

Dance Faculty*

Course Name**	Description
Classical Ballet	<p>Classical ballet has been learned over the years according to various schools, among them: the Vaganova Method (St. Petersburg), the Bournonville Technique (Denmark), and a mixed method mainly based on the Cecchetti method (Italy). Students also learn a synthesis of various classical methods in order to emphasize correct posture and overall body awareness and its implementation in classical ballet - in the aim of finding easy ways to carry out complex technical assignments and to enhance movement flow in space.</p> <p>First year: a class in the classical ballet technique, based on the Vaganova Method and adapted to the class level. The class includes bar, center and jumping exercises.</p> <p>Second year: a class in the classical ballet technique based on the Cecchetti method and adapted to the class level. The class includes bar, center and jumping exercises.</p>
Modern Dance	<p>Modern dance has been learned over the years by different schools, among them: Graham, Cunningham and the contemporary school. Contemporary dance examines and uses the foundations of the various modern techniques and searches for a way to break through the boundaries and expand the dancer's movement ability. Contemporary dance is based on the teacher-artist's credo.</p> <p>Graham technique – the method was developed by the pioneer of modern dance, the dancer and choreographer Martha Graham, who developed a rich and complex movement language that emphasizes floor work, use of the pelvis, different walking styles and a variety of falls.</p> <p>The Cunningham method – a method developed by the dancer and choreographer Merce Cunningham (one of Martha Graham's students) at the end of the 1940s and the beginning of the 1950s in New York. Nowadays this is considered among the leading methods in the world. In this dance method there is a clear distinction between back work and leg work, with the pelvis serving as the link between them and enabling their simultaneous work. Back work is based on five movement foundations and leg work is based on the movement foundations of classical ballet. The artist divided space into 8 directions, with each direction constituting a separate element.</p>
History of Dance	<p>The course is designed chronologically and examines the development of the art of dance in different periods, and the dialog between this art and other art forms, examining socio-political and cultural contexts. In discussing each period students examine changes in dance modes and style and the cultural conception of the dance performance.</p>
JAMD Dance Ensemble	<p>Every year we will select a limited number of dancers in an audition from among all JAMD dance students. Students experience a creation process and learn an Israeli repertoire under the guidance of leading</p>

	creators and choreographers. The ensemble operates within the annual study framework and constitutes a stage for those interested in concentrating on performance.
Anatomy	The course focuses on the interaction between the individual's body structure and movement ability. The human skeleton is studied in detail, as well as changes that take place from infancy to old age. The course examines skeletal differences between different individuals and between men and women. Students learn the lexicon of movement and examine the movement ability of different joints. The muscle system is studied in detail, as well as action principles of the single muscle and of muscle groups that work together.
The Brain and the Senses	Course content: the senses are our means of receiving information about the world around us: to see the sights, to smell the smells, to hear, to touch. The movement system enables us to act in the world. The brain enables us to decipher the world, to understand it and to build a correct and updated representation at every given minute. The course acquaints students with the senses, from the sensor to the level of sensory representation in the brain, especially the senses of sight, hearing and touch. Finally, the course discusses various issues relating to brain and sensory activity such as the body-mind relationship, learning and memory and consciousness and its importance.
Kinesiology	Students learn about the moving human body from an anatomic perspective: the structure of the human skeleton and all its bones, bone composition and the dynamic that takes place in the bone throughout an individual's life, individual differences in skeletal structure and their significance for movement. In the course students also learn about the joints, their composition and types, and the factors determining the range of movement. Students are acquainted with types of possible movements in body joints, and also learn the action principles of skeletal muscles, how muscles in the joints are organized and the different types of skeletal muscles.
Duets	In the first semester work will center on creating short duets according to the teacher's clear instructions, while looking for the artistic aspect in goal-oriented exercises. In the second semester every student will create a personal duet and will be accompanied by the teacher. During the entire course students are required to observe the works and respond to them based on accumulated knowledge and from a personal perspective.
Choreography	Course goal: students will acquire professional skills needed to create a dance work with content and an artistic character, addressing all accompanying aspects such as music, lighting and scenery. Course description: In the first years students learn basic concepts in choreography, addressing space and looking for a personal movement. In 3 rd and 4 th years students create more complex independent works that are usually performed at the Gertrude Kraus Choreography Competition, an annual competition that has taken place for 30 years.

Composition for the Choreography Program	<p>Composing movement processes and dance in response to the need for expression and connection. A process that creates a meeting between imagination and reality, between aesthetic expectations and the ability to execute them, between experiential knowledge and analytical ability, between composing in familiar dance patterns to investigating and finding new patterns. Students will compose dances inspired by forms and structures from different art fields. Students will be acquainted with the values of the movement world as represented in the Eshkol-Wachman notation system, as a tool for thinking about and analyzing movement occurrences, in the aim of creating dances. In 3rd and 4th years students create more complex independent works that are usually performed at the Gertrude Kraus Choreography Competition, an annual competition that has taken place for 30 years.</p>
Music for the Choreography Program	<p>Music that aims to bring out the dance, to be its partner and a complementary occurrence. What causes them to be one, to bring out the other and to remain equally present, without hiding or blocking the other, giving room to two independent works that develop together. How the music understands the dance and how the dance understands the music? What are the relations between them?</p>
Guest Choreography Workshops	<p>Each artist will teach three to four sessions and guide choreographic steps. Among the discussion topics: thinking about a performance, the relationship between content and form and different types of works. Each artist's concepts and work methods will serve as the basis for discussion. Emphasis will be placed on student works guided by the guest artists.</p>
Feldenkrais	<p>The Feldenkrais method was developed by Dr. Moshe Feldenkrais and focuses on enhancing learning ability and awareness through movement. At the JAMD the method is learned through verbal instruction and self-practice in class.</p> <p>Students will learn the theoretical principles of the Feldenkrais method – a method of learning through awareness – that provides students with a technique for improving their movement ability and self-learning ability. Practical application of the method enables individuals, among other things, to learn to identify and change environmentally-dependent movement habits.</p>
Introduction to the Language of Music – Rhythm and Hearing Development for 1st Year Students	<p>Students learn the components of rhythm and the language of rhythm, and practice it in songs and composition. We will listen to works in different musical styles and analyze their interesting rhythmic aspects, listen to types of dance music from different periods and learn about the unique rhythmic components of every style. Students experience different types of guided improvisation in class and exercises at home, using drumming and singing combined with dance improvisation.</p>
Basic Concepts and Guided Listening to Music Literature for 2nd Year Students	<p>Course goals:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Students will learn basic concepts in music and tools for understanding and analyzing musical organization and syntax, from the musical phrase level to the organization of the full work. <input type="checkbox"/> The course will deepen the experience of listening and

	<p>understanding music, and also create a shared rich and more accurate language of collaboration between dancers and choreographers with musicians.</p> <ul style="list-style-type: none"> <input type="checkbox"/> The course will illustrate connections and affinity between musical organization and movement organization through a variety of dance and music works in varied genres and styles. <input type="checkbox"/> The course will inspire and expand the students' horizons, acquainting them with a wide range of musical styles and masterpieces from the classical music repertoire. <input type="checkbox"/> Students will develop music arrangement skills, with an emphasis on audio arrangement using Cubase software.
Improvisation for Dance	<p>The course aims to develop and enhance the student's understanding of the structured elements of choreography, also examining forms, relations and color to create a composition. A personal statement – developed through an experiential experience, analysis and enjoyment which lead dancers to freely create in class. A conversation between dance and music by way of improvisation.</p>
Improvisation for Dance II	<p>The course provides tools and develops the student's abilities for dance improvisation and creating dance works. Students develop and enhance ways of creating and personal expression – through experiential experience, analysis and enjoyment. A dialog between dance and live music through improvisation: providing tools, concepts and abilities for connecting dance and live music, while enhancing ways of creating and teaching dance – by combining art forms. Students will practice creating dance processes in preparing to create choreography, while examining musical forms and concepts, and their implementation in dance. Students will identify, develop and enhance structured elements in choreography, and will examine forms, relations and color on the way to a composition.</p>
Improvisation for Dancers and Musicians	<p>Instant Composition is a way to collaborate and a form of performance. Students will be acquainted with the requirements of this form and its possibilities: intuition and organization, release and awareness, planning and surprise.</p> <p>Each class students will receive a basic improvisation topic, offering a shared framework to be addressed and compared. Classes will be conducted within a framework of a performance followed by a discussion, with an emphasis on work in ensemble groups. In combined ensembles of musicians and dancers we will change the proportions between leading and supporting participants: from an equal number to a hierarchy and to changing the dominance, from uniformity to multiple-voices. We will define shared and different concepts in order to build a shared ensemble language.</p>
Dance Analysis I	<p>This course surveys and examines approaches to analyzing dance works from the 1980s up to today. Research in the dance field has unique problems and characteristics, yet to a large extent leans on and integrates within it theories from a variety of academic fields. In a multi-disciplinary academic world, inundated with methods, theories and ideologies, there is a vital need to be knowledgeable about prevailing approaches in the current research discourse about dance. At the same time, there is a need to examine the problems and issues</p>

	<p>unique to the field of dance research.</p> <p>The first semester will be devoted to learning and implementing different ways of observing and analyzing the components of the dance medium. In the second semester students will be acquainted with different theoretical approaches to analyzing dance works.</p>
Technique	<p>The course goal: to develop, expand and enhance students' movement ability and their dance repertoire.</p> <p>This refers to abstract-formative thinking, leading to an examination of the possibilities embodied in every movement. The course will also reinforce knowledge offered by Eshkol-Wachman notation, through which physical-movement phenomena can be deconstructed into basic components, and study materials can be designed free of stylistic movement patterns. Thus students are exposed to a wide range of combinations from the reservoir of basic movements.</p> <p>Course content:</p> <p>Create a framework for varied experience with movement and dance, in the aim of connecting between experience and knowing. Develop the dancer's abilities, with an emphasis on awareness on the one hand and intuitiveness on the other. Develop student understanding of the foundations of movement, leading to the development of learning habits that enable students to acquire a varied repertoire. Students develop performance ability that emphasizes the dancer's dialog with the dance.</p>
Musrara Mix	<p>A multi-disciplinary collaboration with the Musrara School, New Media and Sound.</p> <p>Procedures of organization, duplication, spacing and adding, combined with independent ideas stemming from the topic and the multi-disciplinary encounter. Formative thinking mainly for delineating the meeting of the fields. The same procedures are carried out in different languages, revealing the nature of the relationships between them. At the end of the semester students perform at the Musrara Mix festival and at the JAMD.</p>
Dance Repertoire Workshops	<p>The goal of the course: to expose students to the best contemporary choreographers and performers in Israel and the world. This is a practical dance class in different dance styles, based on the credo of the artist leading the workshop.</p>
Dance History in Jewish Traditions	<p>The aim of the course is to acquaint students with and teach them how to study the dance history of the various ethnic groups in Israel. The focus is on those ethnic groups in which dance played an important role in their countries of origin, and continued after their immigration to Israel.</p> <p>Course classes are divided into 3 types: creative workshops with experts from among the ethnic groups, meetings with ethnic group troupes to learn about the music and dress unique to the group, and lectures on related topics, such as: music, folklore, and the affinity between Israeli popular songs and ethnic music.</p>
Movement I - Somatic	<p>The somatic approach examines the connection between body and consciousness/thought. In class we will see and experience the direct relationship between somatic techniques and enhancing body movement, develop sensation ability and discover physical</p>

	<p>possibilities stemming from within the body in contrast to externally dictated possibilities. We will examine breath, sound production and the movement of weight, while addressing the body's anatomic structure. Use of image as a tool plays a central role in this work. We will examine independent and dictated movement on the floor, while standing and in dynamic movement in space.</p>
Movement I – Floor Work	<p>During the year we will examine one of the important principles of contemporary dance: the relationship to the floor. Exercises will focus on entering and exiting from the floor while maintaining an awake and active center.</p> <p>We will work in a technique that adopts an equal approach to all four limbs and involves extensive changes in the bases. In class we will practice simple movement patterns that combine breath, rhythmic changes and releasing energy in order to arouse and sharpen the relationship between center and periphery and the use of joints and soft tissue. Emphasis is placed on the condition of the skeleton and on using physical laws such as momentum and the center of gravity, also addressing the amount of surface area in contact with the floor. During the year we will work on developing a concept of the physical body, and awareness of the environment, the space and those present.</p>
Movement II – Chords and Performance	<p>The course focuses mainly on practicing somersaults, handstands and various cartwheels, and also practicing the possible combinations and connections between them and familiar dance elements such as pirouettes, gliding, falling and jumping. Class begins with a warmup, with an emphasis on warming and strengthening hand joints, elbows and the shoulder belt in order to prepare them to carry the body's weight.</p>
Movement Improvisation	<p>Students will discover and enhance possibilities of body movement and understand the mechanics of movement through improvisation. The course will provide tools for acquaintance with improvisation as a means of investigating, exposing, deepening and understanding ideas by experiencing movement.</p> <p>The course will develop and stress the importance of clarity, genesis, intentionality and vitality found in the spontaneous process of dance improvisation. In their 3rd and 4th years students work in combination with musicians – using the meeting of musicians and dancers to examine the numerous possibilities embodied in the interaction of music and dance improvisation.</p>
Movement – Release Technique	<p>This technique stresses movement in space based on the conception of the skeleton as a driving force and use of physical laws. Through work based on the skeleton the technique aims to bypass and release familiar muscle patterns and to develop dynamic and strong movement, that is soft, simple and efficient.</p> <p>Classes include floor work based on principles of the release technique and yoga exercises, organizing posture and implementing release principles in standing exercises and in complex movement sequences in space.</p>

<p>Butoh Laboratory</p>	<p>The course focuses on learning and performing connected movement sequences. The course is based on movement material from the world of Butoh, and is directly related to the way of work of the Butoh artist Min Tanaka.</p> <p>Tanaka developed a way of work known as Body Weather Laboratory. The class, that is based on this work method, will begin with energetic and rhythmic body work that focuses on movement coordination and develops: strength, perseverance, flexibility and grounding. The class then goes on to examine a wide range of movement, centering on: isolating body parts, various speed rates in the body and the concept of time, investigating sensation, the transition from image to movement, and spatial awareness. Emphasis is placed on observation and body “feedback” response as a means of enhancing movement perception.</p>
<p>Body Theater</p>	<p>In this introductory course to body theater students learn basic exercises to enhance body ability as a tool for the body to express itself – the body and mind processes taking place within it.</p> <p>The basic exercises are based on Japanese Noguchi exercises, motifs from various martial arts (Aikido, Qigong, Kung Fu) and floor work based on Pilates and Feldenkrais techniques, with original developments and emphasizing spatial movement.</p> <p>In the second stage, after achieving basic proficiency in the foundations, we will use them to build and exercise sequences with dramaturgic and expressive meaning, based on motifs borrowed from the animal and nature worlds. These sequences seek to give theatrical expression to Man’s existential state.</p> <p>The artistic and value starting point is based on the tradition of the Japanese Butoh dance theatre, according to the formalistic school of Tatsumi Hijikata.</p>
<p>Teaching Methods for Classical Ballet</p>	<p>Course goals students receive broad and in-depth knowledge in teaching modern dance. The course explains the criteria for building, evaluating and monitoring a single class in a structured class program in order to enable the future teacher to lead the class to the expected achievements.</p> <p>Course content: detailed learning of the professional language of classical ballet, from basic concepts in French to in-depth understanding of the technique. Develop the student’s ability to listen and understand the music while dancing. Precision in performing the dance according to the pupil’s age and abilities. Designing and developing exercises within the given class structure.</p>
<p>Issues in Dance Theory</p>	<p>Course description: the course discusses the essence of education and the educator’s roles. Students are acquainted with different education approaches and theories and examine the relationship between theories and their application .</p>
<p>Methods for Teaching Modern Dance</p>	<p>Course goal: students receive broad and in-depth knowledge in teaching modern dance. The course explains the criteria for building, evaluating and monitoring a single class in a structured class program in order to enable the future teacher to lead the class to the expected</p>

	<p>achievements.</p> <p>Course content: define the goals of teaching dance; the goals of warmup, physiological and mental; planning and writing a lesson plan based on the pupils' age and abilities; movement principles (compared to familiar dance styles); leading a learning process that cultivates understanding, not only imitation. Instruction methods – physical demonstration and verbal explanation; teaching a heterogeneous class; diagnosing problems and looking for solutions; addressing psycho-motor relations – response time, coordination, balance and physical relations that depend on physical factors – flexibility, strength, quickness, mental relationships that depend on concentration ability and analytical thinking.</p>
<p>Didactic Seminar - Teaching Dance and Movement</p>	<p>The seminar will strengthen the student's ability to teach different dance styles to children based on models for identifying and defining teaching goals, analyzing and defining teaching topics and planning and evaluating teaching-learning processes. The learning process will include designing models for analyzing the foundations of different dance styles; basic concepts; principles in the structure and creation of exercises; and principles of lesson structure, its design and adaptation to certain pupil populations. Students will design lessons, groups of topics, an annual curriculum and performances. The learning process in the course will include hands-on experience teaching lessons, or parts of lessons, to peers and receiving their evaluation.</p>
<p>Teaching Dance in School</p>	<p>Practical experience teaching dance and movement in school and kindergarten – all aspects of teaching: planning the annual curriculum; preparing lesson plans; teaching; observing peer teaching; considerations, discussion and evaluating the teaching process, formative assessment of pupil achievements, peer evaluation and self-evaluation.</p>
<p>Teaching Dance and Movement II</p>	<p>The theoretical part of this course includes knowledge, analysis and discussion, defining and formulating its topics. The practical part of the course includes observing dance classes, analyzing them and submitting written reports.</p> <p>Students will be acquainted with and will define the factors and considerations in planning dance instruction processes: principles and aims of the dance field; the pupil population, its characteristics and needs; policy and goals of the teaching institution-framework; the teacher's roles; identifying the student's tendencies and conception of the field and of teaching the field; conducting reflection processes. The course will identify and discuss the foundations and factors that determine the goals of teaching, choosing the teaching topics, strategies, teaching and guidance methods. Students will gain hands-on experience defining the goals of teaching dance and movement; planning and formulating class lessons, topic groups and the annual curriculum. Students will analyze and report on the classes they observed and will implement in their work the topics learned in the dance and movement practical courses, in the education and psychology courses and in the human body and its movement courses.</p>

<p>Judson Workshop</p>	<p>In her book, <i>Writing Dancing in the Age of Postmodernism</i>, Banes (1994) writes that a group of choreographers called the Judson Dance Theater that worked in New York in the 1960s represented a turning point in the history of dance for numerous reasons. Members of the group challenged commonly held basic assumptions in the dance world, and examined questions such as: what is dance? How is meaning built into dance? Who is a dancer? What is the technique of Dance? Where is dance performed? What are the connections and relationships between dance and other art forms?</p> <p>The course aims, through practical experience, to provide students with in-depth acquaintance of some of the dances created by the Judson artists. This acquaintance will be based on learning the movements that make up the various dances as well as the dances themselves, by learning and performing them.</p>
<p>Movement Notation for Dancers</p>	<p>The course teaches the foundations of movement notation as a tool that enables dancers to follow their movement and plan new dance processes as they imagine them.</p> <p>The course aims to develop independent learners whose communication tool is the Eshkol-Wachman movement notation system, through which they communicate with dancers, pupils, teachers, composers and researchers. The system provides a tool for observing, thinking about, analyzing and describing phenomena in the dance and movement field.</p>
<p>Reconstructing Dance Works</p>	<p>Students learn and perform works from the world dance repertoire from a score written in Eshkol-Wachman notation. Students will work on the dance content and structure and consider how to perform and enhance the dance. The course examines the music-movement relationship in dance. Students work on the group and the performance aspects of the dance.</p>
<p>Methods for Teaching Movement</p>	<p>Course goal: observing the teaching process of movement-dance classes in heterogeneous classes. Students receive the opportunity to contend with the role of teacher, teaching the Eshkol-Wachman Movement Notation system, developing skills to define and understand the components of dance from notation and translating the notation into actual performance of the dance.</p> <p>Course content: design movement-dance lessons, beginning with simple patterns and progressing to complex patterns. The Eshkol-Wachman Movement Notation system: deciphering and analyzing dances in terms of form, content and music, within a time dimension: reading scores written in this notation system from the world dance repertoire.</p> <p>Students will learn ways implement the information they receive from what they read. They will observe and critique performance precision, process the information they accumulate and develop different ways to address the performance.</p>
<p>Methods of Teaching Movement in School</p>	<p>Practical experience teaching dance and movement in school and kindergarten – all aspects of teaching: planning the annual curriculum; preparing lesson plans; teaching; observing peer teaching; considerations, discussion and evaluating the teaching</p>

	<p>process, formative assessment of pupil achievements, peer evaluation and self-evaluation. The process:</p> <ul style="list-style-type: none">- A weekly sequence of 2 hours of teaching and observing a class, accompanied by supervision.- Twice a year special classes will be conducted for twice the number of pupils: students teaching half the class on a regular basis will be required to experience teaching the entire class, and students teaching a full class (up to 20 pupils) will teach two classes together.- Prepare and carry out special activities, including performances or summary classes during or at the end of the year. Teaching the doubly-large classes may be part of these activities.- Individual supervision in preparing the teaching-learning process, its execution and assessment.- Observe the class the student teaches, in the general curriculum, for five full school days.
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* Most of the courses are taught in Hebrew

** Not all courses are offered every academic year