Designing for Dance: Matt Albrecht

Contemporary Modern Technique: Biba Bell

Improvisation: Dance In the Moment: Kristen Bennett
This course empowers dancers of any background (tap, ballet, jazz, modern) to use their respective technique to access a place of personal connection with music and with other dancers creating new choreography on the spot.

Tap: MaryAnn Black
In this class MaryAnn teaches an Intermediate/Advanced level of Tap which focuses on clear articulate sounds that will include a tap warm-up, exercises across the floor, (including turns), and a musical theatre tap combination.

Jazz: MaryAnn Black
In this class MaryAnn teaches an Intermediate/Advanced level of Jazz which will focus on technique and storytelling, that will include a jazz warm-up, exercises across the floor and a musical theatre jazz combination.

Modern à la Limón: Jeremy Blair
A modern class for all students featuring Humphery-Limon principles of movement. Students will explore gravity-governed and gravity-defiant movement, off-center/non-vertical relationships to gravity, mobility of the spine and pelvis, and complex planar and spatial patterns.

Advanced modern: Jeremy Blair
A challenging modern class for the advanced student featuring whole-body integration, intrinsic spirals, unrestricted use of the spine and pelvis, complex planar and spatial patterns, and off-center/non-vertical relationships to gravity.

Falling and Rolling: Jeremy Blair
a contemporary modern class for the advanced and intermediate dancer focusing on intricate floorwork and standing phrase work moving in and out of the floor.

Yoga for Dancers: Jeremy Blair
Yoga postures (asana) designed to balance strength and flexibility paired with meditation (dhyana) and breath exercises (pranayama) to increase mental clarity during class and performance.

Modern Technique: Lynn Bowman
Paying attention to alignment, coordination and efficient movement, this class sources material from modern, post-modern, social dance, and yoga. Paying attention to gravity's pull on the body, this class will explore the dancers full range of movement, while also staying attuned to subtle weight shifts in the body.

Power Vinyasa Yoga: Lynn Bowman
In this Yoga class, you will build strength, increase flexibility, and find focus, while linking breath to movement. Yoga mat is optional.
Int/Adv Modern: Carrie Brueck Morris
Drawing on a wide range of styles and traditions, this class will weave together principles from several different techniques, but focus most heavily on select aspects of Bartenieff Fundamentals, Humphrey-Limon, and Release techniques. The class will use elements of these techniques to support the study of movement efficiency, weight shifts, breath, momentum, and dancing off-center to further total body awareness and commitment while dancing.

Mind and Body Connection as a Dancer: Diane Buffington
A class that will cover a basic warm up, the importance of the mind and body connection. I will also review psychological elements that have an impact on us as dancers (depression, eating disorders, stress & effects of stress) and how it can impact our dancing. After the warm up and review of psychological elements there will be a contemporary combination taught as well.

Technique + Choreography- Inseperable Acts: Amy Chavasse
How can we animate our choices while cultivating specificity and attention to detail? Challenging assumptions about sequencing and habitual pathways offers inventive, imaginative, vivid and unexpected movement outcomes. Why should these practices be separate? Building extended phrases of idiosyncratic movement with both set and improvised material, we will tap into a physical experience that is rhythmically, intellectually and creatively thick and rich. The constant flux and exchange of doing and reflecting heightens awareness of compositional choices and expands technical possibilities.

Improvisation, partnering and manipulation in trios and quartets: Amy Chavasse
The choices one makes in class can result in a radical re-positioning of ideas and sensations. Working with dedication to discovery and physical commitment, we will move through a guided improvisation as inquiry into weight sharing, support, and displacement. With multiple partners for support, bodies can surge through space, be tipped and upended and experience new points of reference beyond verticality. We will ask a collaborative, “what if?” to produce generative and rewarding dialogues. Long pants and long sleeves suggested.

Presentations of Student Research: Hung-Yi Chen
Western Elegance and Oriental Charm - Central Ballet "Raise the Red Lantern"

Body Juncture – a place where time and space change: Ann Sofie Clemmensen
The Latin word junctura refers to a joint which translates into a place of union and mobility between two rigid skeletal components. Pulling from Bartenieff Fundamentals and release technique principles, class material includes body-pathway explorations on the floor that leads into denser and more rigor driven in-and-out of the floor phrase material. This class invites the participants to ask themselves how are we transitioning between each movement idea, each connected with time and space. How is my weight facilitating change? And how is my weight challenging time?

Contemporary Modern Dance: Balinda Craig-Quijada
We will slide, roll, glide, push, pull, go over, under and through rolling points of contact as we re-orient to the horizontal. A gentle floor warm up includes Bartenieff fundamentals, core work, cultivating internal and spatial awareness as we build to longer traveling phrases. This class is a kinetic blend of floor and upside-down work, release principles and Bartenieff fundamentals which promotes fluid strength and efficiency of movement.
Advanced/Intermediate Ballet: David Curwen
This class combines elements from many different ballet traditions, upgraded to challenge and inspire current students. The class will focus on technique, musicality and expression throughout the class. The goal is not to fit your body into the classical form, but to fit the classical form into your body. The goal is not to paste on style or musicality, but to find a natural expression of both. And since it’s ballet, of course it will be rigorous.

DanceWorks Chicago - Ballet with Julie Nakagawa: Julie Nakagawa
See DanceWorks Chicago
Led by DanceWorks Chicago Artistic Director Julie Nakagawa, start your day with a movement-oriented ballet class geared to the dancer working at the intermediate level and above. Explore your technique as you enhance your unique voice as an artist!

DanceWorks - Panel Discussion with Dancers
Do your homework in advance (check out www.danceworkschicago.org) to maximize this opportunity to talk with the Artistic Director and Dancers of DanceWorks Chicago in an informal conversation.

DanceWorks Chicago Rep Class
Learn excerpts from DanceWorks Chicago diverse repertoire taught by DanceWorks Chicago Dancers and get a taste of DWC's culture of encouraging individual artistic growth through a personal journey from “good to great”.

Contemporary Floor Work: Kristi Faulkner
In this class, we connect with our sense of weight through earthbound phrases and guided improvisation. Participants will develop an intimate connection to the floor and investigate multiple points of contact for achieving efficiency moving in and out of the floor in phrase work that challenges their athleticism.

Movement and Voice: Kristi Faulkner
This class will begin with a series of full-bodied vocal warm ups, designed to access the “touch of sound” – the place where our voice originates and can be altered by our physicality. Participants will then be guided through exercises where they will learn to integrate their voice into expressive movement phrases.

Hip Hop: Power & Isolations: Annie Franklin
This class will explore isolations of the body, as well as focus on ways to increase strength and power within the dynamics and quality of hip hop movement.

Advanced Commercial Hip Hop: Annie Franklin
This class will focus on detail, energy, style, and choreography demanded in today’s commercial hip hop.

Luigi Style Beginning Jazz: Crystal Fullmer
This class will be an introduction to classical jazz inspired by the Luigi Jazz style and will include a warm-up, center and traveling combinations, and a movement phrase.
Intermediate Ballet: Crystal Fullmer
Classical ballet focused on alignment and anatomically sound practices through the use of visual and tactile cues. This class will combine Russian and Italian ballet theories to present a style that emphasizes clean lines and efficient movement practices.

Take Flight: Carlos Funn
This class is about finding out what it means to take risks and push your limits. What does it mean to move through your technique, bending and suspending time? Our explorations will challenge you to find out what it is to be “ON” even when you are off center. This class focuses on a diverse rhythmic awareness, drawing on the sensations of African, House, and several martial arts styles. Consider this invitation: “We will be cruising at the speed of sound and light. Come take flight into the work. Take flight into the space. Take flight into your soul.”

Intermediate/Advanced Ballet: Sharon Garber
An Intermediate/Advanced Ballet class based on alignment, artistry, musicality and personal discovery using an eclectic range of classical and neo-classical ballet styles. We will seek new discoveries and insights about our dancing, artistry and technique by using a variety of innovative approaches designed for different learning styles.

Pointe and Variations: Sharon Garber
An Intermediate/Advanced Pointe class, followed by focused work on a classical variation. Students will receive individual coaching on technique and performance quality.

Gibney Dance: Contemporary Technique and Audition Opportunity: Kendra Portier
Throughout class, we will investigate the articulation of the arms, legs, and torso in order to integrate the whole body in motion. The warm-up is designed to familiarize you with your body, which will allow us to progress into large energetic phrases. My approach to movement is through dynamic energy rather than static forms, and I constantly play with traditional placement and wild abandonment. I believe dancing is a lively communal experience and together we will sweat, groove, and let loose. This class can be used as an audition to Gibney Dance’s NYC Summer Study program.

Intermediate/Advanced Ballet with ACDA Adjudicator, Elizabeth Gillaspy
This class will offer opportunities to explore and emphasize technical clarity as it is embedded in artistic agency and full-bodied musicality. While traditional in structure – barre work followed by center and traveling work – we will move beyond the traditional enchaînement format to include a few improvisational and choreographic movement adventures through the classical form.

Improvisation: Angela Grossman
We will explore various approaches to spontaneously creating movement in solo, partner, and group forms. No improvisation experience necessary! All you need is an open mind and willingness to play! All levels.

Contemporary Jazz: Monique Haley
This jazz class consists of grounded and athletic movement that inspires the dancer physically and taps naturally into the expressive nature of the artist. Expect syncopated rhythms, undulation, isolations, strong use of plié, weight shifting, and stylized/technical movement. The dancer will be encouraged to
implement not only a strong focus on style and technique, but also, to explore freedom of expression, inspiring a genuine emotional connection to the movement.

**Compositional Improvisation- Making in the Moment:** Sean Hoskins
This class will use improvisation as a way to warm up the body, to expand movement ranges and vocabulary considerations, and then to create dances in the moment. Participants will play with various structures and learn new improvisational tools to call upon as dancers and dance makers.

**Contact Improvisation:** Sean Hoskins
Melting, supporting, receiving, flying... This class centers around the fundamentals of contact, giving and sharing weight, and making choices within your dances. Exercises will introduce specific contact tools and build toward duets. We’ll get right in there working with each other. Sean offers a very accessible and unique approach to contact.

**Contemporary Dance:** Ani Javian
Class celebrates the physics of movement. We will work with and against gravity through principles of off-balance work, momentum, and drive. Guided improvisations, somatic practices, and dynamic phrase work will hone skeletal, muscular, and sensory dancing.

**Contemporary Creole and Rep with ACDA Adjudicator, Millicent Johnnie**
Millicent Johnnie is a culture bearer, choreographer, scholar and world citizen. Her kinesthetic language is robust; a patois of African, American and European—from classical to hip-hop and folk. The infinite variations she offers through her teaching is layered with soul, athleticism and grace. The class starts with a center floor warm-up, transitions to progressions across the floor and ends with phrases from Johnnie’s repertory. Like the gumbo her people are so famous for, it starts with the roux of her training and is seasoned just right with her research and experience.

**Connect:** Thayer Jonutz & Ali Woerner
Co-taught by Oakland University Professors, Ali Woerner and Thayer Jonutz, this class (Connect) continues to find a fusion of contemporary modern movements, fueled by partnering and guided improvisation. Students do not need a partner to attend, but will be paired up throughout the class.

**Simonson-based Jazz Dance:** Kimberly Karpanty
Based in the work of Lynn Simonson, this class uses soft joints, natural turnout and placement without hyper-extension. Emphases are on improvisation and discovering personal performance style. Class includes jazz adagio and allegro combinations incorporating concert and theater dance vocabularies. The importance of the relationship of jazz music to the dance is addressed with the use of historical and contemporary jazz music. Kim Karpanty has been a certified teacher of the Simonson Technique/Method since 1989.

**Core Dynamics® Pilates Mat Class:** Kimberly Karpanty
Core Dynamics® Pilates Mat Class is a movement-based approach to Pilates’ work created by his former student and dancer Eve Gentry. Basic exercises in mobility and stability emphasize core strength and movement efficiency. Mat classes begin with these preparations and advance through the “classic” matwork. Kim Karpanty has been fully certified since 2001.
**Men's Ballet**: Brandon Koepsell
Men's ballet an intermediate/advanced level technique class which focuses on the terminology and movement vocabulary specifically for male dancers with an emphasis on athleticism, pirouettes, beats, elevation and power. Brandon’s ballet class is an intermediate/advanced level technique class geared towards a motivated and aspiring dance professional. The objective of the course is to provide a clear understanding and awareness of the human anatomy, ballet terminology and proper ballet technique.

**Chinese Martial Arts**: Yi-Ting Lai
Chinese Martial Arts: gestures, steps and breathe grooving.

**The Floor is Our Friend**: Sadie Lehmker
Sadie Lehmker has roots in the Tampa Bay area where she received her B.A. in Dance Studies from the University of South Florida. In Florida, Sadie worked with St. Petersburg College, Moving Current Dance Collective, Florida Dance Arts, America's Ballet School, Florida Dance Festival, University of South Florida, and Shoes at the Door Dance. Her choreography has been accepted into several festivals in Florida including Moving Current Dance Collective's NewGrounds and NewSeeds Festival, and was selected as a Choreographer-in-Residence for the 2013 Florida Dance Festival. Sadie is currently a MFA in Dance student at the University of Michigan, Ann Arbor.

**Ballet Pointe**: Yajo Lo
Ballet pointe class

**Interdisciplinary Improvisation**: Anna Massey
This workshop class offers strategies for movement improvisation drawn from music improvisation and writing composition. We will move, listen, and create.

**Contemporary Practice: Impulse**: Anna Massey
This movement class begins calm with a fluid warm-up that works into and out of the floor, enlisting modern and post-modern attention to placement. We develop through a series of warming exercises drawn from yoga and Pilates into longer phrases with attention to footwork and musical play, inviting a dancer’s artistic self into creative and musical impulse.

**Tag, You’re It (#NotForTheTimid)**: Robert Maynard
This class is about committing whole-heartedly to movement so be prepared to sweat, scream, fall, and sprint as we ricochet around the room. We will practice awareness of each other, quick decision making, and rapid dynamic changes with an emphasis on transitioning to and from the floor. Concerned more with intention and focus rather than the shape of movement, this class will challenge you to recognize where your body is in space while testing the boundary between control and absolute abandon. Long sleeves and pants are required and a love of Unicorn Kid and heavy beats are encouraged.

**Ballet, investigating your own rhythm**: Julia Mayo
This class focuses on the proper alignment of the body, with special attention to the skeleton, in order to enhance strength and flexibility for freedom of movement and artistry. The movement ideas established at the barre are incorporated into the center exercises. Varying tempos are used and musicality is stressed with attention to how each student chooses to phrase movement based on embodying the rhythm. The ultimate goal of the class is to build a classical foundation for each student to deepen their understanding and investigation of ballet technique.
Intermediate/Advanced Ballet: Angela Miller
This class is intended to get dancers "on their leg".

Intermediate/Advanced Jazz: Angela Miller
This class utilizes a mix of classic and contemporary jazz styles in the warm up and combos.

Advanced Modern Dance Technique: Whitney Moncrief
Students will be taught modern dance technique through a stylistically eclectic approach, which incorporates Horton, Cunningham, and Limón techniques, as well as other contemporary styles. Students will also be given opportunities to explore their own individual style of movement within guided improvisations. Emphasis will be placed on understanding Laban/Bartenieff principles that underlie the movement and how understanding those principles can lead to expressive dancing. The class consists of a warm-up that frequently includes a brief guided improvisation designed to instigate an issue or idea for awareness and exploration.

Advanced Jazz Dance Technique: Whitney Moncrief
This class consists of a warm-up, strengthening and flexibility exercises, locomotive movement, rhythmic footwork, leaps and turns, and choreography. The class may include a variety of styles including classical jazz, lyrical, and contemporary jazz.

Adjudication Concert #3 Warm-up class: Whitney Moncrief
Taught on Shaw stage, this class is available only to those students performing in Adjudication Concert #3 and will focus on preparing dancers for their upcoming performance.

Contemporary Modern Technique - Morgan Adjudicator Class: Christopher K. Morgan
Christopher K. Morgan’s diverse experience and career have all contributed to the content of his technique class. A movement vocabulary that incorporates a balletic use of the lower body, intricate gestures and a sinuous use of the spine, he is greatly interested in efficiency of movement through the use of clear timing and precise expenditure of momentum. Through a warm-up that incorporates yoga, release technique, basics of modern dance and a thoughtful build-up to full bodied virtuosic movement, students are asked to bring their entire selves into the class and express themselves without inhibition.

Int.Adv Tap: Colleen Murphy
Challenge yourself with intricate steps, patterns, and tricks. Open to all dancers with an intermediate/advanced skill level in tap.

DanceWorks Chicago - Ballet with Julie Nakagawa: Julie Nakagawa
See DanceWorks Chicago

Finding your flow-state; moving sequentially through space: Molly Paberzs
This class is designed to take you on a journey. Following the energy and pathways of the body, starting from one point and moving to the next, we will find creative ways to release or use tension, discovering a new sense of mobility. We will explore the inertia created through connected movement initiated from one part of the body and flowing through and out into the space. We’ll map and uncover a fun, silky and momentous ride. Recommended attire is long pants and shirts with cap or long sleeves.
**Disco Jazz**: Gregory Patterson  
Jazz dance technique as it pertains to the disco era of the 1970s.

**Ballet Kontemp**: Meg Paul  
Ballet Kontemp blends classical, contemporary and modern elements to sculpt, carve, shear, and develop a strong, cutting edge technique. Moving from barre to center, students investigate a fuller connection to their physicality while honing their ability to pick up detail, make artistic choices within phrase work, and sharpen auditioning skills.

**Intermediate/Advanced Modern**: Carolyn Pavlik  
This vigorous and athletic class focuses on core-initiated movement that takes the dancer spiraling to the floor, rolling into the air, diving into inversions and tipping into balance. An eclectic blend of Release, Limon, and Cunningham techniques, this class begins with a heat generating and core stabilizing floor warm-up influenced by Bartinieff Fundamentals and yoga and quickly progresses to studies of alignment, weight, movement efficiency, and dynamics. Very physical and three-dimensional choreography challenges the dancers to explore their edges and push pass their perceived limitations.

**Contact Improvisation**: Carolyn Pavlik  
Dancers of all levels are invited to explore their bodies in a kinesthetic relationship to other bodies through physical investigations of weight sharing, and the use of gravity and momentum. With constant attentiveness to their own bodies and impulses, as well as listening and responding to their partners, dancers will learn to move with mindful awareness and mutual exchange. Practice will include spontaneous physical dialogues that range from stillness to highly energetic exchanges that involve rolling, falling, being upside down, following a physical point of contact, and supporting and giving weight.

**The Payne Technique**: Ursula Payne  
The Payne Technique blends rigorous physical training, with Bartenieff Fundaments (a somatic dance practice), and performance skill training based in Laban Movement Analysis. The dancer will be dealing with the capacity of the body and mind to harness and release energy in order to move with power through space.

**ADF Scholarship Audition Class**: Pam Pietro  
Pamela Pietro’s teaching exists to widen the physical range and mental awareness of dancers’ technical capabilities. Pamela’s thorough anatomical knowledge and principles of alignment lead to full physical charge underlaid in release and response, incorporating floor and upper body that leads to the expansive movement phrases explored across the floor. The class is pure physicality by designing the body in space through positive motivation, clear detail, initiation, follow-through, focus, and intent while exploring varied spatial directions within the environment. There is no forcing, only a space for individual learning through process.

**African Fusion**: Karen Prall  
This class will give you a non-stop compilation of dance and music (African central & west, Salsa, Reggae, House, and more!) warming up with African & Dunham dance foundations, using the African (Congolese) vocal call & response. Students will understand the origins of movements from Africa that we use in many of the dance styles of today, while maintaining the feeling, spirit, and essence of African dance fused with the more contemporary techniques. Yes high energy is mandatory!!
Gibney Dance: Contemporary Technique and Audition Opportunity: Kendra Portier
Throughout class, we will investigate the articulation of the arms, legs, and torso in order to integrate the whole body in motion. The warm-up is designed to familiarize you with your body, which will allow us to progress into large energetic phrases. My approach to movement is through dynamic energy rather than static forms, and I constantly play with traditional placement and wild abandonment. I believe dancing is a lively communal experience and together we will sweat, groove, and let loose. This class can be used as an audition to Gibney Dance’s NYC Summer Study program.

Riding Resilience: Contemporary Dance Technique: Kora Radella
The physical research of these classes demands athleticism and verve, as well as attention to detail. There will be lively investigations that utilize core strength and release technique principles to create an enlivened presence. Full-throttle and roller-coaster motion via momentum-based floor work and inversions will be met with point-on-precision. Dancers will learn about and experience the nuances of being on the edge of control.

Yoga: Kora Radella
Yoga flow uses principles of hatha and vinyasa yoga, linking postures and breath to build sequences that enliven one’s experience of the body and mind. By matching precision with joy, groundedness with buoyancy, calmness with humor, and steadiness with swing, we delve deep into the yoga practice. The asanas will offer ways to play with strength and flexibility, and in so doing, encourage efficient balance.

Beginning/Intermediate Ballet: Jeffrey Rockland
Join Jeffrey Marc Rockland, former Soloist with Les Grands Ballets Canadiens and Atlanta Ballet and Former Ballet Master for Les Ballets Jazz, for a Master Class in Ballet. Rockland brings a unique approach to the teaching of ballet which enables dancers to seamlessly connect artistry and technique. With 25 years experience teaching both professional and university dancers throughout the United States, Canada, Asia and Europe, his class is designed to create movement clarity and efficiency while celebrating the joy of dance.

Advanced/Intermediate Ballet: Jeffrey Rockland
Join Jeffrey Marc Rockland, former Soloist with Les Grands Ballets Canadiens and Atlanta Ballet and Former Ballet Master for Les Ballets Jazz, for a Master Class in Ballet. Rockland brings a unique approach to the teaching of ballet which enables dancers to seamlessly connect artistry and technique. With 25 years experience teaching both professional and university dancers throughout the United States, Canada, Asia and Europe, his class is designed to create movement clarity and efficiency while celebrating the joy of dance.

Contemporary Partnering: Mark & Solveig Santillano
Explore the wonders of weight sharing. Lean the secrets of a perfect “Curly Q” and other reciprocals from the world of Pilobolus and Momix. It’s recommended that you come with a creative spirit, a strong back, and your own partner (if possible).

Contact Improvisation: Hannah Seidel
How can we offer and seize opportunities with other human beings? We will approach contact improvisation as an experience in negotiation, thinking spherically, and learning to fly one step at a time.
Int/Adv Ballet: Samantha Shelton
Int/Adv Ballet Class based on the principles the American Ballet Theatre National Training Curriculum.

Bend & Snap/Song of the King: Phil Simmons
Standard Musical Theatre choreography from these 2 shows: JOSEPH & THE AMAZING TECHNICOLOR DREAMCOAT and LEGALLY BLONDE. We'll learn the choreography, then fit them into mock auditions with peer input and feedback from me, too.

Fosse Spiderman: Phil Simmons
Fedora Fosse choreography to the Michael Buble cover of "SPIDERMAN." We'll learn the choreography the way it would be taught at a professional audition, and then conduct mock auditions with constructive feedback and tips for the professional musical theatre/professional dance audition.

Staying Happy Everyday as a Career Performer: Phil Simmons
This is an interactive lecture, Q & A about finding and maintaining success in our crazy, marvelous business! We'll cover resume prep, headshot prep, professional conduct and protocol, rent-paying jobs, how to stay sane and thrive as a career performer. Ask about anything you've always wanted to know about staying happy and positive for a lifetime of performing.

The Loïe Fuller Experience: Megan Slayter
Step back 100 years and into the style and performance technique of modern dance pioneer Loïe Fuller. This class will include information on Fuller’s unique choreography and lighting techniques and the process to reconstruct a “lost dance” from archival information and research. Students will have the opportunity bring history to life and learn sections of Fuller’s famous “Fire Dance” and “La Mer” (The Sea) which includes the manipulation of 2000 sq. ft. of silk.

Roller Derby in Contemporary Dance: Rashana Perks Smith
Roller Derby in Contemporary Dance explores roller derby training methodologies as a means to heighten spatial awareness in ensemble work for dancers and to facilitate lower, more powerful and dynamic partnering. We will discuss the fundamental similarities between roller derby and dance, observe these similarities in action, execute roller derby drills and translate them into "off-skates" improvisations and choreography within a contemporary dance class format. No skates or helmets needed.

Jazz Funk/Hip- Hop: Alexandra Stilianos
A class mixing elements of hip hop, jazz, jazz funk and street jazz focusing on strength, groove, advanced musicality, style, and isolation.

Contemporary Jazz: Alexandra Stilianos
Class exploring contemporary movement through group work and guided games and exercises. Includes partner work, individual improvisation and special attention to space, sensation and weight. Time permitting, may include a contemporary/contemporary jazz choreography combination.

Beginning/Intermediate Ballet: Angelika Summerton
Classical Ballet technique at a beginner/intermediate level. Standard barre, adagio, petit and grand allegro work.
**Stretch and Placement:** Angelika Summerton
Stretching and strengthening exercises with particular focus on the muscles of the hip and thigh (hip flexors, adductors, abductors, and rotators). Students may bring mats.

**Lester Horton Technique:** Ray Tadio
One of 20th Century's great contributions to dance, the Lester Horton modern dance technique was developed to test the human ability to move in as many different ways as possible.

**Contemporary Horton Jazz:** Ray Tadio
Loosely based on the Lester Horton technique & contemporary movement, the class focus is on dynamic elements through rhythmic & technical vocabulary tinged with athleticism and plenty of flow. The outcome fuses modern, jazz, and choreographic qualities creating a movement experience supported by a strong sense of alignment and expression.

**Athletic Modern Dance:** Kim Vincent
This class will consist of modern dance along with the conditioning of the body to better endurance and strength.

**Afro-Caribbean:** Robin Wilson
This energetic movement class is based upon dances from Afro-Cuban and Afro-Haitian folkloric traditions. If you have a long skirt, bring it along!

**Connect:** Ali Woerner and Thayer Jonutz
Co-taught by Oakland University Professors, Ali Woerner and Thayer Jonutz, this class (Connect) continues to find a fusion of contemporary modern movements, fueled by partnering and guided improvisation. Students do not need a partner to attend, but will be paired up throughout the class.

**RawMovementLabs:** John Zullo
RawMovementLabs introduce movement artists to the elements that I focus on in my work, the initiation of movement using unexpected parts of the body, sequential flow and connection, the contrast of stillness/explosion, and finding the ease of movement through the body while strengthening the core. I believe in challenging one’s body to go to extremes of balance while maintaining control, the importance of breath and weight while playing with gravity and momentum and the use of the floor. Use of improvisational methods are added into the class structure to stimulate creativity and foster the unexpected.