

**THE AILEY SCHOOL
COURSE DESCRIPTIONS
SUMMER INTENSIVE PROGRAM 2013**

The following are the Scheduling Guidelines and a list of classes offered in The Ailey School Summer Intensive Program.

The Ailey School technique levels and guidelines are determined by the School Co-Directors and Faculty and do not necessarily correspond to the levels at other dance institutions. Your placement levels were determined based on your performance at your audition. There are no exceptions to these guidelines!

GUIDELINES:

Modern/Horton

Students may take both Horton and Graham-based Modern 3 to 5 times per week.

Students placed in different levels of those techniques, must take the lower level technique 3 times per week, and the higher level 2 times per week.

Ballet : Women

Ballet III & IV – may take intermediate Barre á Terre

Ballet IV – may take beginning Pointe

Ballet V & VI – may take intermediate Pointe and advanced Barre á Terre

Ballet: Men

Ballet III & IV – may take beginning Men's Ballet and intermediate Barre á Terre

Ballet V & VI – may take Men's Ballet and advanced Barre á Terre

Jazz

Jazz II – must be in Ballet II & III

Jazz III – must be in Ballet IV

Hip Hop – must be in Ballet III

Repertory and Elective Workshops

Workshops are included in the total number of 12 – 15 classes per week. Workshops may be taken instead of Taylor-based modern, Jazz, tap, Dunham, yoga, Barre á Terre, body conditioning. Workshops CANNOT replace ballet, Horton or Graham-based modern.

DANCE COURSES: TECHNIQUE, SOMATIC, AND PERFORMANCE

Our curriculum offers 12-15 dance technique and somatic classes per week. Some programs also include creative studies courses, dance academics, and ensemble performance experience. A full list of class descriptions follows:

BALLET – Melanie Person, Chairperson

Ballet Level II concentrates on placement and alignment while working on simple patterns of steps. Strong emphasis on barre work. Center work concentrates on transitional steps.

Ballet Levels III and IV include more complicated combinations with a strong emphasis on extensions, petit allegro and grand allegro.

Advanced intermediate **Ballet Level V** introduces pointe work at the end of each class and strong work on extending lines and adagio work.

Advanced **Ballet Level VI** includes center work done on pointe for women. Strong emphasis is made on improving performance quality and technical achievement.

Pointe class is for women who have already achieved a level IV or higher in Ballet. Concentration on supple working of the feet in pointe shoes and strengthening of the ankles is addressed.

Men's Ballet (beg.)

These classes build the strength, stamina and technical skills needed by male dancers. There is a strong emphasis on alignment, strength and coordination. In all classes, barre-work focuses on alignment, balance, strength and flexibility with a focus on basic and fundamental principles of alignment, use of plie, use of feet and port de bras. Beginning classes offer an introduction to the turning technique. Emphasis is placed on the development of ballon to increase elevation in jumps.

Minimum level requirements: Ballet III and IV men

Men's Ballet (int./advanced)

This class builds strength, stamina, and technical skills needed today by male dancers. Barre-work focuses on alignment, balance, strength and flexibility. In intermediate and advanced classes, center combinations build to multiple grand pirouettes, increased elevation and jumps with batterie. Combinations across the floor emphasize grand allegro and the ability to cover space.

Minimum level requirements: Ballet V & VI men

Pointe (beg.)

Exercises at the barre build strength, articulation and flexibility in the feet and legs while developing the ability to control the balance on pointe. Center work follows with short adagio work for control and balance. Small jumps in the center prepare for traveling combinations across the floor.

Minimum level requirements: Ballet IV women

Pointe (int.)

More complex exercises at the barre build increased strength, articulation and flexibility in the feet, legs, and torso. Longer adagio work at the barre and in the center develops extensions, control, balance, and turns. Small jumps with beats and pointe work in the center are followed by longer traveling combinations that develop expressiveness and musicality while building greater technical skills.

Minimum level requirements: Ballet V & VI women

Ballet Partnering (beginning and intermediate)

Working together as one is the essence of partnering. It is the technique of lifts, supported turns and balances. It involves a cohesive physical communication between two people that emulates the design of the choreographer. Partners must execute all movements with coordination to create a fluid design; the hand movements of the male are essential to facilitate his partner's execution. These partnering classes include movements both from traditional ballet choreography as well as contemporary works.

Minimum level requirements: Beginning Partnering - Men in Men's Ballet (beg.) and Ballet III & IV; Women in Ballet V who take intermediate pointe

Minimum level requirements: Intermediate Partnering - Men in Men's Ballet (int.) and Ballet V, VI & VII; Women in Ballet VI & VII who take intermediate or advanced pointe

Barre a Terre (all levels)

A supplemental class for intermediate and advanced students, this class develops in the student a balance of strength, flexibility and endurance. Work on placement and alignment is done while lying on the floor, using both turned out and parallel positions. Instruction is given on the proper use of energy as a means to lengthen muscles and freeing the body from improper tension. Injury prevention and the maintenance of a healthy body are focused on intently. Specific Pilates based exercises are taught that accelerate the training process. Work in turned-out positions and the elongation of muscles through proper use of breath and energy are some of the basic components of this class. The last half-hour of class is a standing barre that requires the students to apply their experiences from the floor-work. Depending on the class size, additional work may involve specific coaching based on each dancer's needs and challenges.

Horton Technique – Ana Marie Forsythe, Chairperson

A technique created by modern dance pioneer Lester Horton in the 1940's and 1950's. His goal was to create a dance technique that was anatomically corrective and utilized the widest possible range of motion. This linear technique is based on different studies, fortifications, balance, swings and preludes.

Taylor-based Modern

A modern technique employed by the Paul Taylor Company that has some aspects rooted in the Graham technique. Taylor technique reflects the influence of aquatics and classical ballet and the use of space as it is related to non-dramatic, aerodynamic resistance. The contraction is used for propulsion around space. Inherent in this technique is formalization of the natural rhythmic and visual syncopation (asymmetry) of the body with the shifting of weight.

Graham-based Modern – Jacquelyn Buglisi, Chairperson

A modern technique created by Martha Graham which stresses the "contraction and release" movement of the torso. Graham-based modern develops the expressiveness and eloquence of the torso and the power of the contraction and release. Floor exercises develop strength and flexibility; combinations in the center and across the floor stress strength and expressiveness.

Modern Partnering (int.)

The modern partnering class begins with a thorough and nontraditional warm-up that focuses on alignment, timing, energy flow, and complex coordinative skills. The class also emphasizes musicality, dynamic range, and focus in terms of working with a partner and develops in each student the sensitivity of give and take with that partner. Numerous movement themes are explored during the class to culminate each session with a final partnering phrase.

Minimum level requirements: Modern II, III, IV or Horton II, III, IV

JAZZ AND HIP HOP

Minimum level requirements: Students in ballet II and III may take Jazz II; Students in ballet III may take Hip Hop; Students in ballet IV may take Jazz III and Hip Hop.

Jazz and Hip Hop

Jazz classes focus on a variety of Jazz dance styles including Latin, Broadway, lyrical jazz and Hip Hop/funk. Develop basic technical skills and expressiveness through a complex movement vocabulary including turns, jumps, and combinations across the floor.

ELECTIVES

Dunham II

Barre-work is more complex and intense, building increased strength and stamina, particularly in the back and legs for advanced beginners. Exercises done at the barre and in the center emphasize balance, control and flexibility of the body. Longer combinations are done throughout the class and particularly with progressions across the floor, which include more jumps and turns. Live drumming accompanies this Afro-Caribbean technique class.

West African Dance

This class for beginners brings together body, mind and spirit in an energetic union of music, dance and oral tradition of the people of West Africa. Students are taught regional songs and dances of welcome and praise such as; Lamban (Dance of Celebration), Mandjani (Challenge Dance), and Wolo Sodon Jon Don (Dance of Becoming Free). Each dance is accompanied by live drumming to provide students with an understanding of the relationship between the dance and musician and the common language they must speak in order to execute an African Dance style.

Tap

An approach to tap dance that incorporates four instructional components: *first*, students learn a series of exercises at the barre to strengthen the arches and heels of the feet; *second*, a series of rhythm sequences are done that use syncopation, double and triple timing, hand claps, finger snaps and long breaks; *third*, students begin to learn simple choreography based on exercises learned at the barre. Accompanied by music, students are encouraged to use all parts of their bodies and to develop more complex technical skills while tapping. Last, through a series of progressions, students learn to use the entire space of the room. Exercises are combined into short combinations travelling forwards, backwards, and side to side across the floor.

Body Conditioning

Required of beginning students, this class is based on the Pilates exercise method of mind/body 'contrology'. The emphasis is on alignment, placement, posture, and injury prevention. The class is conducted without music, utilizing rhythmical repetitions and flowing movements. Concentration on body awareness, anatomy, correct body usage and breath control result in a strong, toned and fully functioning body.

Yoga I

This Anusara yoga-based class for beginners provides an understanding of basic breathing exercises and synchronized breath with movement. It increases the body's overall flexibility and strength through a series of seated kneeling, lying and standing exercises that relate the Yoga basics with fundamentals of dance to develop a sense of balance, control, symmetry and line. It develops the student's ability to unlock spinal energy blocks and open the central nervous system through arching, curling, lateral, twisting, and circular movements of the spine. It prepares the musculature and ligamental attachments for increased flexibility and strength particularly in the hips, shoulders, and chest. Most importantly, it provides an opportunity for each student to examine and maximize his or her own unique potential as a creative and dancer in life.

Gyrokinesis®

Gyrokinesis® is an exercise movement developed by Juliu Horvath, a professional dancer who developed a system of exercises that helped repair injuries he had sustained as a dancer. This exercise system is based on fluid movements that offer similar physical benefits of yoga, dance, and swimming, though it is not based on these or other specific exercise models. Gyrokinesis® exercises are designed to work the entire body through spinal movement and joint articulation. Based on the body's natural ability to move forward and backward and side to side, the movements are designed to be rhythmic and fluid. Rather than specific postures of stances being held for long periods of time, Gyrokinesis® exercises are smoothly integrated, seeming more like dance than traditional yoga. Natural breathing patterns are also incorporated into Gyrokinesis® exercises.

Course descriptions summer 2013

MUSICAL THEATER: Judine Somerville

Judine Somerville is a Broadway actor who was most recently featured as part of the singing trio sensation, The Dynamites, in the smash-hit, Tony Award-winning Best Musical, Hairspray for which she received the historic Gypsy Robe which is awarded to the original cast member who has performed in the most Broadway musicals. Other Broadway credits include On the Town, The Life, Crazy for You and Late Nite Comic. Ms. Somerville also received critical acclaim for her performances as Rita White in the world premiere of the musical Me & Mrs. Jones starring Lou Rawls and as Helene in Sweet Charity starring Donna McKechnie. Her National Tours include Barry Manilow's Copacabana with Gavin McLeod and Jekyll & Hyde starring Chick Wagner. Her many television appearances include The Today Show, Good Morning America, The Early Show CBS, The Tonight Show with Jay Leno, Late Show with David Letterman, Late Night with Conan O'Brien, The Rosie O'Donnell Show, The Caroline Rhea Show, The VH-1 Vogue Awards, The Ricki Lake Show and PBS-TV's Spirit. Ms. Somerville has also performed on The Tony Awards, The Jerry Lewis Telethon, The Macy's Thanksgiving Day Parade, The Grammy Awards and at The New York Stock Exchange. Ms. Somerville has sung the National Anthem at Madison Square Garden and is a former member of The Radio City Music Hall Rockettes.

WEST AFRICAN: Maguette Camara

Maguette Camara is a recognized West African choreographer, musician and teacher based in New York City. Mr. Camara began his career with the Ballet Bougarabou Dance Company, and his extensive experience with this company allowed him to perform and present workshops in Morocco, Canada, Senegal and the United States. He has performed in diverse and impressive venues including The Lincoln Center Outdoor Concert Series, The Guggenheim Museum, The Rolling Stones World Tour, Epcot Center Disney World and The World Trade Center Jazz festival. As a faculty member at The Ailey School, Barnard College, Cathedral High School and Battery Park City Parks Conservancy, Maguette teaches both African dance and drum to all levels and all ages. Mr. Camara is also the artistic director and founder of the group Mane Kadang, which is guaranteed to set any stage on fire.

Workshop description: This workshop is a high-spirited, high-powered rhythmic dance experience which brings together body, mind and spirit in an energetic union of the music, dance and oral tradition of the people of West Africa. Participants learn regional songs and dances of welcome and praise such as; Lamban (Dance of Celebration), Mandjani (Challenge Dance), and Wolo Sodon Jon Don (Dance of Becoming Free). The work is accompanied by live drumming to provide participants with an understanding of the relationship between the dancer and musician and the common language they must speak in order to execute an African dance style.