

# *Masterpiece Dance Theatre*

**A Conservatory for Dance & Allied Arts**

*Nadezhda Koscuik, CEO & Ballet Mistress  
Golden Koscuik, VP. & Artistic Director  
Andrew J. Stern, Secretary/Treasurer*



*Vaganova Ballet System, Ltd.*

***“Legacy Moving with Integrity”***

Classes Held at:  
American Jewish University, Familian Campus, Dance Studio  
15600 Mulholland Drive  
Los Angeles, CA. 90077

Information & Registration:  
310-569-8159 818-257-2001

Email: [BalletLA@hotmail.com](mailto:BalletLA@hotmail.com)  
[www.BalletLA.com](http://www.BalletLA.com)

[Please note that much of the information available on our website is currently undergoing revision](#)

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Official PR provided by: Neal Public Relations

## GENERAL INFORMATION

### *Masterpiece Dance Theatre*

**A Conservatory for Dance & Allied Arts**

### 2011-12 ACADEMIC CALENDAR & PROGRAMS

Seasons date ranges have been given approximate values  
 Quarterly Registration generally begins two weeks prior to the date of the first class.  
 All courses are subject to enrollment.

FALL - FIRST QUARTER  
 September 6 – November 20, 2011

INTERIM SESSION  
 November 27 – December 4 (limited classes in session)

SECOND QUARTER  
 December 2011 – February 2012, (Classes begin January 8, 2012)

THIRD QUARTER  
 March - May 2012

FOURTH QUARTER – SUMMER SESSION  
 June – August 2011

#### DANCE PROGRAM DIVISIONS

Except for Adults all new students attending on campus programs are to attend an audition placement

Children's Program (ages 5-8); Lower Division (ages 9-14); Upper Division (ages 15-18)  
 Boys are generally grouped into separate classes

Adult Continuing Education in Dance and the Allied Arts  
 (programs to be announced)

The days of closure will be listed online

### FALL SCHEDULE OF EVENTS

September 24, 2011

Universal Sheraton Hotel, Hollywood  
 Child Care Resource Center 35th Anniversary Gala

November 20, 2011

School event to be held at Gindi Auditorium, American Jewish University

## Mission/Goal Statement

The Mission of the *Conservatory for Dance and Allied Arts* (CDAA) is to develop, share and inspire an awareness and appreciation of the *practical applications and benefits* of a classical dance education.

The Conservatory will demonstrate and promote the practical benefits of classical dance training for individuals interested in performance careers as well as individuals interested in the personal and health benefits of this training.

The Conservatory believes that the best preparation for a performing arts career occurs when other theatre arts such as music, drama, stage-craft, costume and make-up are taught in combination with classical dance movement training. These are referred to here as the *Allied Arts*.

The Conservatory further believes that classical dance training as exemplified by the Vaganova Ballet System (VBS) provides a foundational framework for movement training which transcends all dance disciplines. Such training also complements and enhances fitness-related movement training such as aerobics, yoga, pilates, tai-chi, etc.

All movement work whether it is for professional and performance careers or for personal fitness and health will benefit from the Vaganova techniques and legacy. The Vaganova technique develops body awareness through natural limb and body movements which help prevent movement related injuries. Participants of fitness programs that combine the Vaganova technique with other movement training will benefit from enhanced body awareness and an accompanying reduction in movement related injuries even in normal daily life.

The CDAA will reach out to the global dance community interested in the Vaganova legacy. The conservatory will focus on how the Vaganova legacy informs and enhances all dance and movement arts while supporting the dreams of students who wish to becoming professional artists/dancers.

### ***The CDAA sees the role of classical dance in the 21<sup>st</sup> century as follows:***

It serves as and provides a foundation for all dance disciplines.

The demands of modern choreography in all dance disciplines are athletically challenging. The Vaganova system of training will enable the dancers of today to achieve the desired level of performance without risk of injury. This is due to the fact that the Vaganova training is steeped in a logical progression of movement development.

The essence of the beauty captured in dance choreography when it is intrinsically interwoven with technical expertise and artistic freedom results in the “magic of dance”.

The Vaganova System when correctly taught and disseminated provides longevity and an injury free career. CDAA programs are intended to help students focus their creative energy and their passion for movement in order to help them experience the magic and achieve their dreams of a successful, fulfilling and injury free professional career in the performing arts. Young people with talent deserve a chance to reach their full potential no matter what their circumstances.

### *Mission & Goals, continued*

The CDAA will proactively reach out to ALL students by providing sponsored scholarships to those who otherwise would be unable to afford such a learning opportunity.

The ultimate goal of the CDAA is to ensure that the Vaganova method, techniques and knowledge are made readily available and accessible to all performance artists, instructors and students. Furthermore, the CDAA contributors and supporters believe that easier access to this knowledge will enhance the experience and appreciation of dance performances and the movement arts for enthusiasts of all ages.

### **History of the Organization**

Headquartered in Los Angeles, The CDAA operates under the auspices of the *West Coast Classical Ballet Society* (WCCBS), a nonprofit organization since 1980. Since 1992 WCCBS has traded under the name of *Masterpiece Dance Theatre* (MDT) operating as both a dance school and performing company. The Vaganova Method is at the core of CDAA's dance curriculum; however, programs also feature other relevant and popular dance styles and methods which complement its allied movement arts programs. ***For additional organizational history please visit us online.***

### **About the Development of the Vaganova Ballet Teaching Method**

During the early 20th Century a treasure of classical ballet training and stagecraft knowledge was developed by *Agrippina Vaganova* and her associates, including *Alexander Pushkin*, at the *Imperial Ballet School* in St. Petersburg. After the Russian Revolution, the Imperial Ballet School became *The Vaganova Choreographic Institute* and was eventually renamed the *Vaganova Ballet Academy* in Vaganova's honor. The most highly qualified students from the Imperial Ballet School and later the Vaganova School generally graduated into either the *Kirov (Maryinsky Theater) Ballet* (St. Petersburg) and/or the *Bolshoi Ballet* (Moscow).

During the latter period of Vaganova's lifetime, her method of teaching -- the now world famous Vaganova Method -- and the curriculum that she codified and developed was adopted by teachers at the Vaganova Choreographic Institute depending on their own teaching focus, be that character dance, pas de deux or teaching very young students. During her lifetime Vaganova oversaw the teaching methods she developed. After Vaganova died in 1951 the Institute created what was called the *Method Cabinet* which continued to supervise the teaching to ensure that it was accurate and effective.

A foundational value of the CDAA is that this treasure of dance knowledge should be available to all. This includes: students, performing artists, instructors in dance and the allied movement arts, enthusiasts, patrons, audiences and lovers of the arts throughout N. America and the world in the 21st Century and for all time.

It is worth noting here the influence that the Russian School had on the American dance world in the early part of the 20th century. Not only was *George Balanchine* trained at the Imperial Ballet School but *Mikhail Mordkin*, who graduated from the Bolshoi Ballet School and who was instrumental in the

### ***About the Development of the Vaganova Ballet Teaching Method, continued***

foundation of the *American Ballet Theater*, studied and worked alongside Balanchine and *Vaslav Nijinsky* with *Sergei Diaghilev's Ballets Russes* in the early 20th Century.

### **The Vaganova Legacy under Ninel Kurgapkina**

The late, great *Ninel Kurgapkina* was one of Vaganova's last students at the Vaganova Choreographic Institute. Prior to her death, Vaganova deduced that Ninel would be one of those who would carry on the legacy of Russian dance excellence. Vaganova knew that Ninel like *Natalya Dudinskaya* and *Marina Semyonova* would "carry the torch responsibly" as Ninel would later say. Vaganova further trusted Ninel, passing on to her the complete handwritten 9 year curriculum and the notes Vaganova had worked from during her own career as a teacher.

After a successful performance career as a Prima Ballerina with the Kirov Ballet Company, Ninel ensured that the Vaganova techniques and stagecraft which were based in the great traditions of the 18th and 19th centuries, were passed on to a new generation of prima ballerinas and male danseurs. As Principal Ballet Mistress at the Kirov Ballet Company and School and as the most respected teacher at the Vaganova Academy where she taught the senior levels (levels 5-9) of the curriculum, Ninel nurtured the next generation of young professionals bound for the Kirov and Bolshoi Companies.

Ninel preserved Vaganova's papers and legacy throughout her long career teaching and coaching ballet at the Vaganova Ballet Academy, the Kirov Company and as a guest instructor and ballet coach for the New York City Ballet, the Paris Opera Ballet and the La Scala Opera Ballet. In 1974, in recognition of her contributions to the art of ballet she was honored and named a People's Artist of the USSR.

Other professionals who have exemplified and brought forward Vaganova's legacy include Ninel Kurgapkina's contemporaries such as *Olga Moiseyeva*, *Irina Kolpakova* and Ninel's late career dance partners *Rudolf Nureyev*, *Yuri Solovyov* and *Mikhail Baryshnikov* who were Alexander Pushkin's star students. Others include *Natalia Makarova* (Kirov Ballet), *Galina Ulanova* (Kirov & Bolshoi Ballet) and *Maya Plisetskaya* (Bolshoi Ballet) all of whom became international stars and household names worldwide.

### **Vaganova Legacy continues in the United States**

This legacy is being preserved today for future dance artists by *Nadya Koscuik*, President of the WCCBS, Director and Chief Instructor of the Vaganova Ballet Program and *Golden Koscuik*, Vice-President of WCCBS, Instructor of the Vaganova Ballet Program and Artistic Director/Choreographer at MDT.

During the 80s Ninel Kurgapkina became the official Patron and Associate Ballet Mistress at the *Malinki Ballet School and Company* (which was the original name of MDT) in Vancouver, B.C, working with her friend and trusted colleague, the Ballerina *Nadya Kalmanovskaya*, now Nadya Koscuik. Ninel became Patron and Associate Ballet Mistress of MDT when Nadya relocated to Los Angeles in 1992. Ninel continued to fulfill the role of Patron and Associate Ballet Mistress of MDT until her untimely death in 2009.

## About CDAA's Founders/Directors

As the daughter of a Russian/Ukrainian émigré father and Polish/Scottish émigré mother, **Nadya Kalmanovskaya/Koscuik** was born and lived in London, England. At the height of the Cold War she received special permission from the *Soviet Ministry of Culture* to train at the Kirov Ballet School (Vaganova Ballet Academy).

This followed some initial training at the Bolshoi Ballet which was under the artistic direction of *Yuri Grigorovitch*. Nadya was fortunate enough to study the art of “pas de deux” with *Vladimir Vasiliev*. She also studied classical ballet technique with Vaganova’s former student *Marina Semyonova* (*principal Ballet Mistress of the Bolshoi Ballet*).

Nadya was one of five dancers born in the West who received permission to train at the Kirov Ballet School in the 70s. At the Kirov, Nadya was trained initially by *Natalya Dudinskaya* who was taught by Vaganova. After Nadya Koscuik’s initial three year study with Dudinskaya, she continued her intensive training at the Kirov Ballet Company under her mentor/teacher and coach, *Ninel Kurgapkina* as a member of the Kirov’s Ballerina Class. It was during rehearsals with the Ballerina Class that Nadya absorbed the legacy of stagecraft passed down from Vaganova through Kurgapkina. Nadya has built up and maintained relationships, throughout her career, with the Kirov Ballet Company and associates in St. Petersburg and Moscow, she also has associates in the US, Canada, UK, Europe, Israel and Japan.

Partnering Nadya in the mission to preserve this legacy is her husband **Golden Koscuik**. Golden began his ballet and character dance studies under *J. Erglis and Yuri Smaltzoff*; the former was a contemporary of *Vaslav Nijinsky* of the Imperial Ballet School where *George Balanchine* who was so influential in the development of ballet in New York, also began his ballet studies. Golden continued with advance dance and Choreographic/Theatrical studies in Germany for three years with Dutch Choreographer *Pieter van der Sloot*. In addition to instructing Classical Ballet, Golden incorporates a wide range of dance methods/styles and theatre techniques (including elements of “physical theatre”) within the classes he instructs. ***For additional biographical details about Artistic Director, Golden Koscuik please visit our website.***

During Nadya’s long relationship with *Ninel Kurgapkina*, with whom she trained and worked extensively, the idea developed that the original and authentic Vaganova Legacy should be preserved and carried on in the West by Nadya. *Ninel* passed “the torch” to Nadya because Nadya is fluent in both Russian and English and also because *Ninel* trusted her implicitly. Most importantly, Nadya was willing to take on this enormous responsibility and had already written out in longhand all of the lessons she received from *Ninel*.

*Ninel* entrusted all of Vaganova’s papers and curriculum as well as all of her own original handwritten notes to Nadya. *Ninel* did this knowing that she could trust Nadya to ensure that the authentic and pure Vaganova techniques as they had been preserved by her would be passed on in perpetuity.

***For information about the other Faculty members please visit our website.***

## Official Russian permission granted to publish and establish the Vaganova Curriculum in N. America

In 1988 the *Russian Ministry of Culture* gave official permission for Nadya to write and publish the Vaganova Curriculum in N. America in its entirety. This is the first and only time to date that such an honor has been granted to a person born and living in the West. The permission was granted because Nadya has dedicated her professional life and her entire career to accomplishing this goal.

Nadya and Golden Koscuik are now beginning to publish and promote the Vaganova Curriculum left to them, including those notes and other professional memoirs so heroically preserved by Ninel Kurgapkina.

## Legendary Dancer Rudolf Nureyev becomes the Society's Founding Honorary Patron

During the time of her long relationship with Ninel Kurgapkina, Nadya Koscuik was also very close friends with *Rudolf Nureyev*. Rudolf and Ninel had danced together when Rudolf first became a Premier Danseur at the Kirov Ballet prior to his defection. Before his untimely death in 1993, Nureyev had readily agreed to be the male model for the planned Vaganova Method/Curriculum book(s) and related materials which Nadya and Golden are now publishing. Rudolf hoped that through his photographs and video that the correct *Vaganova/Pushkin* inspired movements would be clear to all. Rudolf Nureyev firmly supported and believed in the Vaganova Legacy Project that Nadya and Ninel were working toward. Prior to his death Rudolf became the *Founding Honorary Patron* of Masterpiece Dance Theater School and Company.

## Cultural Exchange Program in Development

It is a goal of the CDAA to continue to provide a robust cultural bridge between the N. American and Russian dance and related arts cultures worldwide. CDAA will engage with and facilitate governments who support bi-lateral exchange of culture, dance, music, and dramatic arts knowledge including the exchange of instructors, students, performers and productions. The conservatory's administration has the necessary experience in assisting foreign students in organizing these types of study situations. In the event you require additional assistance with Visas and in areas of immigration please do not hesitate to contact us.

## Current Projects

To achieve these goals and stated mission CDAA is currently engaged in the following activities and projects:

- MDT will continue to serve as the operational arm of the CDAA within the North American region where it has been serving the local L.A. arts and education community since 1992. MDT instructs students, dance instructors, professional and recreational dancers and performing artists incorporating the *Vaganova Method* of classical ballet training, known for its injury free methodology.

### *Current Projects information, continued*

The Vaganova Method has been recognized world-wide for its training of eminent dance performers who may now be found in a large percentage of dance companies of international stature the world over.

- MDT also provides the local L.A. arts community with custom dance performance programs for fundraising purposes, lecture demonstrations, workshops, and seminars. A special emphasis is placed on outreach programs to ensure talented but otherwise disadvantaged children in the community have a chance at a performance career.
- MDT offers procurement and coaching of dance performers for casting in N. American TV and movie productions including performers coming from allied arts such as ballroom, modern dance and martial arts. MDT also offers choreography and coaching for competitors in ballet, figure skating, aerobic dance and gymnastics.
- MDT supplies production support for Russian and other international dance companies touring with *Pepita-Vaganova* repertoire in N. America. This includes administrative, coaching and choreographical support as required.
- MDT sponsors and organizes local and international exchange and training of dancers, dance instructors and related performance and cultural programs and is promoting and encouraging the establishment of satellite operations.
- MDT's board is working to establish a cultural liaison between St. Petersburg, Russia and Los Angeles which would benefit and foster fully funded academic and artistic programs taking place between and in the US and Russia as well as the CDAA becoming a fully accredited NASD institution.

### **Vaganova Legacy Project**

Through the *Vaganova Legacy Project (VLP)* the CDAA will continue the process that started with Ninel Kurgapkina and Nadya Koscuik to preserve and promote the physical, intellectual and artistic legacy of Agrippina Vaganova. This will be achieved through a variety of publications and educational programs; planned print, DVD and Web publications include:

- Introductory or preparatory levels of the Vaganova Curriculum for instructors of beginners' ballet as well as enthusiasts. This will include the stories of the people: dancers, artists, and instructors who preserved and extended the Vaganova Legacy. It will credit, describe and compare the contributions of other famous dance schools such as the *French (Paris Opera)*, *Italian (Cecchetti)* and *Danish Schools (Bournonville)*, all of which contributed to the *Russian School* and the Vaganova Legacy.

*Vaganova Legacy project information, continued*

- The complete 9 year Curriculum for students ages 9 to 18, which was developed by Vaganova while she was associated with the Kirov and Bolshoi Ballet Schools.

This will serve as a reference and working teachers' guide to the complete Vaganova Curriculum. All print publications will feature up-to-date photos for correct positioning based upon current kinesiology. Pictures and illustrations will be supplemented by new video of model students performing the movements in class and in performance settings.

- On-line publications and interactive distributed education programs with video exchange will allow students to receive immediate correction as they learn the most basic Vaganova techniques and other dance and allied arts methods anywhere there is access to the Internet.
- The CDAA intends to establish a permanent Vaganova Ballet Program (presently operating under the auspices of MDT) and network of prominent dance instructors and performers who will monitor the standards for The Vaganova Method training in a way similar to the original *Method Cabinet* at the Vaganova Ballet Academy.

The board will coordinate this network through CDAA/MDT established dance instruction facilities across N. America to supply qualified Vaganova teachers from Russia and N. America to instruct and certify dance, movement and fitness teachers.

It is a goal of the VLP and the CDAA to foster a community of interest among dance, fitness, nutrition and health enthusiasts around the world through online educational programs and social networks.

## General Policies

Please visit us online at [BalletLA.com](http://BalletLA.com) for additional program information.

In the event you have recently made an enquiry about our programs please note that we have only listed those Programs and Courses which relate to the current quarter.

Courses will now be divided into *Four Quarters*, however, individual courses themselves may range from one to several months or years given the level and academic requirements of the courses.

Courses are generally subject to a minimum number of students. In the event a course does not reach the minimum number of participants, then the course may be dropped from that quarters class offerings.

New courses, potentially instructed by guest instructors and or subject matter experts may be offered and promoted at any time throughout the year.

In the coming months we hope to be introducing and expanding our course offerings with classes held on-site at the American Jewish University and we will soon be launching a selection of introductory Online Courses including one or more of the following: Vaganova Ballet Teacher Training; Classical & Modern Dance Repertoire & Performance Studies (including Pas de deux and Ballet Variations), Classical Ballet Pointe, Modern Jazz Dance, Transformation Movement and Allied Arts studies related to Music, Drama, Writing.

## New Entry Requirements & Procedures: (All new students, subject to change)

- Read carefully through the entire Academy brochure
- Fill out an Application form
- Complete the Placement Audition
- If requested, attend a confidential “Orientation Session” with the conservatory’s directors (parents and or guardians are expected to accompany students)
- Select Courses of study including those courses which are considered prerequisites
- All new students are required to complete the Course titled “The Art of Stagecraft” regardless of previous training and experience
- Pay the Quarterly Tuition and Sign Study Commitment Form
- Begin attending classes
- Continuing Education type courses may have additional prerequisites/policies

To Schedule a placement Audition Call: **310-569-8159 / 818-257-2001**

Via email: [BalletLA@hotmail.com](mailto:BalletLA@hotmail.com)

## Important information about the differences in dance Curriculum's

We recommend that all Parents and Students read this information

The following information is only meant to serve as an example as to what each Level corresponds to at each age of study ideally and according to the official *Vaganova Ballet Method* as instructed in Russia.

For those families and students attempting to migrate/transition from another school and or classical dance curriculum/method (e.g. ABT, CECCHETTI, RAD, SAB ), etc., you will undoubtedly undergo a brief period of technical adjustment somewhere in the range of between 3-6 months depending upon how many years of previous training you have acquired in that particular discipline.

The system which we employ at our school is *The Vaganova Ballet System*, which has been somewhat modified and accelerated to a degree in order to comply with Western academic standards for the 21<sup>st</sup> century, however, it does adhere to those high artistic and technical standards which the Russians have been recognized for over roughly the last three hundred years and which is still being taught in its' entirety at the Vaganova Ballet Academy in St. Petersburg, Russia.

It is also important to understand that the majority of ballet "curriculums" and systems available today in the US and elsewhere have been relying upon similar European classical dance training systems coming from Russia, Denmark, France and Italy, since approximately the early 1900's when many foreign ballet performers first traveled and settled in North America.

### **Vaganova Ballet System, Corresponding Levels & Ages**

Children's dance training generally begins with "Preparatory", then progresses as follows:

Level One,	Ten years old
Level Two,	Eleven years old
Level Three,	Twelve years old
Level Four,	Thirteen years old
Level Five,	Fourteen years old
Level Six,	Fifteen years old
Level Seven,	Sixteen years old
Level Eight,	Seventeen years old
Level Nine,	Eighteen years old

In General, Levels 1-3 of the **VBS** are considered the "Fundamental levels"; Levels 4-6 are considered the "Central levels", where the basic technique is built upon for secure stable technique and Levels 7-9 are considered the "Levels of perfection". Given the cultural and academic differences between the Western world and Russia, Levels will need to be studied according to the format provided above in most circumstances. Masterpiece Dance Theatre students begin the study of serious ballet at the age of Ten years with Levels 1 and 2 being taught within the course of one year (ideally) and so forth for the other Levels. Given the style of dance to be studied (i.e. Ballet, Jazz, Modern, Folk), etc. Levels and ages are subject to change based on each students shown level of ability.

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**CONSERVATORY COURSES – 2011/2012**  
 (subject to change)

Any one of the courses may be available as an Independent Study program and given certain prerequisites courses may also qualify for either Continuing Education Units (CEU) and or Certification, however, these types of educational qualifications are presently in development.

**Preparatory Dance & Ballet: (5-10 years)**

The Preparatory levels are divided respectively into three separate age groups: 5-6, 7-8, 9-10 (Each age/level must attend a minimum number of classes per week. In the event a student is unable to attend all of the assigned group classes during the week they may be able to make these missed classes up by attending a requisite number of Private lessons, however, at an additional Tuition cost.

***Course Description:***

Each age group, beginning with ages 5-6 years covers, but not limited to, one or more of the following fundamental technical work which varies in intensity:

Warm up exercises including but not limited to, floor and dance barre stretching, the study of hip rotation and “turn-out; one dozen or more barre exercises; center practice incorporating previous barre study; jumps both small and large; the study of ports de bras; use of breath control; fundamental use of epaulement and a selection of rhythmic exercise combinations which assists each student to gain an understanding and sense of musicality, basic coordination skills and an enjoyable learning experience. With each age comes increased study and coordination of the entire body in its elementary form leading to a sound understanding of the four primary leg positions and both to and from fifth position, thereby achieving a heightened level of aplomb and coordination.

***Homework assignments:***

Students will be given very basic reading and essay assignments such as learning and memorizing the various balletic vocabulary and consequently understanding how to execute movements correctly.

***Required reading:***

“The Basic Principals of Classical Ballet” by Agrippina Vaganova and other reading materials to be announced.

**Ballet Technique, Level One (Group I) (11-14 years)**

***Course Description:***

A course based upon the following technical precepts for students with one year or less dance experience. An example of the technical work to be learned: Pre-barre warm-up and barre exercises pertaining to the perpendicularity of the spine and placement of the upper body including the use of the (torso, head, arms) and of the lower body including the use of (hips, legs and feet). Other study will include aplomb, basic adagio as well as several forms of allegro (petit, medium and grand allegro), which provide for further stability on the dance floor. Homework includes reading and essay writing assignments.

***Prerequisites:***

One year of prior ballet experience. Each student will be required to attend a minimum of three or more group classes per week. Students unable to attend the requisite number of Group lessons during the week will be given the option of scheduling one or more Private lessons in order to fulfill the attendance requirements of the course.

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**CONSERVATORY COURSES – 2011/2012**  
 (subject to change)

**Ballet Technique, Level Two (Group II) (11-14 years)**

***Course Description:***

Students will be taught a wide variety of barre exercises both on flat and on “demi pointe” (half toe) incorporating several different functions of “ports de bras” and “epaulment” movements (arms, torso, head). Center practice will include the study of one or more of the following: adagio, battement tendu, battement jete, pirouettes (turns in their most basic form), and allegro (jumps). The final section of the class is normally the study of “pointe work” which is first learned at the barre and then in the center. Homework includes reading and essay writing assignments.

***Prerequisites:***

This course is for dance students who have already completed a minimum of one or more years of study at Masterpiece Dance Theatre.

**Ballet Repertoire, Level Two (11-14 years)**

***Course Description:***

This course features the study of the following “corps de ballet” level repertoire from, but not limited to, the following ballets: “Paquita”, “Cinderella” and other ballets to be decided upon. Homework includes reading and essay writing assignments.

***Prerequisites:***

In general, a minimum of two years prior study at MDT. Any students wishing to learn one or more of these dance roles will be required to take one private lesson per week and four group lessons per week. The wearing of Pointe shoes at any time is to be decided upon by the directors. In the event you fail to meet the scheduling commitments then you may unfortunately forfeit your dance role(s) to another student.

**Introduction to the Art of Stagecraft  
 (11-14 years & 15-17 years)**

Offered at each Quarter in assembly type (Group) situations and may be completed in tandem with other courses but the course is a prerequisite for any new student.

***Course Description: (1<sup>st</sup> Quarter)***

- A general overview of “mise en scene” (a variety of related production study/information)
- Dance Pantomime and related storytelling methods
- Classroom/Stage Etiquette
- Makeup, Hair Care, Dance Attire/Costume care, Pointe Shoes
- Nutrition & Hygiene
- Overview of History of Dance and related Musical genre
- Required reading: Basic Principles of Classical Ballet by Agrippina Vaganova and other materials and resources as provided.
- Homework includes reading and essay writing assignments

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**CONSERVATORY COURSES – 2011/2012**  
 (subject to change)

**Ballet Technique, Level Three**  
**(15-17 years)**

***Course Description:***

This course is ideal for those students who have been studying at MDT consistently for a minimum of three years. Students will be taught more advanced exercises at the barre on demi pointe incorporating various turns, ports de bras with alternating changes of tempo, etc. Center adagios are completed on demi pointe and various turns are incorporated with the use of battement exercises (fondu, frappe, rond de jambe en l'air and grand battement). The final stage of the class includes one or more of the following: allegro (with and without beats). If time permits, pointe work exercises will be included during the remaining few minutes of the class. Homework includes reading and essay writing assignments.

***Prerequisites:***

This course is ideal for students with a minimum of two years previous ballet training. Each student will need to complete a minimum of one Private lesson per week in addition to Group classes as outlined below. Please note that the ballet technique class precedes the pointe repertoire class and both classes are a mandatory part of the program.

**Classical Ballet Pointe & Repertoire, Level Three**  
**(15-17 years)**

***Course Description:***

This course is ideal for those students who have been studying at MDT consistently for a minimum of three years. In light of the fact that this course immediately follows the Ballet Technique course, students will be working primarily on “center” practice and on interpretive skills. Students will be assigned roles, characters and variations as fitting their ability. Homework includes reading and essay writing assignments.

The repertoire to be studied as a Group will vary from quarter to quarter, however, within the First Semester the following repertoire will be covered (*excerpts from various sections and Act's*):

Nutcracker (divertissement dances)

Paquita (soloist and divertissement dances)

Cinderella (soloist and divertissement dances)

And other original dances (classical and contemporary) Choreographed by our resident faculty to be decided

***Prerequisites:***

Concurrent enrollment in the Course titled: UDC- Level Three, Ballet Technique.

The wearing of Pointe shoes at any time is to be decided upon by the directors.

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**CONSERVATORY COURSES – 2011/2012**  
(subject to change)

**Corps de ballet Pointe & Repertoire, Level Three**  
**(15-17 years)**

***Course Description:***

Other than some minor changes and role assignments the same course descriptions are applicable from the Level Three Point & Repertoire courses. Homework includes reading and essay writing assignments.

***Prerequisites:***

Concurrent enrollment in the Course titled: UDC-Level Three, Ballet Technique  
In addition, each student is to attend two Private lessons per week.

**Ballet Technique, Level Four**  
**(15-17 years)**

***Course Description:***

This course is ideal for those students who have been studying at MDT consistently for a minimum of three years. Students will be taught more advanced exercises at the barre on demi pointe incorporating various turns, ports de bras with alternating changes of tempo and center adagios to be completed on demi pointe with various turns incorporating the various use of battement at both 45° and 90° in a variety of en tournant and allegro combinations without and with beats and time permitting pointe instruction. Homework includes reading and essay writing assignments.

***Prerequisites:***

Each student will need to complete a minimum of one Private lesson per week in addition to Group class attendance. A ballet technique class precedes any pointe/repertoire class to be taken.

**Ballet Technique, Level Five**  
**(15-17 years)**

***Course Description:***

This course is ideal for those students who have been studying at MDT consistently for a minimum of three years and is based upon the absorption and emphasis of the technique of all types of turns and designed to develop the necessary strength from and to different poses including: beginning turns in big poses; emphasis on transition and elasticity and moving from one pose to another; beginning of the study of elevation in big poses; turns to and from 5<sup>th</sup> position at various degrees of difficulty with a variety of port de bras and changes in tempo; center adagios are once again to be completed on demi pointe with various turns incorporating the various use of battement at both 45° and 90° in a variety of en tournant and allegro combinations without and with beats and time permitting additional pointe instruction. Homework includes reading and essay writing assignments.

***Prerequisites:***

Each student will need to complete a minimum of one Private lesson per week in addition to Group class attendance. A ballet technique class precedes any pointe/repertoire class to be taken.

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**CONSERVATORY COURSES – 2011/2012**  
 (subject to change)

**Accelerated Dance Program (ages 14 and up)**

***Course description:***

This is the highest level dance program the conservatory presently offers. Only students who are very serious about their dance studies should consider applying as the program entails a multi-year dedication in terms of the regiment of training time and the related financial commitment. The conservatory considers this program it's equivalent to "Advanced Placement" (AP) studies. The core method instructed is the Nine year Vaganova Ballet System condensed into a six year track of study. Students who are capable to complete this program will have the potential of successfully auditioning for any major dance company the world over. Each student will be reviewed independently and then placed on a specific study plan geared to their particular set of skills and goals and they will be studying with one or more subject experts during their course of study.

In general, the program has been specially designed to help and assist students who have already completed two years of consistent ballet training and who are able to commit to attending a minimum load of five days per week of dance classes including: Vaganova Ballet theory/technique; the study of elective dance styles; special coaching; participation in all planned productions and workshops; studying about the cultural arts; French language as it applies to dance theory/technique; musical and dance theory; art history; study of nutritional science; opportunity for foreign study and in other areas. The program is meant to be completed in tandem with a regular school subject load and all practical class work and homework assignments will be graded quarterly. Each student will be expected to keep and provide a written journal of their studies. In some instances the conservatory may recommend that students take part in competitive events in order to check and test ones acquired skills. Given a student's residency situation, portions of this program may be available for credit via "Distance" and or "On-line" learning at both the high school and college level. The conservatory faculty will be happy to provide parents and students with free educational advice and guidance whenever possible. In some instances study scholarships and grants may be available. Annual completion of the program will result in a signed certificate by the conservatory and its faculty.

**Jazz & Modern Dance**  
**(15-17 years)**

***Course Description:***

This course takes into consideration a variety of theatrical dance styles/usage and other "postmodern" dance influences which may be found in society today: Modern Jazz, R&B, Hip-Hop, Funk, Tango and other percussive type dance styles. Students will learn the use of dancing by bare feet and in a variety of dance shoes. In general, classes will be accompanied to pre-recorded music. Homework includes reading and essay writing assignments.

*(African, Jazz, R&B, Reggae, Hip-Hop and Latin)*

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 (subject to change)

**Fundamentals of Dance Choreography (Open Adult Level)**

***Course Description:***

This is an Open level Adult course for people looking to explore and expand their understanding of dance and the allied arts (from both Western and Eastern traditions) as a whole but especially in the areas of creative movement and personal interpretation which are acts of awareness and expressiveness; the use of improvisation, exploring various styles of rhythm and musical traditions and broadening of ones understanding for partnered dance and related methods. A variety of music/sound will be incorporated into each class with its unique synergy to be discovered. Homework includes reading and essay writing assignments. The course will not be limited to only one distinct cultural distinction or one way of moving but will embrace a variety of cultural perspectives and dance styles. Students should be prepared to explore their own expressive and interpretive skills as they are guided in the learning process by the instructor. In addition, students will be working collectively together over the course of the entire Quarter, attempting to create a unified group dance choreography (literally, storytelling through the medium of dance) which is to be presented in front of a live audience.

**TRANSFORMATIVE MOVEMENT ARTS PROGRAMS**

**Infinite Movement Understanding (Golden Koscuik, Instructor)**

***Course Description: (Adults only, no prior dance experience necessary)***

Infinite Movement Understanding (“IMU”) allows people to learn about and apply practical movement skills (beginner to advanced) which is meant to bolster ones daily physical, emotional, and spiritual evolvment. The course will look at movement from a number of humanistic and Somatic perspectives attempting to broaden each individuals embodied experience.

The practical methodology being employed by Golden in these IMU classes has derived from a creative inspiration/exploration of the body/mind/spirit and has evolved from over four decades of Dance training (Ballet to Modern Dance), professional performing experience (dance/theatre), practice of the Martial Arts and many years of instructing children, teens and adults about the nature of Movement and Dance. IMU reverses multiple awareness (including Yoga and Tai Chi) disciplines and religious practices and it also provides practical applications for integrating balanced and harmonious movement into ones personal life.

***Methods to be employed:***

Invocation/warm-up; stretching; practical study of momentum; the use of mental imagery; gestural language; group interaction; exploring physicality; personal expression; improvisation; breathing; chanting and discussion. Classes may be accompanied by recorded music.

***Practical theories to be explored:***

Spatial attunement; the similarities and differences between movement rhythms; experiencing the subtle layers of the self and hopefully discovering your own innate understanding and interpretation of movement as a whole (both personally and as a group).

***Benefits of the training:***

Improved coordination and stability; suppleness; both heightened awareness and a sense of calm; supports structural, functional and expressive integration; relief from stress and defensive applications/tactics to be explored. IMU may be practiced either indoors or outdoors by one’s self or in groups of two or more.

***Recommended Attire:***

Participants should wear loose fitting clothing and very comfortable shoes/running shoes.

***Recommended Reading:***

Embrace Tiger Return to Mountain, by Chungliang Al Huang; God in Your Body, by Jay Michaelson

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**CONSERVATORY COURSES – 2011/2012**  
 (subject to change)

**Dance Gym for Adults over 40** (Golden Koscuik, Instructor)

*Course Description: (no prior dance experience necessary)*

This is an open level class for both women and men looking to shape-up, keep fit and potentially acquiring that athletic dancer-like body. The class structure entails a floor and barre warm-up utilizing a variety of physical fitness methods ranging from stretch and strength exercises, ballet barre and center practice technique, jazz dance technique, original martial arts katas, learning to do dance turns and jumps and other cardio and core specific exercises. The class will be accompanied to an eclectic mix of recorded music.

**Coaching Instruction, Adults** (for Actors and Dancers)

(Presently only Private lessons are available)

*Course description:*

These classes are geared to the professional Actor (women/men) who require special training, preparation and coaching for specific theatrical purposes (Film/TV/Stage). The Directors of Masterpiece Dance Theatre (Nadya and Golden) both have extensive backgrounds in theatre and dance and have had the good fortune of training the following celebrity's: **Penelope Cruz, Emmy Rossum, Brittany Murphy and Timothy Gooble (Figure skating Bronze medalist).**

**Course Descriptions for the following programs are in development:**

*Vaganova Ballet Teachers Training Program, Slavic Dance, Symbolic Gesture, Music, Drama*

## Masterpiece Dance Theatre

### **Brochure and Other printed promotional materials Advertising Rates: (subject to change)**

Rates apply Quarterly unless otherwise denoted, however, if purchasing two or more quarters at one time then a \$10% discount will be applied. Also, if you have your own business and may be interested in trading your services and or products in lieu of paying for the Advertising please do let us know immediately and a member of our administrative team will gladly contact you to discuss what options may be available.

<i>Advertising Benefactor Recognition, Front Page</i>	<b><i>\$1,000-</i></b>
<i>Inside Front Cover, Full page</i>	<b><i>\$600-</i></b>
<i>Back Cover, Full page</i>	<b><i>\$500-</i></b>
<i>Inside Back Cover, Full page</i>	<b><i>\$450-</i></b>
<i>Full page</i>	<b><i>\$350-</i></b>
<i>Half page</i>	<b><i>\$250-</i></b>
<i>Quarter page</i>	<b><i>\$150-</i></b>
<i>Business card</i>	<b><i>\$75-</i></b>