet.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. No jewelry may be worn in ballet partnering classes. It must be kept to a minimum in other classes.

**JBS 323 – Allied Dance Studies**  
**Composition II**

**Prerequisite:** JBSJC 223  
**Course Instructors:** N. Wolcott  
**Office Location:** 434 Ave of the Americas, New York NY 10011

**Required Reading:** Humphrey, Doris. *The Art of Making Dances*. 1991, Princeton Book Co. Smith-Autard, Jacqueline M. *Dance Composition: A Practical Guide to Creative Success in Dancemaking*. Methuen Drama, 6th Ed. 2010.

**Catalog Description:**

JBS 323 – Allied Dance Studies – Composition II. Prerequisite: JBS 223. Dance Composition II utilizes knowledge from Dance Composition I to expand principles of creating from one onto multiple dancers. It culminates in a work set on a group of fellow students. The process provides prospective choreographers practice in communicating individual aesthetic with an emphasis on direction. Average of 1.5 clock hours per week for a total of 24 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Understand the complex structures of group composition, following assigned tasks with commitment and dedication.
2. Demonstrate and execute variations of spatial design, understanding the potential architecture of multiple bodies in space.
3. Develop an identifiable, personal choreographic style and aesthetic.
4. Choreograph a work on fellow dancers, executing learned tasks that utilize space, time, and kinesthetic response.
5. Explore a self-defined relationship between dance and music.

**Summary of Topics and Course Requirements:**

Dance Composition II, an essential course in the Joffrey Ballet School Trainee Program curriculum, is an intermediate/advanced approach to dance composition. This course sets the Joffrey Ballet School apart from other institutions in its demand for creativity in problem solving. As dancers practice the varied movement experiences throughout the course, they expand their options within movement initiation and vocabularies, thus increasing their versatility and creative choices. Dancers finishing this section of the coursework are multi-faceted, autonomous artists who can contribute more both to the Joffrey Ballet School communities and to their surrounding communities.

**JBS 130 – Allied Theory Studies**  
**Health and Nutrition**

**Prerequisite:** Acceptance into the Joffrey Ballet School Trainee Program

**Course Instructors:** T. Feather

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

**Required Reading:** Chmelar, Robin D., and Sally S. Fitt. *Diet for Dancers: A Complete Guide to Nutrition and Weight Control for Dancers*. Princeton Book Company, 1994.

**Catalog Description:**

JBS 130 – Allied Theory Studies – Health and Nutrition. Prerequisite: Acceptance into the Joffrey Ballet School Trainee Program. The Health and Nutrition course expands the student’s working knowledge of healthy living and wellness within a special context of dance. Students will be guided through the various dimensions of health and wellness, as well as ways to monitor and strengthen each facet of their well-being. Average of 2 clock hours per week for a total of 32 clock hours.

### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Identify the importance and fundamentals of a healthy nutritional plan.
2. Describe preventative measures to protect the dancing body.
3. Utilize individualized techniques to support wellness.
4. Recognize and use reliable sources of health information.
5. Define methods to utilize health insurance to the fullest capacity.
6. Define the types of eating disorders, with their associated risks, treatments, and prevention.
7. Assess forms of cross-training and the correlated benefits for pre-professional and professional dancers.

### **Summary of Topics and Course Requirements:**

One of the distinguishing theory courses in the Joffrey Ballet School Trainee Program curriculum, the Health and Nutrition course sets the Joffrey Ballet School apart from other institutions in its study of health from a specialized perspective in dance. Students will develop skills needed to answer health-related questions, understand prevention and health promotion techniques, and become “health literate” in order to make the best decisions for themselves and their careers. Dancers who study and understand principles of health and wellness find a greater comprehension and overall connectedness of their instrument and its needs; this knowledge is a great tool for students to pursue a career in the field of dance in the healthiest, most sustainable way possible. Due to the all-encompassing nature of this course, students entering the workforce represent a breed of artists with enhanced body awareness and more likelihood for longevity in the professional field.

### **JBS 132 – Allied Theory Studies** **History of Dance I**

**Prerequisite:** JBS 130

**Course Instructors:** A. Barbier

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

**Required Reading:** Au, Susan. *Ballet and Modern Dance*. Thames and Hudson, 2002.  
Beaman, Patricia Leigh. *World Dance Cultures: From Ritual to Spectacle*. New York: Routledge, 2017. Homans, Elizabeth. *Apollo's Angels: A History of Ballet*. Random House, 2010.

### **Catalog Description:**

JBS 132 – Allied Theory Studies –History of Dance I. Prerequisite: JBS 130. History of Dance I outlines the history of the traditional ballet and modern/postmodern dance canons, which are divided equally throughout the semester. The course supports a basic historical context for both forms. Average of 2 clock hours per week for a total of 32 clock hours.

### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Develop a critical understanding of dance as a form of cultural expression.
2. Identify dance as a significant social structure from a global perspective.
3. Describe and identify the major periods and figures that impacted dance in Western Culture.
4. Identify the historical factors that affected the development of Ballet, Modern, and Contemporary Dance.
5. Describe the relationship between the history of dance and the present-day iteration and trends.

**Summary of Topics and Course Requirements:**

Dance History I is one of the distinguishing core courses offered in the Joffrey Ballet School Trainee Program curriculum. This critical thinking course is complementary to the studio course offerings in its outcome to produce a dancer who better understands their relationship to the art form of dance through a historical, political, and social lens. This results in a general knowledge of western/concertized dance from a global perspective. Dance History I distinguishes the Joffrey Ballet School from other institutions in its contextualization of the form, which leads to students who can intelligently engage in foundational conversations about dance – making them more well-rounded contributors and arts advocates to society.

This course will explore why and how concert dance is a vital participant both reflecting and shaping global politics. Unit 1 covers the history of ballet from its origins in the courts of France through the present, including a brief history of the Joffrey Ballet, while Unit 2 covers the evolution and history of modern/postmodern proscenium dance-makers and the Africanist aesthetic to the present day. Through a combination of lecture, discussion, reading/writing assignments, and exams, students will learn from a hybrid of two teaching approaches: 1, the traditional teaching of the dance canon, and 2, how these forms reflect, shape, and inform the discourse in which it originates.

**JBS 230 – Allied Theory Studies**  
**Music Concepts I**

**Prerequisite:** JBS 132  
**Course Instructors:** B. Lazarus  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Teck, Katherine. *Ear Training for the Body: A Dancer's Guide to Music*. Ed. 1. Pennington, NJ: Princeton Book Publishers. 1994.

**Catalog Description:**

JBS 230 – Allied Theory Studies – Music Concepts I. Prerequisite: JBS 132. Music Concepts provides an introduction to music that will be of benefit in the attainment of a professional level of ability as a performer and/or choreographer of dance. Topics include in-depth study of music theory and an overview of music history. Average of 2 clock hours per week for a total of 32 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Acquire a working vocabulary of musical elements.
2. Describe the basic principles of music theory, including rhythmic motives and key structure.
3. Identify the major historical periods and the cultural constructions that significantly impacted a variety of musical styles.
4. Identify and define historical examples of influential collaborations between composers and choreographers.
5. Apply models of the interaction between music and dance.

**Summary of Topics and Course Requirements:**

One of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum, Music Concepts provides an introductory theoretical framework for music as it specifically relates to dance. Students will learn score reading, meter and time signature, basic music terminology, score-

reading, an overview of music history with enhancements of listening skills, and aspects of choreographer/composer collaboration.

The course sets the Joffrey Ballet School apart from other institutions because it invites dancers to find a deeper understanding and connection between dance and the music which drives it, thus offering another creative and theoretical tool for the dancer to make more artistic choices in their movement qualities. Through the formalized study of music theory, another layer of knowledge is added to the dancer's toolbelt: as a dancer finds more complex comprehension of music, their way of analyzing dance is further clarified. The student develops another avenue by which to problem-solve with creativity and fluidity, thus further preparing students to enter the professional dance world.

### **JBS 232 – Allied Theory Studies** **Dance Anatomy**

**Prerequisite:** JBS 230  
**Course Instructors:** E. Jouravlev  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Clippinger, Karen S. *Dance Anatomy and Kinesiology*. Human Kinetics, 2007. Kapit, Wynn and Lawrence M. Elson. *The Anatomy Coloring Book*, Pearson, 4th ed., 2013.

#### **Catalog Description:**

JBS 232 – Allied Theory Studies – Dance Anatomy. Prerequisite: JBS 230. Dance Anatomy applies the basic anatomical principles for a deeper understanding of the dancing body. Students will gain a basic understanding of body mechanics and how that relates to the field of dance, including: extensive anatomical vocabulary, common dance-related injuries, and self-care techniques to treat/prevent injury. Average of 2 clock hours per week for a total of 32 clock hours.

#### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Understand the vocabulary of human anatomy and apply this knowledge to dance training.
2. Articulate the functions of anatomical structures, verbally and physically.
3. Identify parts of the body with ease and become aware of their use in dance training.
4. Develop the student's ability to assess strengths, weaknesses, and anatomical differences, enabling the student to safely enhance and adapt movement technique.

#### **Summary of Topics and Course Requirements:**

Dance Anatomy is one of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum. In this course, students will gain a basic understanding of body mechanics and how that relates to the field of dance, including: extensive anatomical vocabulary, common dance-related injuries, basic working knowledge of the parts of the body as they relate to the art form of dance, and self-care techniques to treat and prevent injury. The course emphasizes knowledge of the musculoskeletal system and principals of movement so that a dancer gains refined comprehension of their body, learning self-care techniques both in movement and in rest, as well as how to self-advocate in both studio and medical contexts.

Dance Anatomy sets the Joffrey Ballet School apart from other institutions in its study of human anatomy in direct relationship to the art form of dance. Dancers who study and understand principles of

anatomy find a greater comprehension and overall connectedness of their instrument and its needs; this knowledge is a great tool for students to pursue a career in the field of dance in the healthiest, most sustainable way possible. Due to the all-encompassing nature of this course, students entering the workforce represent a breed of artists with enhanced body awareness and more likelihood for longevity in the professional field.

### **JBS 330 – Allied Theory Studies** **History of Dance II**

**Prerequisite:** JBS 232  
**Course Instructors:** A. Barbier  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Beaman, Patricia Leigh. *World Dance Cultures: From Ritual to Spectacle*. New York: Routledge, 2017.

#### **Catalog Description:**

JBS 330 – Allied Theory Studies – History of Dance II. Prerequisite: JBS 232. History of Dance II surveys dance traditions of India, Bali, Java, Cambodia, China, Japan, and Africa, providing insights to the political, historical, and socioeconomic contexts of each region. Students will learn the interconnectedness between non-concertized dance forms and the concertized dance forms previously studied in the History of Dance I. Average of 2 clock hours per week for a total of 32 clock hours.

#### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Develop a critical understanding of dance as a form of cultural expression.
2. Identify dance as a significant social structure from a global perspective.
3. Describe and identify the major periods and figures that impacted dance in Western Culture.
4. Identify the historical factors that affected the development of Ballet, Modern, and Contemporary Dance.
5. Describe the relationship between the history of dance and the present-day iteration and trends.

#### **Summary of Topics and Course Requirements:**

History of Dance II is one of the distinguishing courses of the Joffrey Ballet School Trainee Program, offering students a more globalized perspective of dance outside of the "traditional" dance canon. This course sets the Joffrey Ballet School apart from other institutions in its study which extends beyond western proscenium dance, which most competing dance programs rarely explore. The student benefits from a multi-faceted approach to dance histories and the communities from which they arise, connecting the student and the university at a global level.

The course is taught from a social justice-oriented perspective which seeks to bring awareness of marginalized groups of peoples who are commonly ignored from the western dance canon. This is the very root of global citizenship – recognizing that “The Other” is, in fact, equal, despite its systematic historicized exclusion from the dance canon. This course is a platform by which students will develop cultural awareness, sensitivity in connectedness, and respect for what they may not know.

**JBS 332 – Allied Theory Studies**  
**Critical Analysis**

**Prerequisite:** JBS 330  
**Course Instructors:** A. Stiskin  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Desmond, Jane. *Meaning in Motion: New Cultural Studies of Dance (Post-Contemporary Interventions)*. Duke University Press, 1997.

**Catalog Description:**

JBS 332 – Allied Theory Studies – Critical Analysis. Prerequisite: JBS 330. Critical Analysis challenges students to analyze and study the historical, cultural, social, and performative contexts of diverse dance forms from across the world. Students will interpret and evaluate choreographic works, with consideration for the relationship between dance and society. Average of 2 clock hours per week for a total of 32 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Develop the ability to describe, discuss, appreciate and analyze dance in various forms across cultures.
2. Assess dance with consideration for historical, cultural, or sociological implications.
3. Analyze the contribution of influential choreographers to the art form of dance, across multiple eras.
4. Refine analytical skills to assess dance thoughtfully and concisely.
5. Identify a personal aesthetic from reading and viewing live and filmed performances.

**Summary of Topics and Course Requirements:**

One of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum, Critical Analysis provides an introductory theoretical framework for analyzing dance from a historical, cultural and sociological perspective. Students learn to evaluate work critically, elevating the form and content of their reactions. These reactions recognize and articulate the function and characteristics of dance forms, across time and place.

The course sets the Joffrey Ballet School apart from other institutions because it invites dancers to think and speak critically about dance, with an increased understanding of social values, cultural identity, gender, race, and personal experiences in response to artistic endeavors through movement. Student's intercultural awareness will be heightened through class lectures and discussions, readings, visuals, and live performances. The identity of personal aesthetic will also be shaped, as student compare, contrast, identify, and analyze dance through history and across cultural lines. Together, these modules lead students to intelligently engage in foundational conversations about dance – making them more well-rounded contributors and arts advocates to society.

**JBS 140 – Performance Studies**  
**Performance Studies I**

**Prerequisite:** Acceptance into the Joffrey Ballet School Trainee Program  
**Course Instructors:** A. Akopian, A. Jouravlev, A. Stiskin, E. Jouravlev, L. D'Anna, M. Bogdanova, M. Waldrop, S. Caddell, K. Gayle, T. Feather

**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Watkins, A., and Clarkson, P. M. *Dancing Longer, Dancing Stronger*. Princeton Book Company, 1990. Tharp, Twyla. *The Creative Habit: Learn it and Use it for Life*. Simon and Schuster, 2009.

**Catalog Description:**

JBS 140 – Performance Studies I. Prerequisite: Acceptance into the Joffrey Ballet School Trainee Program. Performance Studies I comprises the rehearsal/preparation processes and the formal performances of ballet and contemporary dance forms. Average of 5.25 clock hours per week for a total of 84 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

***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.

***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 a professional conduct during performance and in the theatre environment.

**Summary of Topics and Course Requirements:**

The Performance Studies course series is an integral facet of the distinguishing Joffrey Ballet School Trainee Program curriculum. In these eight courses, the student learns choreography set by a professional, studies the work's artistic and technical depths as an exploration of process, and finally, performs the work on the formal proscenium stage at the close of the semester. The depth of these courses invites students to actively apply a conscious knowledge of dance as it relates to humanity, tradition, and philosophical/emotional perspectives to their own artistic process both working individually and in groups. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School. The Performance Studies course series sets the Joffrey Ballet School apart from other institutions due to its intensive approach to the dancer's process of art-making at the highest professional echelon possible, providing the student with insight of and preparation for life within a professional dance company.

**JBS 142 – Performance Studies**  
**Performance Studies II**

**Prerequisite:** JBS 140  
**Course Instructors:** A. Akopian, A. Jouravlev, A. Stiskin, E. Jouravlev, L. D'Anna, M. Bogdanova, M. Waldrop, S. Caddell, K. Gayle, T. Feather  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Watkins, A., and Clarkson, P. M. *Dancing Longer, Dancing Stronger*. Princeton Book Company, 1990. Tharp, Twyla. *The Creative Habit: Learn it and Use it for Life*. Simon and Schuster, 2009.

**Catalog Description:**

JBS 142 – Performance Studies II. Prerequisite: JBS 140. Performance Studies II comprises the rehearsal/preparation processes and the formal performances of ballet and contemporary dance forms. Average of 5.25 clock hours per week for a total of 84 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

***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.

***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 a professional conduct during performance and in the theatre environment.

**Summary of Topics and Course Requirements:**

The Performance Studies course series is an integral facet of the distinguishing Joffrey Ballet School Trainee Program curriculum. In these eight courses, the student learns choreography set by a professional, studies the work's artistic and technical depths as an exploration of process, and finally, performs the work on the formal proscenium stage at the close of the semester. The depth of these courses invites students to actively apply a conscious knowledge of dance as it relates to humanity, tradition, and philosophical/emotional perspectives to their own artistic process both working

individually and in groups. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School. The Performance Studies course series sets the Joffrey Ballet School apart from other institutions due to its intensive approach to the dancer's process of art-making at the highest professional echelon possible, providing the student with insight of and preparation for life within a professional dance company.

**JBS 240 – Performance Studies**  
**Performance Studies III**

**Prerequisite:** JBS 142  
**Course Instructors:** A. Akopian, A. Jouravlev, A. Stiskin, E. Jouravlev, L. D'Anna, M. Bogdanova, M. Waldrop, S. Caddell, T. Feather  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Watkins, A., and Clarkson, P. M. *Dancing Longer, Dancing Stronger*. Princeton Book Company, 1990. Tharp, Twyla. *The Creative Habit: Learn it and Use it for Life*. Simon and Schuster, 2009.

**Catalog Description:**

JBS 240 – Performance Studies III. Prerequisite: JBS 142. Performance Studies III comprises the rehearsal/preparation processes and the formal performances of ballet and contemporary dance forms. Average of 5.25 clock hours per week for a total of 84 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

***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.

***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 a professional conduct during performance and in the theatre environment.

**Summary of Topics and Course Requirements:**

The Performance Studies course series is an integral facet of the distinguishing Joffrey Ballet School Trainee Program curriculum. In these eight courses, the student learns choreography set by a professional, studies the work's artistic and technical depths as an exploration of process, and finally, performs the work on the formal proscenium stage at the close of the semester. The depth of these courses invites students to actively apply a conscious knowledge of dance as it relates to humanity, tradition, and philosophical/emotional perspectives to their own artistic process both working individually and in groups. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School. The Performance Studies course series sets the Joffrey Ballet School apart from other institutions due to its intensive approach to the dancer's process of art-making at the highest professional echelon possible, providing the student with insight of and preparation for life within a professional dance company.

### **JBS 242 – Performance Studies** **Performance Studies IV**

**Prerequisite:** JBS 240  
**Course Instructors:** A.Akopian, A. Jouravlev, A. Stiskin, E. Jouravlev, L. D'Anna, M. Bogdanova, M.Waldrop, S. Caddell, T. Feather  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Watkins, A., and Clarkson, P. M. *Dancing Longer, Dancing Stronger*. Princeton Book Company, 1990. Tharp, Twyla. *The Creative Habit: Learn it and Use it for Life*. Simon and Schuster, 2009.

#### **Catalog Description:**

JBS 242 – Performance Studies IV. Prerequisite: JBS 240. Performance Studies IV comprises the rehearsal/preparation processes and the formal performances of ballet and contemporary dance forms.. Average of 5.25 clock hours per week for a total of 84 clock hours.

#### **Course Objectives:**

Upon completion of this course, students will be able to:

#### ***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.

#### ***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 a professional conduct during performance and in the theatre environment.

**Summary of Topics and Course Requirements:**

The Performance Studies course series is an integral facet of the distinguishing Joffrey Ballet School Trainee Program curriculum. In these eight courses, the student learns choreography set by a professional, studies the work’s artistic and technical depths as an exploration of process, and finally, performs the work on the formal proscenium stage at the close of the semester. The depth of these courses invites students to actively apply a conscious knowledge of dance as it relates to humanity, tradition, and philosophical/emotional perspectives to their own artistic process both working individually and in groups. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School. The Performance Studies course series sets the Joffrey Ballet School apart from other institutions due to its intensive approach to the dancer’s process of art-making at the highest professional echelon possible, providing the student with insight of and preparation for life within a professional dance company.

**JBS 340 – Performance Studies**  
**Performance Studies V**

**Prerequisite:** JBS 242  
**Course Instructors:** E. Jouravlev, M. Bogdanova, S. Caddell, M. Waldrop, T. Feather, A. Stiskin  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Watkins, A., and Clarkson, P. M. *Dancing Longer, Dancing Stronger*. Princeton Book Company, 1990. Tharp, Twyla. *The Creative Habit: Learn it and Use it for Life*. Simon and Schuster, 2009.

**Catalog Description:**

JBS 340 – Performance Studies V. Prerequisite: JBS 242. Performance Studies V comprises the rehearsal/preparation processes and the formal performances of ballet and contemporary dance forms. Average of 5.25 clock hours per week for a total of 84 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

***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.

***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 a professional conduct during performance and in the theatre environment.

**Summary of Topics and Course Requirements:**

The Performance Studies course series is an integral facet of the distinguishing Joffrey Ballet School Trainee Program curriculum. In these eight courses, the student learns choreography set by a professional, studies the work's artistic and technical depths as an exploration of process, and finally, performs the work on the formal proscenium stage at the close of the semester. The depth of these courses invites students to actively apply a conscious knowledge of dance as it relates to humanity, tradition, and philosophical/emotional perspectives to their own artistic process both working individually and in groups. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School. The Performance Studies course series sets the Joffrey Ballet School apart from other institutions due to its intensive approach to the dancer's process of art-making at the highest professional echelon possible, providing the student with insight of and preparation for life within a professional dance company.

**JBS 342 – Performance Studies**  
**Performance Studies VI**

**Prerequisite:** JBS 340  
**Course Instructors:** E. Jouravlev, M. Bogdanova, S. Caddell, M. Waldrop, T. Feather, A. Stiskin  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Watkins, A., and Clarkson, P. M. *Dancing Longer, Dancing Stronger*. Princeton Book Company, 1990. Tharp, Twyla. *The Creative Habit: Learn it and Use it for Life*. Simon and Schuster, 2009.

**Catalog Description:**

JBS 342 – Performance Studies VI. Prerequisite: JBS 340. Performance Studies VI comprises the rehearsal/preparation processes and the formal performances of ballet and contemporary dance forms. Average of 5.25 clock hours per week for a total of 84 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

***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.

***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 a professional conduct during performance and in the theatre environment.

### **Summary of Topics and Course Requirements:**

The Performance Studies course series is an integral facet of the distinguishing Joffrey Ballet School Trainee Program curriculum. In these eight courses, the student learns choreography set by a professional, studies the work's artistic and technical depths as an exploration of process, and finally, performs the work on the formal proscenium stage at the close of the semester. The depth of these courses invites students to actively apply a conscious knowledge of dance as it relates to humanity, tradition, and philosophical/emotional perspectives to their own artistic process both working individually and in groups. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School. The Performance Studies course series sets the Joffrey Ballet School apart from other institutions due to its intensive approach to the dancer's process of art-making at the highest professional echelon possible, providing the student with insight of and preparation for life within a professional dance company.

### **JBS 440 – Performance Studies** **Performance Studies VII**

**Prerequisite:** JBS 342

**Course Instructors:** E. Jouravlev, A. Stiskin, L. D'Anna, M. Bogdanova, S. Caddell, M. Waldrop, T. Feather

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

**Required Reading:** Watkins, A., and Clarkson, P. M. *Dancing Longer, Dancing Stronger*. Princeton Book Company, 1990. Tharp, Twyla. *The Creative Habit: Learn it and Use it for Life*. Simon and Schuster, 2009.

### **Catalog Description:**

JBS 440 – Performance Studies VII. Prerequisite: JBS 342. Performance Studies VII comprises the rehearsal/preparation processes and the formal performances of ballet and contemporary dance forms. Average of 6.75 clock hours per week for a total of 108 clock hours.

### **Course Objectives:**

Upon completion of this course, students will be able to:

***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.

***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 a professional conduct during performance and in the theatre environment.

**Summary of Topics and Course Requirements:**

The Performance Studies course series is an integral facet of the distinguishing Joffrey Ballet School Trainee Program curriculum. In these eight courses, the student learns choreography set by a professional, studies the work's artistic and technical depths as an exploration of process, and finally, performs the work on the formal proscenium stage at the close of the semester. The depth of these courses invites students to actively apply a conscious knowledge of dance as it relates to humanity, tradition, and philosophical/emotional perspectives to their own artistic process both working individually and in groups. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School. The Performance Studies course series sets the Joffrey Ballet School apart from other institutions due to its intensive approach to the dancer's process of art-making at the highest professional echelon possible, providing the student with insight of and preparation for life within a professional dance company.

**JBS 442 – Performance Studies**  
**Performance Studies VIII**

**Prerequisite:** JBS 440  
**Course Instructors:** E. Jouravlev, A. Stiskin, L. D'Anna, M. Bogdanova, S. Caddell, M. Waldrop, T. Feather  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Watkins, A., and Clarkson, P. M. *Dancing Longer, Dancing Stronger*. Princeton Book Company, 1990. Tharp, Twyla. *The Creative Habit: Learn it and Use it for Life*. Simon and Schuster, 2009.

**Catalog Description:**

JBS 442 – Performance Studies VIII. Prerequisite: JBS 440. Performance Studies VIII comprises the rehearsal/preparation processes and the formal performances of ballet and contemporary dance forms. Average of 8.75 clock hours per week for a total of 140 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

***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.

***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 a professional conduct during performance and in the theatre environment.

**Summary of Topics and Course Requirements:**

The Performance Studies course series is an integral facet of the distinguishing Joffrey Ballet School Trainee Program curriculum. In these eight courses, the student learns choreography set by a professional, studies the work's artistic and technical depths as an exploration of process, and finally, performs the work on the formal proscenium stage at the close of the semester. The depth of these courses invites students to actively apply a conscious knowledge of dance as it relates to humanity, tradition, and philosophical/emotional perspectives to their own artistic process both working individually and in groups. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School. The Performance Studies course series sets the Joffrey Ballet School apart from other institutions due to its intensive approach to the dancer's process of art-making at the highest professional echelon possible, providing the student with insight of and preparation for life within a professional dance company.

**JBS 450 – Senior Project**  
**Senior Capstone**

**Prerequisite:** All required 300-level coursework  
**Course Instructors:** A. Stiskin  
**Office Location:** 434 Ave of the Americas, New York NY 10011

**Required Reading:** Tharp, Twyla. *The Creative Habit: Learn it and Use it for Life*. Simon and Schuster, 2009

**Catalog Description:**

JBS 450 – Senior Capstone. Prerequisite: All required 300-level coursework. The Senior Capstone course culminates an individual’s study of dance. With professional mentorship, students utilize all components comprehensively learned to create an original body of work. The scope of the study is determined by the student, analyzing a future identity and career inside dancemaking, performance outcomes, and/or various artistic mediums. Average of 2 clock hours per week for a total of 32 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Create a unique and original body of work.
2. Engage with professionals in the field of dance.
3. Execute all aspects of the presentation.
4. Work with a dance professional(s) outside of the Joffrey Ballet School in some capacity.
5. Design effective collaborative performance opportunities within the surrounding New York City community.

**Summary of Topics and Course Requirements:**

One of the final required courses in the distinguishing Joffrey Ballet School Trainee Program, the Senior Capstone course is the culminating expression of the student’s four years of training. Through the mentorship and guidance of the instructor, the individual cultivates an idea of personal/artistic interest and significance, performs research related to the topic, and finally, produces the original thesis in the format of a showing, paper, and/or presentation. The structure of the course is intentionally fluid to encourage the student’s individual introspection and creativity as it relates to the art form.

The Senior Capstone course sets the Joffrey Ballet School apart from other institutions in its process-driven opportunity for students to discover an idea that authentically interests and excites them. The student is then encouraged to research the chosen topic, and then curate an experience which fills a gap/enriches the community (This community can range from the Joffrey community to a global level). Through these processes, the student learns the real-world skill related to bringing an idea into being, as well as the creative problem solving necessary to use the art form as a platform by which to serve others. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and also an excellent representative for the high standard of education at the Joffrey Ballet School.

## **Jazz and Contemporary Trainee Program Course Descriptions**

### **JBS 100 – Ballet Techniques** **Ballet Technique IA**

**Prerequisite:** Acceptance into the Joffrey Ballet School Trainee Program  
**Course Instructors:** A. Akopian, A. Jouravlev, A. Stiskin, M. Bogdanova, L. D’Anna, E. Jouravlev, M. Waldrop, T. Feather  
**Office Location:** 434 Ave of the Americas, New York NY 10011

**Required Reading:** Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Dover, 2012.

**Catalog Description:**

JBS 100 – Ballet Technique IA. Prerequisite: Acceptance into the Joffrey Ballet School Trainee Program. Ballet Technique IA is an introduction to a course of study of ballet that will result in the attainment of a professional level of expertise. It is the first course in an eight-course sequence which emphasizes a sound foundation in correct postural alignment, flexibility and core strength, and artistic expression. Average of 7.5 clock hours per week for a total of 120 clock hours.

**Course Objectives:**

Upon completion of this course, students 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 music and rhythmical structures.

**Summary of Topics and Course Requirements:**

Ballet Technique IA is one of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum. It is the first of an eight-course sequence of Ballet Technique courses. These eight courses take a scaffolded approach to student learning, which address ballet technique, artistry, and work ethic. These courses explore highly-nuanced forms within technical approaches to ballet in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

The Ballet Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

**JBS 102 – Ballet Techniques**  
**Ballet Technique IB**

**Prerequisite:** JBS 100 or Departmental Consent  
**Course Instructors:** A. Akopian, A. Jouravlev, A. Stiskin, M. Bogdanova, L. D’Anna, E. Jouravlev, M. Waldrop, T. Feather  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Dover, 2012.

**Catalog Description:**

JBS 102 – Ballet Technique IB. Prerequisite: JBS 100 or Departmental Consent. Ballet Technique IB is a continued course of study of ballet that will result in the attainment of a professional level of expertise. It is the second course in an eight-course sequence which emphasizes a sound foundation in correct postural alignment, flexibility and core strength, and artistic expression. Average of 7.5 clock hours per week for a total of 120 clock hours.

**Course Objectives:**

Upon completion of this course, students 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 music and rhythmical structures.

**Summary of Topics and Course Requirements:**

Ballet Technique IB is one of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum. It is the second of an eight-course sequence of Ballet Technique courses. These eight courses take a scaffolded approach to student learning, which address ballet technique, artistry, and work ethic. These courses explore highly-nuanced forms within technical approaches to ballet in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

The Ballet Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

**JBS 200 – Ballet Techniques**  
**Ballet Technique IIA**

<b>Prerequisite:</b>	JBS 102 or Departmental Consent
<b>Course Instructors:</b>	A. Akopian, A. Jouravlev, A. Stiskin, E. Jouravlev, L. D'Anna, M. Bogdanova, T. Feather, M. Waldrop
<b>Office Location:</b>	434 Ave of the Americas, New York NY 10011
<b>Required Reading:</b>	Grant, Gail. <i>Technical Manual and Dictionary of Classical Ballet</i> . Dover, 2012.

**Catalog Description:**

JBS 200 – Ballet Technique IIA. Prerequisite: JBS 102 or Departmental Consent. Ballet Technique IIA is a continued course of study of ballet that will result in the attainment of a professional level of expertise. It is the third course in an eight-course sequence which emphasizes a sound foundation in correct postural alignment, flexibility and core strength, and artistic expression. Average of 7.5 clock hours per week for a total of 120 clock hours.

**Course Objectives:**

Upon completion of this course, students 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 music and rhythmical structures.
6. Articulate, in writing, aspects of ballet training, theory, and methodology.

**Summary of Topics and Course Requirements:**

Ballet Technique IIA is one of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum. It is the third of an eight-course sequence of Ballet Technique courses. These eight courses take a scaffolded approach to student learning, which address ballet technique, artistry, and work ethic. These courses explore highly-nuanced forms within technical approaches to ballet in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

The Ballet Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

**JBS 202 – Ballet Techniques**  
**Ballet Technique IIB**

**Prerequisite:** JBS 200 or Departmental Consent  
**Course Instructors:** A. Akopian, A. Jouravlev, A. Stiskin, E. Jouravlev, L. D'Anna, M. Bogdanova, T. Feather, M. Waldrop  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Dover, 2012.

**Catalog Description:**

JBS 202 – Ballet Technique IIB. Prerequisite: JBS 200 or Departmental Consent. Ballet Technique IIB is a continued course of study of ballet that will result in the attainment of a professional level of expertise. It is the fourth course in an eight-course sequence which emphasizes a sound foundation in correct postural alignment, flexibility and core strength, and artistic expression. Average of 7.5 clock hours per week for a total of 120 clock hours.

**Course Objectives:**

Upon completion of this course, students 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 music and rhythmical structures.
6. Articulate, in writing, aspects of ballet training, theory, and methodology.

**Summary of Topics and Course Requirements:**

Ballet Technique IIB is one of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum. It is the fourth of an eight-course sequence of Ballet Technique courses. These eight courses take a scaffolded approach to student learning, which address ballet technique, artistry, and work ethic. These courses explore highly-nuanced forms within technical approaches to ballet in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

The Ballet Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet

technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

### **JBS 300 – Ballet Techniques** **Ballet Technique IIIA**

**Prerequisite:** JBS 202 or Departmental Consent  
**Course Instructors:** A. Jouravlev, A. Stiskin, E. Jouravlev, L. D'Anna, M. Bogdanova, M. Waldrop, S. Caddell, T. Feather  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Dover, 2012.

#### **Catalog Description:**

JBS 300 – Ballet Technique IIIA. Prerequisite: JBS 202 or Departmental Consent. Ballet Technique IIIA is a continued course of study of ballet that will result in the attainment of a professional level of expertise. It is the fifth course in an eight-course sequence which emphasizes a sound foundation in correct postural alignment, flexibility and core strength, and artistic expression. Average of 7.5 clock hours per week for a total of 120 clock hours.

#### **Course Objectives:**

Upon completion of this course, students 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 coordination of all parts of the body.
5. Perform studied exercises with expressiveness and a responsiveness to music and rhythmical structures.

#### **Summary of Topics and Course Requirements:**

Ballet Technique IIIA is one of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum. It is the fifth of an eight-course sequence of Ballet Technique courses. These eight courses take a scaffolded approach to student learning, which address ballet technique, artistry, and work ethic. These courses explore highly-nuanced forms within technical approaches to ballet in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

The Ballet Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

### **JBS 302 – Ballet Techniques** **Ballet Technique IIIB**

**Prerequisite:** JBS 300 or Departmental Consent  
**Course Instructors:** A. Jouravlev, A. Stiskin, E. Jouravlev, L. D'Anna, M. Bogdanova, M. Waldrop, S. Caddell, T. Feather  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Dover, 2012.

#### **Catalog Description:**

JBS 302 – Ballet Technique IIIB. Prerequisite: JBS 300 or Departmental Consent. Ballet Technique IIIB is a continued course of study of ballet that will result in the attainment of a professional level of expertise. It is the sixth course in an eight-course sequence which emphasizes a sound foundation in correct postural alignment, flexibility and core strength, and artistic expression. Average of 7.5 clock hours per week for a total of 120 clock hours.

#### **Course Objectives:**

Upon completion of this course, students 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 coordination of all parts of the body.
5. Perform studied exercises with expressiveness and a responsiveness to music and rhythmical structures.

#### **Summary of Topics and Course Requirements:**

Ballet Technique IIIB is one of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum. It is the sixth of an eight-course sequence of Ballet Technique courses. These eight courses take a scaffolded approach to student learning, which address ballet technique, artistry, and work ethic. These courses explore highly-nuanced forms within technical approaches to ballet in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their

preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

The Ballet Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

### **JBS 400 – Ballet Techniques** **Ballet Technique IVA**

**Prerequisite:** JBS 302 or Departmental Consent  
**Course Instructors:** A. Jouravlev, A. Stiskin, E. Jouravlev, L. D'Anna, M. Bogdanova, M. Waldrop, S. Caddell, T. Feather  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Dover, 2012.

#### **Catalog Description:**

JBS 400 – Ballet Technique IVA. Prerequisite: JBS 302 or Departmental Consent. Ballet Technique IVA is a continued course of study of ballet that will result in the attainment of a professional level of expertise. It is the seventh course in an eight-course sequence which emphasizes a sound foundation in correct postural alignment, flexibility and core strength, and artistic expression. Average of 7.5 clock hours per week for a total of 120 clock hours.

#### **Course Objectives:**

Upon completion of this course, 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 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 individuality, expressiveness and creativity within the parameters of correct ballet technique.

#### **Summary of Topics and Course Requirements:**

Ballet Technique IVA is one of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum. It is the seventh of an eight-course sequence of Ballet Technique courses. These

eight courses take a scaffolded approach to student learning, which address ballet technique, artistry, and work ethic. These courses explore highly-nuanced forms within technical approaches to ballet in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

The Ballet Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

### **JBS 402 – Ballet Techniques** **Ballet Technique IVB**

**Prerequisite:** JBS 400 or Departmental Consent  
**Course Instructors:** A. Jouravlev, A. Stiskin, E. Jouravlev, L. D'Anna, M. Bogdanova, M. Waldrop, S. Caddell, T. Feather  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Dover, 2012.

#### **Catalog Description:**

JBS 402 – Ballet Technique IVB. Prerequisite: JBS 400 or Departmental Consent. Ballet Technique IVB is a continued course of study of ballet that will result in the attainment of a professional level of expertise. It is the eighth course in an eight-course sequence which emphasizes a sound foundation in correct postural alignment, flexibility and core strength, and artistic expression. Average of 7.5 clock hours per week for a total of 120 clock hours.

#### **Course Objectives:**

Upon completion of this course, 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 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 individuality, expressiveness and creativity within the parameters of correct ballet technique.

### **Summary of Topics and Course Requirements:**

Ballet Technique IVB is one of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum. It is the eighth of an eight-course sequence of Ballet Technique courses. These eight courses take a scaffolded approach to student learning, which address ballet technique, artistry, and work ethic. These courses explore highly-nuanced forms within technical approaches to ballet in order to build and strengthen their pre-existing foundational technique. This course is designed to build the strength, flexibility, endurance, and control necessary for performance of beginning/intermediate-level ballet barre and center exercises, from adagio to allegro. Steps of virtuosity are studied in their preparatory forms. Expressiveness and interpretive qualities are incorporated in all training. Theoretical training is included, focusing on the logical and progressive organization of Ballet Pedagogy and Methodology. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

The Ballet Technique course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience of the form as it relates to the professional echelon, thus preparing students for careers in the professional dance world. Ballet technique, which is widely believed to be one of the primary forms of western concert dance, is considered a primary skill for dancers entering the professional dance realm. In such a competitive and overly-saturated field of the arts, a solid foundation of technical training in ballet sets our students apart from others seeking jobs in the field.

Students are expected to display a motivated work ethic, developing qualities of reliability, dependability, and self-initiative. Attendance and punctuality are mandatory. Students are required to wear appropriate ballet dance wear, which reveals the outward shape of the feet, torso, arms and legs. Hair should be appropriately arranged off the face. Jewelry should be kept to a minimum.

### **JBSJC 110 – Contemporary and Modern Dance Techniques** **Contemporary and Modern Dance IA**

**Prerequisite:** Acceptance into the Jazz & Contemporary Trainee Program  
**Course Instructors:** A. Stiskin, K. Gayle, M. Waldrop, P. Orsano  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Forsythe, Ana Marie, Cheryl Ball, Marjorie Perce, and Alvin Ailey. *Dance Technique of Lester Horton*. Princeton Book Company, 1992. Noisette, Phillipe. *Talk About Contemporary Dance*. Flammarion, 2011.

### **Catalog Description:**

JBSJC 110 – Contemporary and Modern Dance IA. Prerequisite: Acceptance into the Jazz & Contemporary Trainee Program. The first in an eight-course sequence, the Contemporary and Modern Dance IA course applies introductory principles and vocabulary of both contemporary dance and Horton technique. Students will build on the basic understanding of technical execution and performance quality, while emphasizing proper alignment and coordination. Average of 6 clock hours per week for a total of 96 clock hours.

### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Execute the introductory movement and vocabulary of contemporary dance and Horton technique, with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied movement and vocabulary of contemporary dance and Horton technique with assurance.
4. Perform studied exercises with coordination from desired parts of the body.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.

### **Summary of Topics and Course Requirements:**

Contemporary and Modern Dance IA is one of the distinguishing courses offered in the Jazz & Contemporary Trainee Program curriculum. It is the first of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Contemporary and Modern Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to these forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules (Contemporary and Horton Technique) in this course assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

### **JBSJC 111 – Contemporary and Modern Dance Techniques** **Contemporary Partnering IA**

<b>Prerequisite:</b>	Acceptance into the Jazz & Contemporary Trainee Program
<b>Course Instructors:</b>	A. Stiskin, M. Waldrop
<b>Office Location:</b>	434 Ave of the Americas, New York NY 10011
<b>Required Reading:</b>	Pallant, Cheryl. <i>Contact Improvisation: An Introduction to a Vitalizing Dance Form</i> . McFarland & Company, 2006.

### **Catalog Description:**

JBSJC 111 – Contemporary Partnering IA. Prerequisite: Acceptance into the Jazz & Contemporary Trainee Program. Contemporary Partnering IA applies principles of weight distribution and manipulation of the body in contact through complex phrase work. Tasks apply principles of weight sharing, counterbalance, and responsiveness. Proper execution and communication are emphasized. Average of 1.5 clock hours per week for a total of 24 clock hours.

### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Execute introductory grips, wraps, and movement principles that develop a reliance on two bodies in space.

2. Display correct anatomical alignment, both in static and dynamic, weight-bearing movement.
3. Perform the studied movement with assurance and trust.
4. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to another dancer.
5. Develop personal, artistic ownership over movement and phrase work.

### **Summary of Topics and Course Requirements:**

Contemporary Partnering IA, the first in a four-course sequence within the distinguishing Jazz & Contemporary Trainee Program curriculum. The course sequence takes a scaffolded educational approach, building increasingly complex phrase work each semester. This course sequence sets the Joffrey Ballet School apart from other institutions because 1., the diversified and highly marketable skill of safe partnering is not offered in other traditional dance programs, and 2., it provides the student with the advantage of self-confidence in various forms of partner work, which is not usually learned until the dancer is working in the professional field. The student finishes the four-course sequence with a learned ability to work with others in all types of settings and projects, contributing to the overall working balance of students within the arts communities.

## **JBSJC 112 – Contemporary and Modern Dance Techniques** **Contemporary and Modern Dance IB**

**Prerequisite:** JBSJC 110 or Departmental Consent  
**Course Instructors:** A. Stiskin, K. Gayle, M. Waldrop, P. Orsano  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Forsythe, Ana Marie, Cheryl Ball, Marjorie Perce, and Alvin Ailey. *Dance Technique of Lester Horton*. Princeton Book Company, 1992. Noisette, Phillipe. *Talk About Contemporary Dance*. Flammarion, 2011.

### **Catalog Description:**

JBSJC 112 – Contemporary and Modern Dance IB. Prerequisite: JBSJC 110 or Departmental Consent. The second in an eight-course sequence, the Contemporary and Modern Dance IB course applies introductory principles and vocabulary of both contemporary dance and Horton technique. Students will build on the basic understanding of technical execution and performance quality, while emphasizing proper alignment and coordination. Average of 6 clock hours per week for a total of 96 clock hours.

### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Demonstrate and describe contemporary dance visually and verbally.
2. Understand the major aesthetic premises and development of contemporary dance.
3. Utilize a deeper understanding of strength, stretch, and range of mobility.
4. Execute a deeper understanding of core strength and safe stretching techniques.
5. Develop musicality, dynamics, clarity, and articulation in time and space.
6. Explore the expressive and qualitative range of movement and performance.
7. Display power of movement, following initiation and release.
8. Develop rudimentary level technique and performance skills.

### **Summary of Topics and Course Requirements:**

Contemporary and Modern Dance IB is one of the distinguishing courses offered in the Jazz & Contemporary Trainee Program curriculum. It is the second of an eight-course sequence. These eight

courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Contemporary and Modern Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to these forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules (Contemporary and Horton Technique) in this course assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

### **JBSJC 210 – Contemporary and Modern Dance Techniques** **Contemporary and Modern Dance IIA**

**Prerequisite:** JBSJC 112 or Departmental Consent  
**Course Instructors:** A. Stiskin, K. Gayle, M. Waldrop, P. Orsano  
**Office Location:** 434 Avenue of the Americas, New York NY 10011  
**Required Reading:** Strauss, Marc Raymond and Myron Howard Nadel. *Looking at Contemporary Dance: A Guide for the Internet Age*. Princeton Book Company, 2012.  
Shelver, Bradley. *Performance Through The Dance Technique Of Lester Horton*. CreateSpace Independent Publishing, Platform, 2013.

#### **Catalog Description:**

JBSJC 210 – Contemporary and Modern Dance IIA. Prerequisite: JBSJC 112 or Departmental Consent. The third in an eight-course sequence, the Contemporary and Modern Dance IIA course applies introductory principles and vocabulary of both contemporary dance and Horton technique. Students will build on the basic understanding of technical execution and performance quality, while emphasizing proper alignment and coordination. Average of 6 clock hours per week for a total of 96 clock hours.

#### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Personally demonstrate and describe rudimentary components of contemporary dance visually and verbally.
2. Understand the major aesthetic premises and development of contemporary dance.
3. Utilize a deeper understanding of strength, stretch, and range of mobility.
4. Execute a deeper understanding of core strength and safe stretching techniques.
5. Explore the expressive and qualitative range of movement and performance.
6. Develop musicality, dynamics, clarity, and articulation in time and space.
7. Display power of movement, following initiation and release.
8. Develop rudimentary level technique and performance skills.

#### **Summary of Topics and Course Requirements:**

Contemporary and Modern Dance IIA is one of the distinguishing courses offered in the Jazz & Contemporary Trainee Program curriculum. It is the third of an eight-course sequence. These eight

courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Contemporary and Modern Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to these forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules (Contemporary and Horton Technique) in this course assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

### **JBSJC 211 – Contemporary and Modern Dance Techniques** **Contemporary Partnering IB**

**Prerequisite:** JBSJC 111 or Departmental Consent  
**Course Instructors:** A. Stiskin, M. Waldrop  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Pallant, Cheryl. *Contact Improvisation: An Introduction to a Vitalizing Dance Form*. McFarland & Company, 2006.

#### **Catalog Description:**

JBSJC 211 – Contemporary Partnering IB. Prerequisite: JBSJC 111 or Departmental Consent. Contemporary Partnering IB applies principles of weight distribution and manipulation of the body in contact through complex phrase work. Tasks apply principles of weight sharing, counterbalance, and responsiveness. Proper execution and communication are emphasized. Average of 1.5 clock hours per week for a total of 24 clock hours.

#### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Execute beginning-intermediate grips, wraps, and movement principles that develop a reliance on two bodies in space.
2. Apply principles of weight-sharing in phrase work with consciousness and deliberacy.
3. Display correct anatomical alignment, both in static and dynamic, weight-bearing movement.
4. Perform the studied movement with assurance and trust.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to another dancer.
6. Develop personal, artistic ownership over movement and phrase work.

#### **Summary of Topics and Course Requirements:**

Contemporary Partnering IB, the second in a four-course sequence within the distinguishing Jazz & Contemporary Trainee Program curriculum. The course sequence takes a scaffolded educational approach, building increasingly complex phrase work each semester. This course sequence sets the Joffrey Ballet School apart from other institutions because 1., the diversified and highly marketable skill of safe partnering is not offered in other traditional dance programs, and 2., it provides the student with the advantage of self-confidence in various forms of partner work, which is not usually learned until the

dancer is working in the professional field. The student finishes the four-course sequence with a learned ability to work with others in all types of settings and projects, contributing to the overall working balance of students within the arts communities.

**JBSJC 212 – Contemporary and Modern Dance Techniques**  
**Contemporary and Modern Dance IIB**

**Prerequisite:** JBSJC 210 or Departmental Consent  
**Course Instructors:** A. Stiskin, K. Gayle, M. Waldrop, P. Orsano  
**Office Location:** 434 Avenue of the Americas, New York NY 10011  
**Required Reading:** Strauss, Marc Raymond and Myron Howard Nadel. *Looking at Contemporary Dance: A Guide for the Internet Age*. Princeton Book Company, 2012.  
Shelver, Bradley. *Performance Through The Dance Technique Of Lester Horton*. CreateSpace Independent Publishing Platform, 2013.

**Catalog Description:**

JBSJC 212 – Contemporary and Modern Dance IIB. Prerequisite: JBSJC 210 or Departmental Consent. The fourth in an eight-course sequence, the Contemporary and Modern Dance IIB course applies introductory principles and vocabulary of both contemporary dance and Horton technique. Students will build on the basic understanding of technical execution and performance quality, while emphasizing proper alignment and coordination. Average of 6 clock hours per week for a total of 96 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Personally demonstrate and describe intermediate components of contemporary dance visually and verbally.
2. Understand the major aesthetic premises and development of contemporary dance.
3. Utilize a deeper understanding of strength, stretch, and range of mobility.
4. Execute a deeper understanding of core strength and safe stretching techniques.
5. Explore the expressive and qualitative range of movement and performance.
6. Develop musicality, dynamics, clarity, and articulation in time and space.
7. Display power of movement, following initiation and release.
8. Develop intermediate level technique and performance skills.

**Summary of Topics and Course Requirements:**

Contemporary and Modern Dance IIB is one of the distinguishing courses offered in the Jazz & Contemporary Trainee Program curriculum. It is the fourth of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Contemporary and Modern Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to these forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules (Contemporary and Horton Technique) in this course assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and

philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

**JBSJC 310 – Contemporary and Modern Dance Techniques**  
**Contemporary and Modern Dance IIIA**

**Prerequisite:** JBSJC 212 or Departmental Consent  
**Course Instructors:** A. Benard, P. Orsano, A. Stiskin, M. Waldrop  
**Office Location:** 434 Avenue of the Americas, New York NY 10011  
**Required Reading:** De Mille, Agnes. *The Life and Work of Martha Graham: A Biography*. Random House, 1991. Louppe, Laurence. *Poetics of Contemporary Dance*. Dance Books Ltd., 2010.

**Catalog Description:**

JBSJC 310 – Contemporary and Modern Dance IIIA. Prerequisite: JBSJC 212 or Departmental Consent. The fifth in an eight-course sequence, the Contemporary and Modern Dance IIIA course applies introductory principles and vocabulary of both contemporary dance and Graham technique. Students will build on the basic understanding of technical execution and performance quality, while emphasizing proper alignment and coordination. Average of 6 clock hours per week for a total of 96 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Personally demonstrate and describe intermediate-advanced components of contemporary dance visually and verbally.
2. Understand the major aesthetic premises and development of contemporary dance.
3. Utilize a deeper understanding of strength, stretch, and range of mobility.
4. Execute a deeper understanding of core strength and safe stretching techniques.
5. Explore the expressive and qualitative range of movement and performance.
6. Develop musicality, dynamics, clarity, and articulation in time and space.
7. Display power of movement, following initiation and release.
8. Develop intermediate-advanced level technique and performance skills.
9. Quickly comprehend and retain combinations in classes, in preparation for auditions.
10. Understand the demands and skills necessary to pursue dance professionally.

**Summary of Topics and Course Requirements:**

Contemporary and Modern Dance IIIA is one of the distinguishing courses offered in the Jazz & Contemporary Trainee Program curriculum. It is the fifth of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Contemporary and Modern Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to these forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules (Contemporary and Graham Technique) in this course assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and

philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

**JBSJC 311 – Contemporary and Modern Dance Techniques**  
**Contemporary Partnering IIA**

**Prerequisite:** JBSJC 211 or Departmental Consent  
**Course Instructors:** A. Stiskin, M. Waldrop  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Stark Smith, Nancy. *Caught Falling: The Confluence of Contact Improvisation*. Contact Quarterly, 2008.

**Catalog Description:**

JBSJC 311 – Contemporary Partnering IIA. Prerequisite: JBSJC 211 or Departmental Consent. Contemporary Partnering IIA applies principles of weight distribution and manipulation of the body in contact through complex phrase work. Tasks apply principles of weight sharing, counterbalance, and responsiveness. Proper execution and communication are emphasized. Average of 1.5 clock hours per week for a total of 24 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Execute intermediate-advanced grips, wraps, and movement principles that develop a reliance on two bodies in space.
2. Apply principles of improvisation and composition.
3. Display correct anatomical alignment, both in static and dynamic, weight-bearing movement.
4. Perform the studied movement with assurance and trust.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to another dancer.
6. Develop personal, artistic ownership over movement and phrase work.

**Summary of Topics and Course Requirements:**

Contemporary Partnering IIA, the third in a four-course sequence within the distinguishing Jazz & Contemporary Trainee Program curriculum. The course sequence takes a scaffolded educational approach, building increasingly complex phrase work each semester. This course sequence sets the Joffrey Ballet School apart from other institutions because 1., the diversified and highly marketable skill of safe partnering is not offered in other traditional dance programs, and 2., it provides the student with the advantage of self-confidence in various forms of partner work, which is not usually learned until the dancer is working in the professional field. The student finishes the four-course sequence with a learned ability to work with others in all types of settings and projects, contributing to the overall working balance of students within the arts communities.

**JBSJC 312 – Contemporary and Modern Dance Techniques**  
**Contemporary and Modern Dance IIIB**

**Prerequisite:** JBSJC 310 or Departmental Consent  
**Course Instructors:** A. Benard, P. Orsano, A. Stiskin, M. Waldrop  
**Office Location:** 434 Avenue of the Americas, New York NY 10011

**Required Reading:** De Mille, Agnes. *The Life and Work of Martha Graham: A Biography*. Random House, 1991. Louppe, Laurence. *Poetics of Contemporary Dance*. Dance Books Ltd., 2010.

**Catalog Description:**

JBSJC 312 – Contemporary and Modern Dance IIIB. Prerequisite: JBSJC 310 or Departmental Consent. The sixth in an eight-course sequence, the Contemporary and Modern Dance IIIB course applies intermediate principles and vocabulary of both contemporary dance and Graham technique. Students will build on the basic understanding of technical execution and performance quality, while emphasizing proper alignment and coordination. Average of 6 clock hours per week for a total of 96 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Personally demonstrate and thoroughly describe advanced-intermediary components of contemporary dance visually and verbally.
2. Understand the major aesthetic premises and development of contemporary dance.
3. Utilize a deeper understanding of strength, stretch, and range of mobility.
4. Execute a deeper understanding of core strength and safe stretching techniques.
5. Explore the expressive and qualitative range of movement and performance.
6. Develop musicality, dynamics, clarity, and articulation with complex alterations of time and space.
7. Display power of movement, following initiation and release.
8. Develop advanced-intermediary level technique with a unique performance qualities.
9. Quickly comprehend and retain combinations in classes, in preparation for auditions.
10. Understand the demands and skills necessary to pursue dance professionally.

**Summary of Topics and Course Requirements:**

Contemporary and Modern Dance IIIB is one of the distinguishing courses offered in the Jazz & Contemporary Trainee Program curriculum. It is the sixth of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Contemporary and Modern Dance course sequence sets NJCU apart from other institutions because it provides students with a detailed embodied experience to these forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules (Contemporary and Graham Technique) in this course assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at NJCU.

**JBSJC 410 – Contemporary and Modern Dance Techniques**  
**Contemporary and Modern Dance IVA**

**Prerequisite:** JBSJC 312 or Departmental Consent

**Course Instructors:** A. Benard, P. Orsano, A. Stiskin, M. Waldrop  
**Office Location:** 434 Avenue of the Americas, New York NY 10011  
**Required Reading:** Laermans, Rudi. *Moving Together: Making and Theorizing Contemporary Dance*. Valiz/Antennae Series, 2015. Horosko, Marian. *Martha Graham: The Evolution of Her Dance Theory and Training*. University Press of Florida, 2002.

**Catalog Description:**

JBSJC 410 – Contemporary and Modern Dance IVA. Prerequisite: JBSJC 312 or Departmental Consent. The seventh in an eight-course sequence, the Contemporary and Modern Dance IVA course applies intermediate principles and vocabulary of both contemporary dance and Graham technique. Students will build on the basic understanding of technical execution and performance quality, while emphasizing proper alignment and coordination. Average of 6 clock hours per week for a total of 96 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Personally demonstrate and describe advanced components of contemporary dance visually and verbally.
2. Understand the major aesthetic premises and development of contemporary dance.
3. Utilize a deeper understanding of strength, stretch, and range of mobility.
4. Execute a deeper understanding of core strength and safe stretching techniques.
5. Explore the expressive and qualitative range of movement and performance.
6. Develop musicality, dynamics, clarity, and articulation in time and space.
7. Display power of movement, following initiation and release.
8. Develop advanced level technique and performance skills.
9. Quickly comprehend, retain, and perform combinations in classes, in preparation for auditions.
10. Understand the demands and skills necessary to pursue dance professionally.

**Summary of Topics and Course Requirements:**

Contemporary and Modern Dance IVA is one of the distinguishing courses offered in the Jazz & Contemporary Trainee Program curriculum. It is the seventh of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Contemporary and Modern Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to these forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules (Contemporary and Graham Technique) in this course assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

**JBSJC 412 – Contemporary and Modern Dance Techniques**  
**Contemporary and Modern Dance IVB**

**Prerequisite:** JBSJC 410 or Departmental Consent  
**Course Instructors:** A. Benard, P. Orsano, A. Stiskin, M. Waldrop  
**Office Location:** 434 Avenue of the Americas, New York NY 10011  
**Required Reading:** Laermans, Rudi. *Moving Together: Making and Theorizing Contemporary Dance*. Valiz/Antennae Series, 2015. Horosko, Marian. *Martha Graham: The Evolution of Her Dance Theory and Training*. University Press of Florida, 2002.

**Catalog Description:**

JBSJC 412 – Contemporary and Modern Dance IVB. Prerequisite: JBSJC 410 or Departmental Consent. The final course in an eight-course sequence, Contemporary and Modern Dance IVB applies intermediate principles and vocabulary of both contemporary dance and Graham technique. Students will build on the basic understanding of technical execution and performance quality, while emphasizing proper alignment and coordination. Average of 6 clock hours per week for a total of 96 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Personally demonstrate and describe advanced components of contemporary dance visually and verbally.
2. Understand the major aesthetic premises and development of contemporary dance.
3. Utilize a deeper understanding of strength, stretch, and range of mobility.
4. Execute a deeper understanding of core strength and safe stretching techniques.
5. Explore the expressive and qualitative range of movement and performance.
6. Develop musicality, dynamics, clarity, and articulation in time and space.
7. Display power of movement, following initiation and release.
8. Develop advanced level technique and performance skills.
9. Quickly comprehend, retain, and perform combinations in classes, in preparation for auditions.
10. Understand the demands and skills necessary to pursue dance professionally.

**Summary of Topics and Course Requirements:**

Contemporary and Modern Dance IVB is one of the distinguishing courses offered in the Jazz & Contemporary Trainee Program curriculum. It is the final course of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Contemporary and Modern Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to these forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules (Contemporary and Graham Technique) in this course assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

**JBSJC 120 – Allied Dance Studies**

## **Jazz and Commercial Dance IA**

<b>Prerequisite:</b>	Acceptance into the Jazz & Contemporary Trainee Program
<b>Course Instructors:</b>	A. Stiskin, B. Crandall, M. Waldrop, T. Feather
<b>Office Location:</b>	434 Ave of the Americas, New York NY 10011
<b>Required Reading:</b>	Guarino, Lindsay. <i>Jazz Dance: A History of the Roots and Branches</i> . University Press of Florida, 2015.

### **Catalog Description:**

JBSJC 120 – Allied Dance Studies - Jazz and Commercial Dance IA. Prerequisite: Acceptance into the Jazz & Contemporary Trainee Program. Jazz and Commercial Dance IA is the first in an eight-course sequence which explores principles of jazz forms, theatre dance, and hip hop. Emphasis is placed on correct alignment, flexibility, core strength. Students will also learn terminology, history, and performance concepts. Average of 6 clock hours per week for a total of 96 clock hours.

### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Execute the introductory movement and vocabulary of Jazz and the associated techniques of commercial dance, with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied movement and vocabulary with assurance.
4. Perform studied exercises with coordination from desired parts of the body.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.
6. Develop personal, artistic ownership over movement.

### **Summary of Topics and Course Requirements:**

Jazz and Commercial Dance IA is one of the distinguishing courses offered in the Jazz & Contemporary Trainee Program curriculum. It is the first of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Jazz and Commercial Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to these forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules in this course (Jazz, Theatre Dance, Street and/or Latin Jazz, and Hip Hop) assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

## **JBSJC 122 – Allied Dance Studies** **Jazz and Commercial Dance IB**

**Prerequisite:** JBSJC 120 or Departmental Consent

**Course Instructors:** A. Stiskin, B. Crandall, M. Waldrop, T. Feather  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Guarino, Lindsay. *Jazz Dance: A History of the Roots and Branches*. University Press of Florida, 2015.

**Catalog Description:**

JBSJC 122 – Allied Dance Studies - Jazz and Commercial Dance IB. Prerequisite: JBSJC120 or Departmental Consent. Jazz and Commercial Dance IB is the second in an eight-course sequence which explores principles of jazz forms, theatre dance, and hip hop. Emphasis is placed on correct alignment, flexibility, core strength. Students will also learn terminology, history, and performance concepts. Average of 6 clock hours per week for a total of 96 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Execute the introductory movement and vocabulary of Jazz and the associated techniques of commercial dance, with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied movement and vocabulary with assurance.
4. Perform studied exercises with coordination from desired parts of the body.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.
6. Develop personal, artistic ownership over movement.

**Summary of Topics and Course Requirements:**

Jazz and Contemporary Dance IB is one of the distinguishing courses offered in the Jazz & Contemporary Trainee Program curriculum. It is the second of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Jazz and Commercial Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to these forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules in this course (Jazz, Theatre Dance, Street and/or Latin Jazz, and Hip Hop) assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

**JBS 123 – Allied Dance Studies**  
**Improvisation**

**Prerequisite:** Acceptance into the Joffrey Ballet School Trainee Program  
**Course Instructors:** A. Stiskin  
**Office Location:** 434 Ave of the Americas, New York NY 10011

**Required Reading:** Blom, Lynne Anne, and L. Tarin Chaplin. *The Moment of Movement: Dance Improvisation*. University of Pittsburgh Press. 1988.

**Catalog Description:**

JBS 123 – Allied Dance Studies - Improvisation. Prerequisite: Acceptance into the Joffrey Ballet School Trainee Program. Improvisation is an introduction for all levels of experience. Classes introduce and guide dancers through concepts for spontaneous movement invention, as a somatic practice and performative principle. Varied tasks encourage creativity for the expansion of a dancer’s personal movement vocabulary in an explorative space. Average of 1.5 clock hours per week for a total of 24 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Understand the basic structure of improvisation, following assigned tasks with commitment and dedication.
2. Develop a freedom and awareness, to release expectation and spontaneously discover personal pathways of the body.
3. Develop personal, artistic ownership over movement.
4. Expand the range of movement alternatives, to begin developing a unique expression of personal vocabulary.
5. Explore a self-defined relationship between dance and music.

**Summary of Topics and Course Requirements:**

Improvisation, an essential course in the Joffrey Ballet School Trainee Program curriculum, is an introduction for all levels of experience. This course sets the Joffrey Ballet School apart from other institutions in its demand for creativity in problem solving. As dancers practice the varied movement experiences throughout the course, they expand their options within movement initiation and vocabularies, thus increasing their versatility and creative choices. Dancers finishing this section of the coursework are multi-faceted, autonomous artists who can contribute more both to the Joffrey Ballet School communities and to their surrounding communities.

**JBSJC 220 – Allied Dance Studies**  
**Jazz and Commercial Dance IIA**

**Prerequisite:** JBSJC 122 or Departmental Consent  
**Course Instructors:** A. Stiskin, J. Luks, M. Waldrop, T. Feather  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Henry, Dollie. *The Essential Guide to Jazz Dance*. Crowood Press, 2020.

**Catalog Description:**

JBSJC 220 – Allied Dance Studies - Jazz and Commercial Dance IIA. Prerequisite: JBSJC 122 or Departmental Consent. The third in an eight-course sequence, Jazz and Contemporary Dance IIA emphasizes the creation of a sound foundation for contemporary and jazz modalities through correct postural alignment, flexibility, and core strength. The dynamic expression encouraged through this aesthetic increases the dancer’s proficiency in other dance forms. Average of 6 clock hours per week for a total of 96 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Execute the intermediate movement and vocabulary of Jazz and the associated techniques of commercial dance, with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied movement and vocabulary with assurance.
4. Perform studied exercises with coordination from desired parts of the body.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.
6. Develop personal, artistic ownership over movement.

**Summary of Topics and Course Requirements:**

Jazz and Commercial Dance IIA is one of the distinguishing courses offered in the Jazz & Contemporary Trainee Program curriculum. It is the third of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Jazz and Commercial Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to these forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules in this course (Jazz, Theatre Dance, Street and/or Latin Jazz, and Hip Hop) assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

**JBSJC 222 – Allied Dance Studies**  
**Jazz and Commercial Dance IIB**

<b>Prerequisite:</b>	JBSJC 220 or Departmental Consent
<b>Course Instructors:</b>	A. Stiskin, J. Luks, M. Waldrop, T. Feather
<b>Office Location:</b>	434 Ave of the Americas, New York NY 10011
<b>Required Reading:</b>	Henry, Dollie. <i>The Essential Guide to Jazz Dance</i> . Crowood Press, 2020.

**Catalog Description:**

JBSJC 222 – Allied Dance Studies - Jazz and Commercial Dance IIB. Prerequisite: JBSJC 220 or Departmental Consent. Jazz and Commercial Dance IIB is the fourth in an eight-course sequence which explores principles of jazz forms, theatre dance, and hip hop. Emphasis is placed on correct alignment, flexibility, core strength. Students will also learn terminology, history, and performance concepts. Average of 6 clock hours per week for a total of 96 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Execute the intermediate movement and vocabulary of Jazz and the associated techniques of commercial dance, with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied movement and vocabulary with assurance.
4. Perform studied exercises with coordination from desired parts of the body.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.
6. Develop personal, artistic ownership over movement.

### **Summary of Topics and Course Requirements:**

Jazz and Commercial Dance IIB is one of the distinguishing courses offered in the Jazz & Contemporary Trainee Program curriculum. It is the fourth of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Jazz and Commercial Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to these forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules in this course (Jazz, Theatre Dance, Street and/or Latin Jazz, and Hip Hop) assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

### **JBS 223 – Allied Dance Studies** **Dance Composition I**

**Prerequisite:** JBS 123  
**Course Instructors:** N. Wolcott  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Blom, Lynne Anne, and L. Tarin Chaplin. *The Intimate Act of Choreography*. University of Pittsburgh Press, 1982.

### **Catalog Description:**

JBS 223 – Allied Dance Studies – Dance Composition I. Prerequisite: JBS 123. Dance Composition I establishes a basic understanding of dance composition, utilizing space, time, and kinesthetic response. The course culminates in the creation of a self-choreographed/performed solo. Varied tasks provide a platform for all students to understand and experience the creative process from a choreographic standpoint. Average of 1.5 clock hours per week for a total of 24 clock hours.

### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Understand the basic structure of composition, following assigned tasks with commitment and dedication.

2. Demonstrate and execute variations of spatial design, understanding the potential architecture of body and space.
3. Develop an introductory, personal choreographic style and aesthetic.
4. Perform a self-choreographed solo, executing learned tasks that utilize space, time, and kinesthetic response.
5. Explore a self-defined relationship between dance and music.

**Summary of Topics and Course Requirements:**

Dance Composition, an essential course in the Joffrey Ballet School Trainee Program curriculum, is an introduction to dance composition for all levels of experience. This course sets the Joffrey Ballet School apart from other institutions in its demand for creativity in problem solving. As dancers practice the varied movement experiences throughout the course, they expand their options within movement initiation and vocabularies, thus increasing their versatility and creative choices. Dancers finishing this section of the coursework are multi-faceted, autonomous artists who can contribute more both to the Joffrey Ballet School communities and to their surrounding communities.

**JBSJC 320 – Allied Dance Studies**  
**Jazz and Commercial Dance IIIA**

**Prerequisite:** JBSJC 222 or Departmental Consent  
**Course Instructors:** A. Stiskin, M. Waldrop, J. Luks  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Cramer, Lyn. *Creating Musical Theatre: Conversation with Broadway Directors and Choreographers*. Methuen Drama, 2013.

**Catalog Description:**

JBSJC 320 – Allied Dance Studies - Jazz and Commercial Dance IIIA. Prerequisite: JBSJC 222 or Departmental Consent. Jazz and Commercial Dance IIIA is the fifth in an eight-course sequence which explores principles of jazz forms, theatre dance, and hip hop. Emphasis is placed on correct alignment, flexibility, core strength. Students will also learn terminology, history, and performance concepts. Average of 6 clock hours per week for a total of 96 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Execute the advanced-intermediate movement and vocabulary of Jazz and the associated techniques of commercial dance, with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied movement and vocabulary with assurance.
4. Perform studied exercises with coordination from desired parts of the body.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.
6. Develop personal, artistic ownership over movement.

**Summary of Topics and Course Requirements:**

Jazz and Commercial Dance IIIA is one of the distinguishing courses offered in the Jazz & Contemporary Trainee Program curriculum. It is the fifth of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to

reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Jazz and Commercial Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to these forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules in this course (Jazz, Theatre Dance, Street and/or Latin Jazz, and Hip Hop) assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

### **JBSJC 322 – Allied Dance Studies** **Jazz and Commercial Dance IIIB**

<b>Prerequisite:</b>	JBSJC 320 or Departmental Consent
<b>Course Instructors:</b>	A. Stiskin, M. Waldrop, J. Luks
<b>Office Location:</b>	434 Ave of the Americas, New York NY 10011
<b>Required Reading:</b>	Cramer, Lyn. <i>Creating Musical Theatre: Conversation with Broadway Directors and Choreographers</i> . Methuen Drama, 2013.

#### **Catalog Description:**

JBSJC 322 – Allied Dance Studies - Jazz and Commercial Dance IIIB. Prerequisite: JBSJC 320 or Departmental Consent. Jazz and Commercial Dance IIIB is the sixth in an eight-course sequence which explores principles of jazz forms, theatre dance, and hip hop. Emphasis is placed on correct alignment, flexibility, core strength. Students will also learn terminology, history, and performance concepts. Average of 6 clock hours per week for a total of 96 clock hours.

#### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Execute the advanced-intermediate movement and vocabulary of Jazz and the associated techniques of commercial dance, with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied movement and vocabulary with assurance.
4. Perform studied exercises with coordination from desired parts of the body.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.
6. Develop personal, artistic ownership over movement.

#### **Summary of Topics and Course Requirements:**

Jazz and Commercial Dance IIIB is one of the distinguishing courses offered in the Jazz & Contemporary Trainee Program curriculum. It is the sixth of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Jazz and Commercial Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to these forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules in this course (Jazz, Theatre Dance, Street and/or Latin Jazz, and Hip Hop) assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

### **JBS 323 – Allied Dance Studies** **Composition II**

**Prerequisite:** JBSJC 223  
**Course Instructors:** N. Wolcott  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Humphrey, Doris. *The Art of Making Dances*. 1991, Princeton Book Co. Smith-Autard, Jacqueline M. *Dance Composition: A Practical Guide to Creative Success in Dancemaking*. Methuen Drama, 6th Ed. 2010.

#### **Catalog Description:**

JBS 323 – Allied Dance Studies – Composition II. Prerequisite: JBS 223. Dance Composition II utilizes knowledge from Dance Composition I to expand principles of creating from one onto multiple dancers. It culminates in a work set on a group of fellow students. The process provides prospective choreographers practice in communicating individual aesthetic with an emphasis on direction. Average of 1.5 clock hours per week for a total of 24 clock hours.

#### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Understand the complex structures of group composition, following assigned tasks with commitment and dedication.
2. Demonstrate and execute variations of spatial design, understanding the potential architecture of multiple bodies in space.
3. Develop an identifiable, personal choreographic style and aesthetic.
4. Choreograph a work on fellow dancers, executing learned tasks that utilize space, time, and kinesthetic response.
5. Explore a self-defined relationship between dance and music.

#### **Summary of Topics and Course Requirements:**

Dance Composition II, an essential course in the Joffrey Ballet School Trainee Program curriculum, is an intermediate/advanced approach to dance composition. This course sets the Joffrey Ballet School apart from other institutions in its demand for creativity in problem solving. As dancers practice the varied movement experiences throughout the course, they expand their options within movement initiation and vocabularies, thus increasing their versatility and creative choices. Dancers finishing this section of the coursework are multi-faceted, autonomous artists who can contribute more both to the Joffrey Ballet School communities and to their surrounding communities.

### **JBSJC 420 – Allied Dance Studies**

## **Jazz and Commercial Dance IVA**

**Prerequisite:** JBSJC 322 or Departmental Consent  
**Course Instructors:** A. Stiskin, J. Luks, M. Waldrop, T. Feather  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Moore, Rachel S. *The Artist's Compass: The Complete Guide to Building a Life and a Living in the Performing Arts*. Atria Books, 2017.

### **Catalog Description:**

JBSJC 420 – Allied Dance Studies - Jazz and Commercial Dance IVA. Prerequisite: JBSJC 322 or Departmental Consent. Jazz and Commercial Dance IVA is the seventh in an eight-course sequence which explores principles of jazz forms, theatre dance, and hip hop. Emphasis is placed on correct alignment, flexibility, core strength. Students will also learn terminology, history, and performance concepts. Average of 6 clock hours per week for a total of 96 clock hours.

### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Execute the advanced movement and vocabulary of Jazz and the associated techniques of commercial dance, with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied movement and vocabulary with assurance.
4. Perform studied exercises with coordination from desired parts of the body.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.
6. Develop personal, artistic ownership over movement.

### **Summary of Topics and Course Requirements:**

Jazz and Commercial Dance IVA is one of the distinguishing courses offered in the Jazz & Contemporary Trainee Program curriculum. It is the seventh of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Jazz and Commercial Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to these forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules in this course (Jazz, Theatre Dance, Street and/or Latin Jazz, and Hip Hop) assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

## **JBSJC 422 – Allied Dance Studies** **Jazz and Commercial Dance IVB**

**Prerequisite:** JBSJC 420 or Departmental Consent

**Course Instructors:** A. Stiskin, J. Luks, M. Waldrop, T. Feather  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Moore, Rachel S. *The Artist's Compass: The Complete Guide to Building a Life and a Living in the Performing Arts*. Atria Books, 2017.

**Catalog Description:**

JBSJC 422 – Allied Dance Studies - Jazz and Commercial Dance IVB. Prerequisite: JBSJC 420 or Departmental Consent. Jazz and Commercial Dance IVB is the final course in an eight-course sequence which explores principles of jazz forms, theatre dance, and hip hop. Emphasis is placed on correct alignment, flexibility, core strength. Students will also learn terminology, history, and performance concepts. Average of 6 clock hours per week for a total of 96 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Execute the advanced movement and vocabulary of Jazz and the associated techniques of commercial dance, with commensurate strength, precision and flexibility.
2. Display correct anatomical alignment, both in static and dynamic movement.
3. Perform the studied movement and vocabulary with assurance.
4. Perform studied exercises with coordination from desired parts of the body.
5. Perform studied exercises with energy, commitment, accuracy, and a responsiveness to musical and rhythmical structures.
6. Develop personal, artistic ownership over movement.

**Summary of Topics and Course Requirements:**

Jazz and Commercial Dance IVB is one of the distinguishing courses offered in the Jazz & Contemporary Trainee Program curriculum. It is the final of an eight-course sequence. These eight courses take a scaffolded approach to student learning, which are devised to fortify, stretch, and strengthen the body. This class is an intensive approach toward specific movement skills and studies to reshape the body while enhancing an understanding of movement theory, competency of technical skills, and concentration of style and dynamics.

The Jazz and Commercial Dance course sequence sets the Joffrey Ballet School apart from other institutions because it provides students with a detailed embodied experience to these forms as they relate to the professional echelon, thus preparing students for careers in the professional dance world. The modules in this course (Jazz, Theatre Dance, Street and/or Latin Jazz, and Hip Hop) assist with growth and versatility, resulting in the development of an accomplished dancer. Through this approach, students will begin to actively apply a conscious knowledge of dance as it relates to humanity, global traditions, and philosophical and emotional perspectives. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School.

**JBS 130 – Allied Theory Studies**  
**Health and Nutrition**

**Prerequisite:** Acceptance into the Joffrey Ballet School Trainee Program  
**Course Instructors:** T. Feather  
**Office Location:** 434 Ave of the Americas, New York NY 10011

**Required Reading:** Chmelar, Robin D., and Sally S. Fitt. *Diet for Dancers: A Complete Guide to Nutrition and Weight Control for Dancers*. Princeton Book Company, 1994.

**Catalog Description:**

JBS 130 – Allied Theory Studies – Health and Nutrition. Prerequisite: Acceptance into the Joffrey Ballet School Trainee Program. The Health and Nutrition course expands the student’s working knowledge of healthy living and wellness within a special context of dance. Students will be guided through the various dimensions of health and wellness, as well as ways to monitor and strengthen each facet of their well-being. Average of 2 clock hours per week for a total of 32 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Identify the importance and fundamentals of a healthy nutritional plan.
2. Describe preventative measures to protect the dancing body.
3. Utilize individualized techniques to support wellness.
4. Recognize and use reliable sources of health information.
5. Define methods to utilize health insurance to the fullest capacity.
6. Define the types of eating disorders, with their associated risks, treatments, and prevention.
7. Assess forms of cross-training and the correlated benefits for pre-professional and professional dancers.

**Summary of Topics and Course Requirements:**

One of the distinguishing theory courses in the Joffrey Ballet School Trainee Program curriculum, the Health and Nutrition course sets the Joffrey Ballet School apart from other institutions in its study of health from a specialized perspective in dance. Students will develop skills needed to answer health-related questions, understand prevention and health promotion techniques, and become “health literate” in order to make the best decisions for themselves and their careers. Dancers who study and understand principles of health and wellness find a greater comprehension and overall connectedness of their instrument and its needs; this knowledge is a great tool for students to pursue a career in the field of dance in the healthiest, most sustainable way possible. Due to the all-encompassing nature of this course, students entering the workforce represent a breed of artists with enhanced body awareness and more likelihood for longevity in the professional field.

**JBS 132 – Allied Theory Studies**  
**History of Dance I**

**Prerequisite:** JBS 130

**Course Instructors:** A. Barbier

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

**Required Reading:** Au, Susan. *Ballet and Modern Dance*. Thames and Hudson, 2002.  
Beaman, Patricia Leigh. *World Dance Cultures: From Ritual to Spectacle*. New York: Routledge, 2017. Homans, Elizabeth. *Apollo’s Angels: A History of Ballet*. Random House, 2010.

**Catalog Description:**

JBS 132 – Allied Theory Studies –History of Dance I. Prerequisite: JBS 130. History of Dance I outlines the history of the traditional ballet and modern/postmodern dance canons, which are divided equally

throughout the semester. The course supports a basic historical context for both forms. Average of 2 clock hours per week for a total of 32 clock hours.

### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Develop a critical understanding of dance as a form of cultural expression.
2. Identify dance as a significant social structure from a global perspective.
3. Describe and identify the major periods and figures that impacted dance in Western Culture.
4. Identify the historical factors that affected the development of Ballet, Modern, and Contemporary Dance.
5. Describe the relationship between the history of dance and the present-day iteration and trends.

### **Summary of Topics and Course Requirements:**

Dance History I is one of the distinguishing core courses offered in the Joffrey Ballet School Trainee Program curriculum. This critical thinking course is complementary to the studio course offerings in its outcome to produce a dancer who better understands their relationship to the art form of dance through a historical, political, and social lens. This results in a general knowledge of western/concertized dance from a global perspective. Dance History I distinguishes the Joffrey Ballet School from other institutions in its contextualization of the form, which leads to students who can intelligently engage in foundational conversations about dance – making them more well-rounded contributors and arts advocates to society.

This course will explore why and how concert dance is a vital participant both reflecting and shaping global politics. Unit 1 covers the history of ballet from its origins in the courts of France through the present, including a brief history of the Joffrey Ballet, while Unit 2 covers the evolution and history of modern/postmodern proscenium dance-makers and the Africanist aesthetic to the present day. Through a combination of lecture, discussion, reading/writing assignments, and exams, students will learn from a hybrid of two teaching approaches: 1, the traditional teaching of the dance canon, and 2, how these forms reflect, shape, and inform the discourse in which it originates.

### **JBS 230 – Allied Theory Studies** **Music Concepts I**

<b>Prerequisite:</b>	JBS 132
<b>Course Instructors:</b>	B. Lazarus
<b>Office Location:</b>	434 Ave of the Americas, New York NY 10011
<b>Required Reading:</b>	Teck, Katherine. <i>Ear Training for the Body: A Dancer's Guide to Music</i> . Ed. 1. Pennington, NJ: Princeton Book Publishers. 1994.

### **Catalog Description:**

JBS 230 – Allied Theory Studies – Music Concepts I. Prerequisite: JBS 132. Music Concepts provides an introduction to music that will be of benefit in the attainment of a professional level of ability as a performer and/or choreographer of dance. Topics include in-depth study of music theory and an overview of music history. Average of 2 clock hours per week for a total of 32 clock hours.

### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Acquire a working vocabulary of musical elements.
2. Describe the basic principles of music theory, including rhythmic motives and key structure.

3. Identify the major historical periods and the cultural constructions that significantly impacted a variety of musical styles.
4. Identify and define historical examples of influential collaborations between composers and choreographers.
5. Apply models of the interaction between music and dance.

**Summary of Topics and Course Requirements:**

One of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum, Music Concepts provides an introductory theoretical framework for music as it specifically relates to dance. Students will learn score reading, meter and time signature, basic music terminology, score-reading, an overview of music history with enhancements of listening skills, and aspects of choreographer/composer collaboration.

The course sets the Joffrey Ballet School apart from other institutions because it invites dancers to find a deeper understanding and connection between dance and the music which drives it, thus offering another creative and theoretical tool for the dancer to make more artistic choices in their movement qualities. Through the formalized study of music theory, another layer of knowledge is added to the dancer’s toolbelt: as a dancer finds more complex comprehension of music, their way of analyzing dance is further clarified. The student develops another avenue by which to problem-solve with creativity and fluidity, thus further preparing students to enter the professional dance world.

**JBS 232 – Allied Theory Studies**  
**Dance Anatomy**

**Prerequisite:** JBS 230  
**Course Instructors:** E. Jouravlev  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Clippinger, Karen S. *Dance Anatomy and Kinesiology*. Human Kinetics, 2007. Kapit, Wynn and Lawrence M. Elson. *The Anatomy Coloring Book*, Pearson, 4th ed., 2013.

**Catalog Description:**

JBS 232 – Allied Theory Studies – Dance Anatomy. Prerequisite: JBS 230. Dance Anatomy applies the basic anatomical principles for a deeper understanding of the dancing body. Students will gain a basic understanding of body mechanics and how that relates to the field of dance, including: extensive anatomical vocabulary, common dance-related injuries, and self-care techniques to treat/prevent injury. Average of 2 clock hours per week for a total of 32 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Understand the vocabulary of human anatomy and apply this knowledge to dance training.
2. Articulate the functions of anatomical structures, verbally and physically.
3. Identify parts of the body with ease and become aware of their use in dance training.
4. Develop the student’s ability to assess strengths, weaknesses, and anatomical differences, enabling the student to safely enhance and adapt movement technique.

**Summary of Topics and Course Requirements:**

Dance Anatomy is one of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum. In this course, students will gain a basic understanding of body mechanics and how that relates to the field of dance, including: extensive anatomical vocabulary, common dance-related injuries, basic working knowledge of the parts of the body as they relate to the art form of dance, and self-care techniques to treat and prevent injury. The course emphasizes knowledge of the musculoskeletal system and principals of movement so that a dancer gains refined comprehension of their body, learning self-care techniques both in movement and in rest, as well as how to self-advocate in both studio and medical contexts.

Dance Anatomy sets the Joffrey Ballet School apart from other institutions in its study of human anatomy in direct relationship to the art form of dance. Dancers who study and understand principles of anatomy find a greater comprehension and overall connectedness of their instrument and its needs; this knowledge is a great tool for students to pursue a career in the field of dance in the healthiest, most sustainable way possible. Due to the all-encompassing nature of this course, students entering the workforce represent a breed of artists with enhanced body awareness and more likelihood for longevity in the professional field.

### **JBS 330 – Allied Theory Studies** **History of Dance II**

**Prerequisite:** JBS 232  
**Course Instructors:** A. Barbier  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Beaman, Patricia Leigh. *World Dance Cultures: From Ritual to Spectacle*. New York: Routledge, 2017.

#### **Catalog Description:**

JBS 330 – Allied Theory Studies – History of Dance II. Prerequisite: JBS 232. History of Dance II surveys dance traditions of India, Bali, Java, Cambodia, China, Japan, and Africa, providing insights to the political, historical, and socioeconomic contexts of each region. Students will learn the interconnectedness between non-concertized dance forms and the concertized dance forms previously studied in the History of Dance I. Average of 2 clock hours per week for a total of 32 clock hours.

#### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Develop a critical understanding of dance as a form of cultural expression.
2. Identify dance as a significant social structure from a global perspective.
3. Describe and identify the major periods and figures that impacted dance in Western Culture.
4. Identify the historical factors that affected the development of Ballet, Modern, and Contemporary Dance.
5. Describe the relationship between the history of dance and the present-day iteration and trends.

#### **Summary of Topics and Course Requirements:**

History of Dance II is one of the distinguishing courses of the Joffrey Ballet School Trainee Program, offering students a more globalized perspective of dance outside of the "traditional" dance canon. This course sets the Joffrey Ballet School apart from other institutions in its study which extends beyond western proscenium dance, which most competing dance programs rarely explore. The student benefits

from a multi-faceted approach to dance histories and the communities from which they arise, connecting the student and the university at a global level.

The course is taught from a social justice-oriented perspective which seeks to bring awareness of marginalized groups of peoples who are commonly ignored from the western dance canon. This is the very root of global citizenship – recognizing that “The Other” is, in fact, equal, despite its systematic historicized exclusion from the dance canon. This course is a platform by which students will develop cultural awareness, sensitivity in connectedness, and respect for what they may not know.

### **JBS 332 – Allied Theory Studies** **Critical Analysis**

**Prerequisite:** JBS 330  
**Course Instructors:** A. Stiskin  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Desmond, Jane. *Meaning in Motion: New Cultural Studies of Dance (Post-Contemporary Interventions)*. Duke University Press, 1997.

#### **Catalog Description:**

JBS 332 – Allied Theory Studies – Critical Analysis. Prerequisite: JBS 330. Critical Analysis challenges students to analyze and study the historical, cultural, social, and performative contexts of diverse dance forms from across the world. Students will interpret and evaluate choreographic works, with consideration for the relationship between dance and society. Average of 2 clock hours per week for a total of 32 clock hours.

#### **Course Objectives:**

Upon completion of this course, students will be able to:

1. Develop the ability to describe, discuss, appreciate and analyze dance in various forms across cultures.
2. Assess dance with consideration for historical, cultural, or sociological implications.
3. Analyze the contribution of influential choreographers to the art form of dance, across multiple eras.
4. Refine analytical skills to assess dance thoughtfully and concisely.
5. Identify a personal aesthetic from reading and viewing live and filmed performances.

#### **Summary of Topics and Course Requirements:**

One of the distinguishing courses offered in the Joffrey Ballet School Trainee Program curriculum, Critical Analysis provides an introductory theoretical framework for analyzing dance from a historical, cultural and sociological perspective. Students learn to evaluate work critically, elevating the form and content of their reactions. These reactions recognize and articulate the function and characteristics of dance forms, across time and place.

The course sets the Joffrey Ballet School apart from other institutions because it invites dancers to think and speak critically about dance, with an increased understanding of social values, cultural identity, gender, race, and personal experiences in response to artistic endeavors through movement. Student’s intercultural awareness will be heightened through class lectures and discussions, readings, visuals, and live performances. The identity of personal aesthetic will also be shaped, as student compare, contrast, identify, and analyze dance through history and across cultural lines. Together, these modules lead

students to intelligently engage in foundational conversations about dance – making them more well-rounded contributors and arts advocates to society.

**JBS 140 – Performance Studies**  
**Performance Studies I**

**Prerequisite:** Acceptance into the Joffrey Ballet School Trainee Program  
**Course Instructors:** A. Akopian, A. Jouravlev, A. Stiskin, E. Jouravlev, L. D'Anna, M. Bogdanova, M. Waldrop, S. Caddell, K. Gayle, T. Feather  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Watkins, A., and Clarkson, P. M. *Dancing Longer, Dancing Stronger*. Princeton Book Company, 1990. Sharp, Twyla. *The Creative Habit: Learn it and Use it for Life*. Simon and Schuster, 2009.

**Catalog Description:**

JBS 140 – Performance Studies I. Prerequisite: Acceptance into the Joffrey Ballet School Trainee Program. Performance Studies I comprises the rehearsal/preparation processes and the formal performances of ballet and contemporary dance forms. Average of 5.25 clock hours per week for a total of 84 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

***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.

***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 a professional conduct during performance and in the theatre environment.

**Summary of Topics and Course Requirements:**

The Performance Studies course series is an integral facet of the distinguishing Joffrey Ballet School Trainee Program curriculum. In these eight courses, the student learns choreography set by a professional, studies the work's artistic and technical depths as an exploration of process, and finally,

performs the work on the formal proscenium stage at the close of the semester. The depth of these courses invites students to actively apply a conscious knowledge of dance as it relates to humanity, tradition, and philosophical/emotional perspectives to their own artistic process both working individually and in groups. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School. The Performance Studies course series sets the Joffrey Ballet School apart from other institutions due to its intensive approach to the dancer's process of art-making at the highest professional echelon possible, providing the student with insight of and preparation for life within a professional dance company.

### **JBS 142 – Performance Studies** **Performance Studies II**

**Prerequisite:** JBS 140

**Course Instructors:** A. Akopian, A. Jouravlev, A. Stiskin, E. Jouravlev, L. D'Anna, M. Bogdanova, M. Waldrop, S. Caddell, K. Gayle, T. Feather

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

**Required Reading:** Watkins, A., and Clarkson, P. M. *Dancing Longer, Dancing Stronger*. Princeton Book Company, 1990. Tharp, Twyla. *The Creative Habit: Learn it and Use it for Life*. Simon and Schuster, 2009.

#### **Catalog Description:**

JBS 142 – Performance Studies II. Prerequisite: JBS 140. Performance Studies II comprises the rehearsal/preparation processes and the formal performances of ballet and contemporary dance forms. Average of 5.25 clock hours per week for a total of 84 clock hours.

#### **Course Objectives:**

Upon completion of this course, students will be able to:

#### ***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.

#### ***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.

- Demonstrating a professional conduct during performance and in the theatre environment.

### **Summary of Topics and Course Requirements:**

The Performance Studies course series is an integral facet of the distinguishing Joffrey Ballet School Trainee Program curriculum. In these eight courses, the student learns choreography set by a professional, studies the work's artistic and technical depths as an exploration of process, and finally, performs the work on the formal proscenium stage at the close of the semester. The depth of these courses invites students to actively apply a conscious knowledge of dance as it relates to humanity, tradition, and philosophical/emotional perspectives to their own artistic process both working individually and in groups. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School. The Performance Studies course series sets the Joffrey Ballet School apart from other institutions due to its intensive approach to the dancer's process of art-making at the highest professional echelon possible, providing the student with insight of and preparation for life within a professional dance company.

### **JBS 240 – Performance Studies** **Performance Studies III**

**Prerequisite:** JBS 142

**Course Instructors:** A.Akopian, A. Jouravlev, A. Stiskin, E. Jouravlev, L. D'Anna, M. Bogdanova, M.Waldrop, S. Caddell, T. Feather

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

**Required Reading:** Watkins, A., and Clarkson, P. M. *Dancing Longer, Dancing Stronger*. Princeton Book Company, 1990. Tharp, Twyla. *The Creative Habit: Learn it and Use it for Life*. Simon and Schuster, 2009.

### **Catalog Description:**

JBS 240 – Performance Studies III. Prerequisite: JBS 142. Performance Studies III comprises the rehearsal/preparation processes and the formal performances of ballet and contemporary dance forms. Average of 5.25 clock hours per week for a total of 84 clock hours.

### **Course Objectives:**

Upon completion of this course, students will be able to:

#### ***Effectively engage in rehearsals for dance works by one or a number of choreographers by:***

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

***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 a professional conduct during performance and in the theatre environment.

**Summary of Topics and Course Requirements:**

The Performance Studies course series is an integral facet of the distinguishing Joffrey Ballet School Trainee Program curriculum. In these eight courses, the student learns choreography set by a professional, studies the work’s artistic and technical depths as an exploration of process, and finally, performs the work on the formal proscenium stage at the close of the semester. The depth of these courses invites students to actively apply a conscious knowledge of dance as it relates to humanity, tradition, and philosophical/emotional perspectives to their own artistic process both working individually and in groups. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School. The Performance Studies course series sets the Joffrey Ballet School apart from other institutions due to its intensive approach to the dancer’s process of art-making at the highest professional echelon possible, providing the student with insight of and preparation for life within a professional dance company.

**JBS 242 – Performance Studies**  
**Performance Studies IV**

**Prerequisite:** JBS 240  
**Course Instructors:** A.Akopian, A. Jouravlev, A. Stiskin, E. Jouravlev, L. D'Anna, M. Bogdanova, M.Waldrop, S. Caddell, T. Feather  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Watkins, A., and Clarkson, P. M. *Dancing Longer, Dancing Stronger*. Princeton Book Company, 1990. Tharp, Twyla. *The Creative Habit: Learn it and Use it for Life*. Simon and Schuster, 2009.

**Catalog Description:**

JBS 242 – Performance Studies IV. Prerequisite: JBS 240. Performance Studies IV comprises the rehearsal/preparation processes and the formal performances of ballet and contemporary dance forms.. Average of 5.25 clock hours per week for a total of 84 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

***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.

***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 a professional conduct during performance and in the theatre environment.

**Summary of Topics and Course Requirements:**

The Performance Studies course series is an integral facet of the distinguishing Joffrey Ballet School Trainee Program curriculum. In these eight courses, the student learns choreography set by a professional, studies the work’s artistic and technical depths as an exploration of process, and finally, performs the work on the formal proscenium stage at the close of the semester. The depth of these courses invites students to actively apply a conscious knowledge of dance as it relates to humanity, tradition, and philosophical/emotional perspectives to their own artistic process both working individually and in groups. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School. The Performance Studies course series sets the Joffrey Ballet School apart from other institutions due to its intensive approach to the dancer’s process of art-making at the highest professional echelon possible, providing the student with insight of and preparation for life within a professional dance company.

**JBS 340 – Performance Studies**  
**Performance Studies V**

**Prerequisite:** JBS 242  
**Course Instructors:** E. Jouravlev, M. Bogdanova, S. Caddell, M. Waldrop, T. Feather, A. Stiskin  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Watkins, A., and Clarkson, P. M. *Dancing Longer, Dancing Stronger*. Princeton Book Company, 1990. Tharp, Twyla. *The Creative Habit: Learn it and Use it for Life*. Simon and Schuster, 2009.

**Catalog Description:**

JBS 340 – Performance Studies V. Prerequisite: JBS 242. Performance Studies V comprises the rehearsal/preparation processes and the formal performances of ballet and contemporary dance forms. Average of 5.25 clock hours per week for a total of 84 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

***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.

***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 a professional conduct during performance and in the theatre environment.

**Summary of Topics and Course Requirements:**

The Performance Studies course series is an integral facet of the distinguishing Joffrey Ballet School Trainee Program curriculum. In these eight courses, the student learns choreography set by a professional, studies the work's artistic and technical depths as an exploration of process, and finally, performs the work on the formal proscenium stage at the close of the semester. The depth of these courses invites students to actively apply a conscious knowledge of dance as it relates to humanity, tradition, and philosophical/emotional perspectives to their own artistic process both working individually and in groups. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School. The Performance Studies course series sets the Joffrey Ballet School apart from other institutions due to its intensive approach to the dancer's process of art-making at the highest professional echelon possible, providing the student with insight of and preparation for life within a professional dance company.

**JBS 342 – Performance Studies**  
**Performance Studies VI**

**Prerequisite:** JBS 340  
**Course Instructors:** E. Jouravlev, M. Bogdanova, S. Caddell, M. Waldrop, T. Feather, A. Stiskin  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Watkins, A., and Clarkson, P. M. *Dancing Longer, Dancing Stronger*. Princeton Book Company, 1990. Tharp, Twyla. *The Creative Habit: Learn it and Use it for Life*. Simon and Schuster, 2009.

**Catalog Description:**

JBS 342 – Performance Studies VI. Prerequisite: JBS 340. Performance Studies VI comprises the rehearsal/preparation processes and the formal performances of ballet and contemporary dance forms. Average of 5.25 clock hours per week for a total of 84 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

***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.

***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 a professional conduct during performance and in the theatre environment.

**Summary of Topics and Course Requirements:**

The Performance Studies course series is an integral facet of the distinguishing Joffrey Ballet School Trainee Program curriculum. In these eight courses, the student learns choreography set by a professional, studies the work's artistic and technical depths as an exploration of process, and finally, performs the work on the formal proscenium stage at the close of the semester. The depth of these courses invites students to actively apply a conscious knowledge of dance as it relates to humanity, tradition, and philosophical/emotional perspectives to their own artistic process both working individually and in groups. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School. The Performance Studies course series sets the Joffrey Ballet School apart from other institutions due to its intensive approach to the dancer's process of art-making at the highest professional echelon possible, providing the student with insight of and preparation for life within a professional dance company.

**JBS 440 – Performance Studies**  
**Performance Studies VII**

**Prerequisite:** JBS 342

**Course Instructors:** E. Jouravlev, A. Stiskin, L. D'Anna, M. Bogdanova, S. Caddell, M. Waldrop, T. Feather

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

**Required Reading:** Watkins, A., and Clarkson, P. M. *Dancing Longer, Dancing Stronger*. Princeton Book Company, 1990. Tharp, Twyla. *The Creative Habit: Learn it and Use it for Life*. Simon and Schuster, 2009.

**Catalog Description:**

JBS 440 – Performance Studies VII. Prerequisite: JBS 342. Performance Studies VII comprises the rehearsal/preparation processes and the formal performances of ballet and contemporary dance forms. Average of 6.75 clock hours per week for a total of 108 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

***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.

***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 a professional conduct during performance and in the theatre environment.

**Summary of Topics and Course Requirements:**

The Performance Studies course series is an integral facet of the distinguishing Joffrey Ballet School Trainee Program curriculum. In these eight courses, the student learns choreography set by a professional, studies the work's artistic and technical depths as an exploration of process, and finally, performs the work on the formal proscenium stage at the close of the semester. The depth of these courses invites students to actively apply a conscious knowledge of dance as it relates to humanity, tradition, and philosophical/emotional perspectives to their own artistic process both working individually and in groups. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School. The Performance Studies course series sets the Joffrey Ballet School apart from other institutions due to its intensive approach to the dancer's process of art-making at the highest professional echelon possible, providing the student with insight of and preparation for life within a professional dance company.

**JBS 442 – Performance Studies**  
**Performance Studies VIII**

**Prerequisite:** JBS 440

**Course Instructors:** E. Jouravlev, A. Stiskin, L. D'Anna, M. Bogdanova, S. Caddell, M. Waldrop, T. Feather

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

**Required Reading:** Watkins, A., and Clarkson, P. M. *Dancing Longer, Dancing Stronger*. Princeton Book Company, 1990. Tharp, Twyla. *The Creative Habit: Learn it and Use it for Life*. Simon and Schuster, 2009.

**Catalog Description:**

JBS 442 – Performance Studies VIII. Prerequisite: JBS 440. Performance Studies VIII comprises the rehearsal/preparation processes and the formal performances of ballet and contemporary dance forms. Average of 8.75 clock hours per week for a total of 140 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

***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.

***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 a professional conduct during performance and in the theatre environment.

**Summary of Topics and Course Requirements:**

The Performance Studies course series is an integral facet of the distinguishing Joffrey Ballet School Trainee Program curriculum. In these eight courses, the student learns choreography set by a professional, studies the work's artistic and technical depths as an exploration of process, and finally, performs the work on the formal proscenium stage at the close of the semester. The depth of these courses invites students to actively apply a conscious knowledge of dance as it relates to humanity, tradition, and philosophical/emotional perspectives to their own artistic process both working individually and in groups. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and an excellent representative for the high standard of education at the Joffrey Ballet School. The Performance Studies course series sets the Joffrey Ballet School apart from other institutions due to its intensive approach to the dancer's process of art-making at

the highest professional echelon possible, providing the student with insight of and preparation for life within a professional dance company.

**JBS 450 – Senior Project**  
**Senior Capstone**

**Prerequisite:** All required 300-level coursework  
**Course Instructors:** A. Stiskin  
**Office Location:** 434 Ave of the Americas, New York NY 10011  
**Required Reading:** Tharp, Twyla. *The Creative Habit: Learn it and Use it for Life*. Simon and Schuster, 2009

**Catalog Description:**

JBS 450 – Senior Capstone. Prerequisite: All required 300-level coursework. The Senior Capstone course culminates an individual’s study of dance. With professional mentorship, students utilize all components comprehensively learned to create an original body of work. The scope of the study is determined by the student, analyzing a future identity and career inside dancemaking, performance outcomes, and/or various artistic mediums. Average of 2 clock hours per week for a total of 32 clock hours.

**Course Objectives:**

Upon completion of this course, students will be able to:

1. Create a unique and original body of work.
2. Engage with professionals in the field of dance.
3. Execute all aspects of the presentation.
4. Work with a dance professional(s) outside of the Joffrey Ballet School in some capacity.
5. Design effective collaborative performance opportunities within the surrounding New York City community.

**Summary of Topics and Course Requirements:**

One of the final required courses in the distinguishing Joffrey Ballet School Trainee Program, the Senior Capstone course is the culminating expression of the student’s four years of training. Through the mentorship and guidance of the instructor, the individual cultivates an idea of personal/artistic interest and significance, performs research related to the topic, and finally, produces the original thesis in the format of a showing, paper, and/or presentation. The structure of the course is intentionally fluid to encourage the student’s individual introspection and creativity as it relates to the art form.

The Senior Capstone course sets the Joffrey Ballet School apart from other institutions in its process-driven opportunity for students to discover an idea that authentically interests and excites them. The student is then encouraged to research the chosen topic, and then curate an experience which fills a gap/enriches the community (This community can range from the Joffrey community to a global level). Through these processes, the student learns the real-world skill related to bringing an idea into being, as well as the creative problem solving necessary to use the art form as a platform by which to serve others. This sense of global citizenship and social responsibility as an artist makes the student a strong contributor to society and also an excellent representative for the high standard of education at the Joffrey Ballet School.