

A dictionary is not poetry,
but a poem is not written without words



"Jack's lesson plans are phenomenal. He's extremely progressive."
Susan Hegler-Robles, Chair of Dance
Columbia College

"I have watched Jack teach the Dance class at W J Keenan High School. He, without reservation, is the best instructor I have witnessed."
Freddie Grace, Lead Music Teacher
Richland County School District One

"Jack's creativity is awesome."
Janet Gilchrist, Assistant Principal

"Jack is an explosive dancer."
Rebecca Lazier, Artistic Director
Terrain Dance Theatre

"Bring Jack back next year — he is AWESOME!!! He was so enthusiastic and encouraging."
High School Student, SCAHPERD Participant

"Kirven can definitely move..."
Victoria Looseleaf, LA Times

Dearest Friend in Dance:

As a fellow movement educator I know you are concerned not only with the technical issues of alignment, turn out, and execution, but also with the internal development of the fledgling artist that is maturing within each of your students.

Technique should not limit, but rather *expand* the kinesthetic choices available to a dancer. Composition should be disciplined, not for the sake of censorship, but for the sake of *clarity*. With that in mind I make this assertion: There must be a balance between technique and creativity. Too often technical dancers have a muted voice, both creatively and literally: They are often verbally and/or aesthetically inarticulate about what they do so fluently in their bodies. At the opposite end of the spectrum, untrained students who are given a wide variety of composition assignments without a practical basis for dance technique often have a restricted movement vocabulary, because they have never been exposed to a wide variety of possible choices. At either extreme the performer/choreographer is limited in what s/he is able to say.

A dictionary is not a poem, but poetry is not written without words. Think beyond technique. Give your students the opportunity to learn a *balanced* curriculum. *On the back I have prepared a list of +60 classes in several diverse categories that can help you give your pupils the occasion to be exposed to a variety of lessons they may not otherwise experience.* Booking a residency is a great way to develop your program's offerings — they are not only a prospect for study for your students but for me (and hopefully for you!) as well. I thrive on the exchange of ideas, and look forward to hearing from you. Also, you may be interested in a book I published entitled, *"Incorporating Kinesthetic Learning Across the Curriculum: Ideas for Educators in and out of the Dance Studio,"* which is for sale at the cost of \$30.00 plus shipping.

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Think beyond technique

Tailor your residency by selecting courses from the following categories:

Dance Technique and Calisthenics

- # Modern/Lyrical: *Particular focus on the use of the floor, three dimensional space, and a wide variety of movement qualities*
- # Hip-Hop/Funk/Jazz: *Particular focus on precision and complicated coordination*
- # Anatomically Correct: *Particular focus on addressing common and dangerous habits in Ballet, as well as encouraging efficient movement patterning*
- Yoga: *Particular focus on breath, as well as flexibility, strength, and endurance*
- Connectivity: *Particular focus on integration of the body as a whole organism (Suggestion: Pair this with the Bartenieff Fundamentals Lecture/Discussion)*
- Meditation: *Particular focus on the gentle discipline required to maintain focus, clarity, and self-awareness*
- No Crunch Core Blasting: *Particular focus on addressing the shortcomings of popular "ab" routines, "crunches" or "sit-ups" in particular, and providing a regimen free of these outmoded exercises*

Lecture/Discussion: Dance Topics

- # Aesthetics
- # Analysis: *Talking about dance*
- What is success? How do you define it?
- # L.A./New York City/Europe: *Comparing and contrasting the dance scenes in various parts of the world*
- What is the meaning of movement?
- How can space be used as a metaphor?
- # Bartenieff Fundamentals (*Suggestion: Pair this with Connectivity Technique*)
- Breaking Dance Rules: *Surprise vs Expectation*
- Voice: *Using Identity and Perspective in performance*
- # Constructive Criticism: *Do I really know how to give it and receive it? (Modified from the original format created by Liz Lerman)*
- Other topics by request

Cross-Curriculum Topics and Dance

- American Government
- # Anatomy for Dancers
- Anthropology
- Archaeology
- Architecture
- # Art (paintings, sculptures, etc.)
- Astronomy/Astrology
- # Dance History
- # Fairy Tales/Mythology/Folklore
- History (various times and events)
- # Literature
- Math
- # Music
- Philosophy
- Sacred Geometry
- Science

Note: For those instructors in the field of public education, each of the over sixty classes offered in this roster's curriculum is built upon a lesson plan that corresponds to, or exceeds, National Dance Standards. Upon request, copies of the lesson plans for the selected courses will be given to you for your records.

Choreography and Composition

- # Choreography I: *Basic tools and concepts*
- Choreography II: *Theme & Variation, Chance systems*
- Choreography III: *Labanalysis, Special Topics*
- Choreography IV: *Layers of Translation, Combining tools, The quick brown fox jumps over the lazy dog*
- # Improvisation
- Contact Improvisation
- Group Collaboration
- Site Specific Choreography
- # Current Events and Choreography
- # Viscera Dance Theatre Repertoire

Multi-Media and Dance

- # Creating Sound Scores and Aural Environments
- Using Video: *Going beyond simple performance documentation*
- Incorporating Sets and other Physical Environments
- # Incorporating Props effectively and with originality
- Photography as a vehicle for meaning in dance

Production and Dance

- # Design
- Budgeting
- Scheduling
- General Organization of a concert/Delegation
- Advertising
- Logistics
- # Brief overview of all the above aspects of Production

Creative Writing and Dance

- # Poetry
- # Narratives/Narrative Structures
- Spoken Word: *Explanations, Asides, and Layers of meaning within a performance*
- Humor: *Its effective use in words and movements*
- Double entendre: *Irony, Sarcasm, and Wit*

Create your intensive by selecting one class from each of the seven categories. You may mix and match them in any way you like! In order to preserve the philosophy of a balanced curriculum it is preferable that you maintain this variety. If, however, you would prefer to select more than one class from a particular category it can be negotiated.

Basic Fee*: \$2,100/intensive week (7 hours/day, 5 days = 35 hours of instruction/week = \$60/hour)

SEASONAL SPECIAL — FIRST TIME CLIENTS ONLY!
\$1,575/intensive week (7 hours/day, 5 days = 35 hours of instruction/week = \$45/hour) Save 25%

Maximum enrollment: 20 students

These are particularly popular courses

* Fees negotiable at artist's discretion, **Fees do not include expenses**

Note: Non-refundable deposit (50%) required to secure booking. Balance due when services are rendered.

Credit Card (Visa, MC, American Express, Discover), Check, or certified forms of payment only.

Think beyond technique