

2022 OSAI Dance Supply List

All OSAI Students

- Please refer to page 13 of the Student Handbook for a list of general items each OSAI student should bring.
 - Personal computers (including tablets) are *NOT* allowed at OSAI. For classes that require computers, OAI will provide them for you. We also suggest that you leave other valuable electronics at home.
 - For the donor thank-you note writing session (required as part of your scholarship):
 - **STAMPS** – You will need **at least seven** First Class or “Forever” stamps. Please note that some stationery will require additional postage if it does not use a standard-sized envelope.
 - **STATIONERY or NOTE CARDS** – Bring at least ten. No lined notebook paper, please!
 - **ENVELOPES** – Bring at least ten. Use envelopes that match your stationery, if possible.
 - **RETURN ADDRESS LABELS (optional)** – You will be asked to write **your** return address on the envelope.
 - **TEMPLATE LETTER (recommended)** – To ensure that you are prepared to complete your thank-you notes in the allotted time at Quartz Mountain, we highly recommend you begin drafting a template letter at home.
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Dance Students

- 1) Journal or notebook
- 2) Please research and familiarize yourself with the following modern dance pioneers: Isadora Duncan, Ruth St. Denis, Ted Denis, Francois Delsarte, Pearl Primus, Doris Humphrey, Merce Cunningham, Katherine Dunham, Martha Graham, Alvin Ailey, Paul Taylor, Charles Weidman, Twyla Tharp, May O'Donnel, and Lester Horton (see document below).
- 3) Rehearsal Appearance:
 - Students are expected to wear proper dance attire during classes at OSAI. Hair should be in a bun or French twist and should be secured so that it does not fall out or need to be fixed during class. Bring adequate numbers of rehearsal clothing for two weeks of class. No torn up tights, garments, booty shorts, baggy sweats, dirty shoes, unkempt hair, jewelry (small earrings ok), or gum chewing will be allowed. *Please note: Laundry facilities are not available at Quartz Mountain; please refer to page 13 of the Student Handbook for more information.*
 - **Females:**
 - Transition tights for rehearsals
 - Pink ballet slippers with elastic attached
 - For dancers en pointe: Serviceable pointe shoes with ribbons and

- elastic attached
 - Ballet performance attire:
 - Pink / skin tone tights
 - Black camisole leotard (no strappy backs, no colors)
 - Black chiffon wrap skirt
 - Modern dance performance attire:
 - Flesh tone body tights (either [this one](#) or [this one](#) from Discount Dance)
 - Flesh tone leotard (either [this one](#) or [this one](#) from Discount Dance)
- **Males:**
 - Dance belt
 - Transition tights for rehearsals
 - Ballet performance attire:
 - White t-shirt
 - Black tights
 - Black ballet slippers
 - Modern dance performance attire:
 - Mariia Crown Dance Leggings in Cocoa (available on [Discount Dance](#))
 - Mariia Crown Short Sleeve Dance Tee in Cocoa (available on [Discount Dance](#))
 - Male dancers will wear a dance belt under performance attire.

4) **OPTIONAL** – The following items have been recommended by OSAI dance alums:

- Kneepads
- Foot “undies”
- Epsom salt
- Extra towels
- Antiseptic cream/gel
- Bin/tub for soaking feet
- Athletic tape, bandages, and/or surgical tape
- Yoga mat, if you already own one (otherwise, one will be provided for you)



LESTER HORTON

Lester Horton was a pioneer of modern dance, creating one of the six major modern dance techniques concurrently with his contemporaries Doris Humphrey, Charles Weidman, Martha Graham, Jose Limon and Hanya Holm.

Horton was born in 1906. As a child watching wild west shows, he became fascinated with the American Indian tribal dances, pageants and rituals. He began intense research visiting museums, starting his own collection of shields, rattles, baskets, and studying Indian dances. He also studied painting, color and costume design. He began taking ballet lessons with Adolf Bolm, but he was dissatisfied with the rigidity of classic form. His interest in the American Indian continued, and he began creating his own American Indian dances based on authentic materials and somewhat theatricalized by his design and theater training.

In 1929 Horton was invited to join Michio Ito's company which produced "plays for dancers". It was with this company that Horton learned the "organic use of props" which would later become an

integral part of his own choreography.

Horton went on to dance, direct, teach and choreograph (he did the choreography for several movies) until he was able to establish his school and found his company—the Lester Horton Dance Theater—in 1946 in Hollywood.

Horton demanded a great deal from his dancers. Being a man of tireless energy, he expected them to match him in concentration and energy output. The dancers were encouraged to study ballet and were required to learn to read music, play the sound system, sew, work the light board, and assist in scenery and prop making. For further stimulation they were required to take a theater practice class and workshop every Saturday. In the workshop the dancers learned organic use of props, clay modeling, improvisation, and paper sculpture to heighten their sense of design.

Horton choreographed like a painter in that he designed movement in broad sweeping strokes, and his movement design created paintings because of his incredible sense of color and his fantastic theatrical flair. The themes of his works ranged from classical to contemporary, farce to melodrama, social protest to the frivolous. An integral part of each theater piece were the props including masks, fans, umbrellas, pieces of cloth, rattles, weighted scarves, hats and mobile architectural pieces. He always considered the relation of the object to the person so that only props which were organically involved in the action were used.

Lester Horton died suddenly in 1953, a few months after his company had its first and only performance in New York City. Sadly, so few people outside California had the opportunity to see and experience the genius of Lester Horton. However, his legacy lives on in his works that are still performed by the Alvin Ailey American Dance Theater, Cincinnati Ballet Company, Dance Theatre of Harlem and Joyce Trisler Dance Company*.

* The above is a compilation of information from: James Truitte, principal dancer, teacher and choreographer with the Lester Horton Dance Theater, and *The Borzoi Book of Modern Dance* by Margaret Lloyd.

The Horton Technique

"The classroom objectives Horton stressed were competence in movement, use of communicative possibilities in dance, correctness of posture and performance of all movements. Technical competence is based upon wide tempo range, strength, endurance and flexibility associated with a developed sense of movement design.

"The Horton technique spatially uses all possible planes and levels (height and depth) of movement—all aspects of tempo range, rhythmic patterns and accents—and produces a variety of emotions. Horton did not want his technique done as a series of 'exercises' but to always be danced."

