

LIP 110 - Humphrey/Limón Technique

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| Prerequisite: | Acceptance into the Professional Studies Program |
| Course Teachers: | Kathryn Alter, Colin Connor, Daniel Fetecua, David Glista & Logan Frances Kruger |
| Office Location: | 466 West 152 nd Street, New York, NY 10031 |
| Required Reading: | Lewis, D. <i>The Illustrated Dance Technique of José Limón</i> . (1984). A Dance Horizons Book. Princeton Book Company Publishers. Parts I & II. |

Catalog Description:

LIP 110 - Humphrey/Limón Technique.

Prerequisite: Acceptance into the Professional Studies Program

A technique class building from body warm up to full and challenging dancing. It is rooted in the uses of opposition, weight, momentum, breath, phrasing and rhythm, personal physical, intellectual, emotional and imaginative engagement. It is expected that students will have had at least an intermediate or advanced level of prior dance training. Other elements are alignment, flexibility, core strength and artistic expression. Average of 9 hours per week for a total of 117 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Co-ordinate opposition, weight, momentum, breath, phrasing and rhythm, to move with clarity and expressiveness of timing and spatial form.
2. Have whole person engagement and clear alignment in action.
3. Perform phrases and exercises of the technique with confidence and personal engagement.
4. Develop the ability to choose how to manipulate movement by applying underpinning concepts.
5. Dance with power and ease.
6. Develop active musicality to be in artistic relation to music and rhythmic structures.

Program Student Learning Outcomes addressed in this course:

SLO 1: Demonstrate the dance skills and technical ability needed for a dancer in the professional dance environment. This includes kinesthetic competence in body organization and movement specificity, intention and timing.

SLO 2: The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

SLO 3: The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

SLO 4: Demonstrate a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

SLO 5: Confidence, ownership and range of individual artistry through the combination of all the other learning outcomes.

Summary of Topics and Course Requirements:

LIP 110 is the active study of the Humphrey/Limón Technique approached in a way which provides a path toward a professional career in dance. Topics include opposition, active support and alignment, weight, sequential movement, momentum, breath, phrasing and rhythm, clarity of direction and line, intention, movement quality and dynamic range, stability and risk, moving space, creativity in dancing, personal physical, intellectual, emotional and imaginative engagement.

LIP 110 is for dancers who already have undergone several years of preparatory dance technique study.

Course Schedule: Humphrey/Limón Technique

Note: The time divisions below are simplified to understand the progression, which, in action, is layered and responsive to the students.

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|----------------|---------------------------------------------------------------------------------------------------------------|
| Weeks 1 – 3: | Foundational warm-ups and exercises, active alignment and central approaches applied to full dancing phrases. |
| Weeks 4 – 6: | Focus on the concepts listed in summary of course topics. |
| Weeks 7 – 9: | Layering of the various concepts and lenses and active alignment in more extreme movement. |
| Weeks 10 – 12: | Expressiveness and choice-making. |
| Week 13: | Ownership of skills. |

Evaluation is ongoing by teachers, supported by faculty discussions on individual progress, to determine the quality and success of each student's work.

Detailed Course Components: LIP 110

HUMPHREY/LIMÓN TECHNIQUE:

These concepts are not generally taught separately but used as lenses to layer an understanding of movement and develop the technique to manipulate movement for artistic and expressive purposes.

Concepts of Wholeness and Sensuousness:

1. *Bringing the whole person to dancing*
2. *Sensuousness in movement and in physical contact with the floor, own body, or another dancer*
3. *Sensuousness in real relation to the whole person*
4. *Personal engagement with drive to dance*

Concepts of Breath:

1. *Connecting to breath as basic human/animal activity and support*
2. *Breath as expansion and deflation, and as taking in and putting out*
3. *Using breath to discover and open the body*
4. *Manipulating breath in quality and tempo to affect movement*
5. *Movement supported by breath and movement with quality of breath*
6. *Breath and time/musicality/scale*

Concepts of Opposition:

1. *Active alignment as the act or allowing of vertical opposition through and beyond the body*
2. *Opposition in different directions and with different sense of distance*
3. *Opposition to create movement and to create stillness*
4. *Opposition as active counterpoint in more complex movement*
5. *Opposition of scale and intention*
6. *Opposition with more than one body*

Concepts of Fall and Recovery:

1. *Inherent in everything, an inhale and an exhale, any walking step, and ideas of resilience, night and day, the seasons, waves on the shore, weather, etc.*
2. *In action, use of gravity to create rebound through bounce or swing*
3. *The game between heavy and light*
4. *Focusing on the bottom and focusing on the top*
5. *The ability to manipulate speed, distance and direction of both falling and recovering*
6. *Development of personal charged understanding of the experience of gravity*

Concepts of Isolation and Succession:

1. *The body is an orchestra*
2. *Sequential movement through the body*
3. *Clarity of counterpoint in the body*
4. *Succession with quality*

Concepts of Initiation and Arrival:

1. *Clarity of initiation in dynamics and physical location*
2. *Making versus Allowing movement and initiation*
3. *Initiation from within or outside the body*

4. Focus of movement toward initiation or arrival

Concepts of Time, Rhythm and Musicality:

- 1. Ability to create pulse and breath rhythm*
- 2. Rhythm as a manipulation of pulse and creation of more complex sense of time*
- 3. Rhythms in scale from micro to long forms and the combination of these*
- 4. The ability to create visual music*
- 5. The ability to dance as a musician in relation to music and musicians*

Concepts of Space and Distance:

- 1. Space within the body and beyond the body (positive and negative space)*
- 2. The ability to move space and draw it in*
- 3. Greed for space*
- 4. Earth and sky*
- 5. Clarity of design and articulation as a result of action(s), direction(s), distance(s) and opposition*

Concepts of Momentum:

- 1. Creation and manipulation of momentum in simple and complex ways*
- 2. Use of momentum to direct phrasing*
- 3. Use of momentum to create surprise and stillness*
- 4. Use of momentum in conjunction with the above concepts*

Concepts of Gesture, Focus, Drama and Story:

- 1. Use of hands in gesture*
- 2. Movement of gesture throughout the body*
- 3. Gesture as more or less abstracted statements or questions*
- 4. Focus of sight, hearing, smell, taste and touch*
- 5. Distance and width of focus*
- 6. Nature of implied drama in all movement*
- 7. Creation of atmosphere and story through accumulation of movement*

Concepts of Contact and Relation:

- 1. Quality of touch*
- 2. Quality in physical contact with the floor, own body, or another dancer to create a more complex event*
- 3. Quality of relation with contact and without contact*
- 4. Use of varied relations to engage imagination*

Concepts of Applied Imagination:

- 1. Use of physicalized imagination to clarify movement*
- 2. Direction of physicalized imagination to direct varied quality of movement*
- 3. Targeting physicalized imagination to investigate movement*

4. *Use of physicalized imagination to investigate other concepts*
5. *Development of physicalized imagination to personally engage with movement to make it work better and be more expressive*

WARMING UP THE BODY AND ATTENTION:

Engaging alignment
Warming large and central muscle groups
Opening joints
Engaging proprioception and sensuous engagement beyond the body
Heating and engaging core muscles
Enlivening contact with the floor
Open stretching with ease

INCREASED ARTICULATION AND COMPLEXITY WITH CLASS CONCEPTS:

More complex explorations
Focus toward individual body areas
Increased use of gravity and more extreme momentum
Travelling, phrasing, play, active expression and increased greed for space
Larger movement and jumping

BRINGING CONCEPTS INTO FULL DANCING:

Whole complex phrases with variety
The use of imagination and varied lenses in complex action to enrich dancing

Method of Evaluation:

Evaluation is ongoing by teachers, supported by faculty discussions on individual progress that develops over time, to determine the quality and success of each student's work.

Teacher engages in ongoing observation using a skill-based rubric that measures the essential components of Humphrey/Limón Technique.

The rubric includes assessment based on the following:

Demonstration of the dance skills and technical ability needed for a dancer in a professional environment.

The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

Demonstration of a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

Confidence, ownership and range of individual artistry through the combination of all of the above.

Students must attend and complete 90% of this course, 106 clock hours, to continue on to LIP 111.

Recommended Reading:

Owen, N. *Limón Journal Volume I. Number I.* (1993). José Limón Dance Foundation.

Owen, N. *Limón Journal Volume I. Number II.* (1994). José Limón Dance Foundation.

Recommended Viewing:

Limón: A Life Beyond Words. Produced by Ann Vachon, directed by Malachi Roth, and narrated by Uta Hagen and Isaiah Sheffer. Dance Conduit Inc., 2003.

LIP 111 - Humphrey/Limón Technique

Prerequisite: LIP 110
Course Teachers: Kathryn Alter, Colin Connor, Daniel Fetecua & Logan Frances Kruger
Office Location: 466 West 152nd Street, New York, NY 10031
Required Reading: Limón, J. *José Limón: An Unfinished Memoir.* (1998). Wesleyan University Press. Pages vii – 96.

Catalog Description:

LIP 111 - Humphrey/Limón Technique.

Prerequisite: LIP 110

A continuation of the technique class building from body warm up to full and challenging dancing. It is rooted in the uses of opposition, weight, momentum, breath, phrasing and rhythm, personal physical, intellectual, emotional and imaginative engagement. Other elements are alignment, flexibility, core strength and artistic expression.

Average of 9 hours per week for a total of 171 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Co-ordinate opposition, weight, momentum, breath, phrasing and rhythm, to move with advanced clarity and expressiveness of timing and spatial form.
2. Have whole person engagement and advanced alignment in action.

3. Perform phrases and exercises of the technique with advanced confidence and personal engagement.
4. Develop the advanced ability to choose how to manipulate movement by applying underpinning concepts.
5. Dance with advanced power and ease.
6. Develop advanced active musicality to be in artistic relation to music and rhythmic structures.

Program Student Learning Outcomes addressed in this course:

SLO 1: Demonstrate the dance skills and technical ability needed for a dancer in the professional dance environment. This includes kinesthetic competence in body organization and movement specificity, intention and timing.

SLO 2: The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

SLO 3: The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

SLO 4: Demonstrate a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

SLO 5: Confidence, ownership and range of individual artistry through the combination of all the other learning outcomes.

Summary of Topics and Course Requirements:

Lip 111 is the continuation of the Humphrey/Limón Technique approached in a way which provides a path toward a professional career in dance. Topics include opposition, active support and alignment, weight, sequential movement, momentum, breath, phrasing and rhythm, clarity of direction and line, intention, movement quality and dynamic range, stability and risk, moving space, creativity in dancing, personal physical, intellectual, emotional and imaginative engagement.

LIP 111 is an extension of the physicality and expressivity built upon in LIP 110.

Course Schedule: Humphrey/Limón Technique

Note: The time divisions below are simplified to understand the progression, which, in action, is layered and responsive to the students.

Weeks 1 – 3: Complex warm-ups and exercises, active alignment and central approaches applied to full dancing phrases.

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|----------------|--------------------------------------------------------------------------------------------|
| Weeks 4 – 6: | Deepening the understanding on the concepts listed in course topics. |
| Weeks 7 – 9: | Layering of the various concepts and lenses and active alignment in more extreme movement. |
| Weeks 10 – 12: | Expressiveness and choice-making. |
| Week 13: | Ownership of skills. |

Evaluation is ongoing by teachers, supported by faculty discussions on individual progress, to determine the quality and success of each student's work.

Detailed Course Components: LIP 111

HUMPHREY/LIMÓN TECHNIQUE:

These concepts are not generally taught separately but used as lenses to layer an understanding of movement and develop the technique to manipulate movement for artistic and expressive purposes.

Concepts of Wholeness and Sensuousness:

5. *Bringing the whole person to dancing*
6. *Sensuousness in movement and in physical contact with the floor, own body, or another dancer*
7. *Sensuousness in real relation to the whole person*
8. *Personal engagement with drive to dance*

Concepts of Breath:

7. *Connecting to breath as basic human/animal activity and support*
8. *Breath as expansion and deflation, and as taking in and putting out*
9. *Using breath to discover and open the body*
10. *Manipulating breath in quality and tempo to affect movement*
11. *Movement supported by breath and movement with quality of breath*
12. *Breath and time/musicality/scale*

Concepts of Opposition:

7. *Active alignment as the act or allowing of vertical opposition through and beyond the body*
8. *Opposition in different directions and with different sense of distance*
9. *Opposition to create movement and to create stillness*
10. *Opposition as active counterpoint in more complex movement*
11. *Opposition of scale and intention*
12. *Opposition with more than one body*

Concepts of Fall and Recovery:

7. *Inherent in everything, an inhale and an exhale, any walking step, and ideas of resilience, night and day, the seasons, waves on the shore, weather, etc.*
8. *In action, use of gravity to create rebound through bounce or swing*
9. *The game between heavy and light*
10. *Focusing on the bottom and focusing on the top*
11. *The ability to manipulate speed, distance and direction of both falling and recovering*
12. *Development of personal charged understanding of the experience of gravity*

Concepts of Isolation and Succession:

5. *The body is an orchestra*
6. *Sequential movement through the body*
7. *Clarity of counterpoint in the body*
8. *Succession with quality*

Concepts of Initiation and Arrival:

5. *Clarity of initiation in dynamics and physical location*
6. *Making versus Allowing movement and initiation*
7. *Initiation from within or outside the body*
8. *Focus of movement toward initiation or arrival*

Concepts of Time, Rhythm and Musicality:

6. *Ability to create pulse and breath rhythm*
7. *Rhythm as a manipulation of pulse and creation of more complex sense of time*
8. *Rhythms in scale from micro to long forms and the combination of these*
9. *The ability to create visual music*
10. *The ability to dance as a musician in relation to music and musicians*

Concepts of Space and Distance:

6. *Space within the body and beyond the body (positive and negative space)*
7. *The ability to move space and draw it in*
8. *Greed for space*
9. *Earth and sky*
10. *Clarity of design and articulation as a result of action(s), direction(s), distance(s) and opposition*

Concepts of Momentum:

5. *Creation and manipulation of momentum in simple and complex ways*
6. *Use of momentum to direct phrasing*
7. *Use of momentum to create surprise and stillness*
8. *Use of momentum in conjunction with the above concepts*

Concepts of Gesture, Focus, Drama and Story:

8. *Use of hands in gesture*
9. *Movement of gesture throughout the body*
10. *Gesture as more or less abstracted statements or questions*
11. *Focus of sight, hearing, smell, taste and touch*
12. *Distance and width of focus*
13. *Nature of implied drama in all movement*
14. *Creation of atmosphere and story through accumulation of movement*

Concepts of Contact and Relation:

5. *Quality of touch*
6. *Quality in physical contact with the floor, own body, or another dancer to create a more complex event*
7. *Quality of relation with contact and without contact*
8. *Use of varied relations to engage imagination*

Concepts of Applied Imagination:

6. *Use of physicalized imagination to clarify movement*
7. *Direction of physicalized imagination to direct varied quality of movement*
8. *Targeting physicalized imagination to investigate movement*
9. *Use of physicalized imagination to investigate other concepts*
10. *Development of physicalized imagination to personally engage with movement to make it work better and be more expressive*

WARMING UP THE BODY AND ATTENTION:

Engaging alignment
Warming large and central muscle groups
Opening joints
Engaging proprioception and sensuous engagement beyond the body
Heating and engaging core muscles
Enlivening contact with the floor
Open stretching with ease

INCREASED ARTICULATION AND COMPLEXITY WITH CLASS CONCEPTS:

More complex explorations
Focus toward individual body areas
Increased use of gravity and more extreme momentum
Travelling, phrasing, play, active expression and increased greed for space
Larger movement and jumping

BRINGING CONCEPTS INTO FULL DANCING:

Whole complex phrases with variety
The use of imagination and varied lenses in complex action to enrich dancing

Method of Evaluation:

Evaluation is ongoing by teachers, supported by faculty discussions on individual progress that develops over time, to determine the quality and success of each student's work.

Teacher engages in ongoing observation using a skill-based rubric that measures the essential components of Humphrey/Limón Technique.

The rubric includes assessment based on the following:

Demonstration of the dance skills and technical ability needed for a dancer in a professional environment.

The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

Demonstration of a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

Confidence, ownership and range of individual artistry through the combination of all of the above.

Students must attend and complete 90% of the course, 154 clock hours, for successful completion of the course.

LIP 120 - Classic & Contemporary Repertory and Rehearsals

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|--------------------------|----------------------------------------------------------------------------------------------------------------------------------------------|
| Prerequisite: | Acceptance into the Professional Studies Program |
| Course Teachers: | Kathryn Alter, David Glista & Logan Frances Kruger |
| Office Location: | 466 West 152 nd Street, New York, NY 10031 |
| Required Reading: | Lewis, D. <i>The Illustrated Dance Technique of José Limón</i> . (1984). A Dance Horizons Book. Princeton Book Company Publishers. Part III. |

Catalog Description:

LIP 120 - Classic & Contemporary Repertory and Rehearsals.

Prerequisite: Acceptance into the Professional Studies Program

A class focused on learning and performing a classic work in the Limón/Humphrey canon and a contemporary work by an active choreographer with a personal voice. This includes building the ability to understand different kinds of work, and to change approaches, focus and intentions to serve and dance with individual fullness in widely disparate choreography.

Average of 8 hours per week for a total of 104 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Apply technical skills to classic modern dance work, and to work being created now in response to today's dance and broader world.
2. Dance as an act of generosity and "rightness" rather than correctness.
3. Embody classic work with freshness, individuality and clarity
4. Embody contemporary work with richness, personal creativity and specificity
5. Effectively work in the different processes of learning, rehearsing, performing and responding to performance.

Program Student Learning Outcomes addressed in this course:

SLO 1: Demonstrate the dance skills and technical ability needed for a dancer in the professional dance environment. This includes kinesthetic competence in body organization and movement specificity, intention and timing.

SLO 2: The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

SLO 3: The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

SLO 4: Demonstrate a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

SLO 5: Confidence, ownership and range of individual artistry through the combination of all the other learning outcomes.

Summary of Topics and Course Requirements:

LIP 120 is the active learning, rehearsal and performance of classic and contemporary repertory, approached in a way which enhances the path toward a professional career in dance. Connections are made between the use of tools in both classic and contemporary work. Topics include useful learning habits, useful habits outside of rehearsal, whole person engagement, specificity of each work and dancing with radically different qualities of attention, movement clarity and expressiveness. Topics

also include differences of approach for learning, rehearsal and performance, and the challenge of building confidence while still continuing to question.

LIP 120 is for dancers who already have undergone several years of preparatory dance technique study.

Course Schedule: Classic & Contemporary Repertory and Rehearsals

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|----------------|---------------------------------------------------------------------------|
| Weeks 1 – 2: | Contemporary Repertory – <i>Corvidae</i> |
| Weeks 3 – 6: | Limón Repertory – <i>Psalm</i> and Lecture-Demonstration |
| Weeks 7 – 9: | Contemporary Repertory – <i>Corvidae</i> and Lecture-Demonstration |
| Weeks 10 – 12: | All Repertory and Studio Showing |
| Week 13: | Ownership of skills, Limón Repertory – <i>Chaconne</i> and Studio Showing |

Evaluation is ongoing by teachers, supported by faculty discussions on individual progress, to determine the quality and success of each student's work.

Detailed Course Components: LIP 120

CLASSIC & CONTEMPORARY REPERTORY AND REHEARSALS:

These concepts are not generally taught separately but used as lenses to layer an understanding of movement and develop the technique to manipulate movement for artistic and expressive purposes.

CLASSIC WORK:

Learning material with depth including application of Limón technical work
Rehearsal to bring out intention and atmosphere of each work and to consolidate personal engagement
Showing and performance experiences

CONTEMPORARY WORK:

Learning material with depth including immediate engagement with a contemporary aesthetic
Use of technical and other skills and approaches as most effective for the work
Rehearsal to bring out intention and atmosphere of each work and to consolidate personal engagement
Showing and performance experiences

OVERARCHING WORK:

Responsiveness to rehearsal and performance experiences
Development of individual artistry as applied to the imperatives of widely different work
Bridging and understanding similarities and differences in different repertory

Method of Evaluation:

Evaluation is ongoing by teachers, supported by faculty discussions on individual progress that develops over time, to determine the quality and success of each student's work. Performance reflection as a useful tool.

Teacher engages in ongoing observation using a skill-based rubric that measures the essential components of Classic & Contemporary Repertory and Rehearsals.

The rubric includes assessment based on the following:

Demonstration of the dance skills and technical ability needed for a dancer in a professional environment.

The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

Demonstration of a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

Confidence, ownership and range of individual artistry through the combination of all of the above.

Students must attend and complete 90% of this course, 94 clock hours, to continue on to LIP 121.

Recommended Reading:

Owen, N. *Limón Journal Volume II. Number I.* (1997). José Limón Dance Foundation.

Recommended Viewing:

The Dance Works of Doris Humphrey: Part II with the Limón Dance Company.
Produced by the José Limón Dance Foundation in association with Dance Horizons Video. Dance Horizons Video, 1999.

LIP 121 - Classic & Contemporary Repertory and Rehearsals

Prerequisite: LIP 120
Course Teachers: Kathryn Alter, Daniel Fetecua, David Glista & Logan Frances Kruger
Office Location: 466 West 152nd Street, New York, NY 10031
Required Reading: Limón, J. *José Limón: An Unfinished Memoir*. (1998). Wesleyan University Press. Pages 97 – 149.

Catalog Description:

LIP 121 - Classic & Contemporary Repertory and Rehearsals.

Prerequisite: LIP 120

A continuation of learning and performing a classic work in the Limón/Humphrey canon and a contemporary work by an active choreographer with a personal voice. This includes building the ability to understand different kinds of work, and to change approaches, focus and intentions to serve and dance with individual fullness in widely disparate choreography.

Average of 6 hours per week for a total of 114 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

6. Apply advanced technical skills to classic modern dance work, and to work being created now in response to today's dance and broader world.
7. Dance with increased generosity and "rightness" rather than correctness.
8. Embody classic work with freshness, individuality and clarity
9. Embody contemporary work with richness, personal creativity and specificity
10. Effectively work in the different processes of learning, rehearsing, performing and responding to performance.

Program Student Learning Outcomes addressed in this course:

SLO 1: Demonstrate the dance skills and technical ability needed for a dancer in the professional dance environment. This includes kinesthetic competence in body organization and movement specificity, intention and timing.

SLO 2: The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

SLO 3: The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

SLO 4: Demonstrate a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

SLO 5: Confidence, ownership and range of individual artistry through the combination of all the other learning outcomes.

Summary of Topics and Course Requirements:

LIP 121 is the continuation of active learning, rehearsal and performance of classic and contemporary repertory, approached in a way which enhances the path toward a professional career in dance. Connections are made between the use of tools in both classic and contemporary work. Topics include useful learning habits, useful habits outside of rehearsal, whole person engagement, specificity of each work and dancing with radically different qualities of attention, movement clarity and expressiveness. Topics also include differences of approach for learning, rehearsal and performance, and the challenge of building confidence while still continuing to question.

LIP 121 is an extension of the skills built upon in LIP 120.

Course Schedule: Classic & Contemporary Repertory and Rehearsals

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|----------------|---------------------------------------------------|
| Weeks 1 – 2: | Contemporary Repertory – <i>Corvidae</i> |
| Weeks 3 – 10: | Limón Repertory – <i>There Is A Time</i> |
| Weeks 11 – 13: | Contemporary Repertory |
| Weeks 14 – 18: | All Repertory |
| Week 19: | Ownership of skills and Stage Performance Showing |

Evaluation is ongoing by teachers, supported by faculty discussions on individual progress, to determine the quality and success of each student's work.

Detailed Course Components: LIP 121

CLASSIC AND CONTEMPORARY REPERTORY AND REHEARSALS:

These concepts are not generally taught separately but used as lenses to layer an understanding of movement and develop the technique to manipulate movement for artistic and expressive purposes.

CLASSIC WORK:

Learning material with depth including application of Limón technical work
Rehearsal to bring out intention and atmosphere of each work and to consolidate personal engagement
Showing and performance experiences

CONTEMPORARY WORK:

Learning material with depth including immediate engagement with a contemporary aesthetic
Use of technical and other skills and approaches as most effective for the work

Rehearsal to bring out intention and atmosphere of each work and to consolidate personal engagement
Showing and performance experiences

OVERARCHING WORK:

Responsiveness to rehearsal and performance experiences
Development of individual artistry as applied to the imperatives of widely different work
Bridging and understanding similarities and differences in different repertory

Method of Evaluation:

Evaluation is ongoing by teachers, supported by faculty discussions on individual progress that develops over time, to determine the quality and success of each student's work. Integration of communication with audience as evaluative tool.

Teacher engages in ongoing observation using a skill-based rubric that measures the essential components of Classic & Contemporary Repertory and Rehearsals.

The rubric includes assessment based on the following:

Demonstration of the dance skills and technical ability needed for a dancer in a professional environment.

The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

Demonstration of a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

Confidence, ownership and range of individual artistry through the combination of all of the above.

Students must attend and complete 90% of this course, 137 clock hours, for successful completion of the course.

LIP 130 - Allied Dance Studies

Prerequisite: Acceptance into the Professional Studies Program

Course Teachers: Kathryn Alter, Logan Frances Kruger, Colin Connor & Toby Twining
Office Location: 466 West 152nd Street, New York, NY 10031
Required Reading: Lewis, D. *The Illustrated Dance Technique of José Limón*. (1984). A Dance Horizons Book. Princeton Book Company Publishers. Part IV.

Catalog Description:

LIP 130 - Allied Dance Studies.

Prerequisite: Acceptance into the Professional Studies Program

A compilation of studies that support and enrich dancing, artistry and personal engagement.

Average of 2 hours per week for a total of 26 clock hours.

In LIP 130, the components are:

1. Movement Lenses, including specifically Limón Principles, and their application to diverse choreographic voices
2. Performance Techniques, including focus, dramaturgy, movement quality, phrasing and rhythm as expressive tools, use of imagination and image, active relation with other dancers, space and ground, different modes of performance and their application to specific works, specificity, control and abandon
3. Rhythm & Music, including being a musician, understanding structure of music and drive behind it, and dancing in active relation to musicians, music and other dancers' musicality
4. Historical Experience & Society, including specifically Humphrey/Limón development, the evolution of modern and contemporary dance, broader history as a context for dance-making, and dance as both a response to society and an influencer of it

Course Objectives: Upon completion of this course the students will be able to:

1. Understand a range of lenses, structures, approaches, perspectives and tools.
2. Apply the above as actively central to dance rather than as peripheral.
3. Integrate varied information and explorations as an artist.
4. Be a whole person able to assimilate specific knowledge into an authentic personal worldview.

Program Student Learning Outcomes addressed in this course:

SLO 1: Demonstrate the dance skills and technical ability needed for a dancer in the professional dance environment. This includes kinesthetic competence in body organization and movement specificity, intention and timing.

SLO 2: The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

SLO 3: The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

SLO 4: Demonstrate a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

SLO 5: Confidence, ownership and range of individual artistry through the combination of all the other learning outcomes.

Summary of Topics and Course Requirements:

LIP 130 is a compilation of studies that support and enrich dancing, artistry and personal engagement. Topics include movement lenses and principles, performance techniques, rhythm and music, history and society.

LIP 130 is for dancers who already have undergone several years of preparatory dance technique study.

Course Schedule: Allied Dance Studies

Note: The time divisions below are simplified to understand the progression, which, in action, is layered and responsive to the students.

| | |
|------------------|------------------------|
| Weeks 1: | Performance Techniques |
| Weeks 2 – 6: | Limón Principles |
| Weeks 3 and 7: | Rhythm & Music |
| Weeks 12 and 13: | Performances |

Evaluation is ongoing by teachers, supported by faculty discussions on individual progress, to determine the quality and success of each student's work.

Detailed Course Components: LIP 130

MOVEMENT LENSES:

Concepts of Wholeness and Sensuousness, Breath, Opposition, exploring gravity and the reality of weight, Fall and Recovery, Isolation and Succession, Initiation and Arrival, Time, Rhythm and Musicality, Space and Distance, Momentum, Gesture, Focus, Drama and Story, Contact and Relation, Applied Imagination

PERFORMANCE TECHNIQUES:

Concepts of focus, dramaturgy, movement quality, phrasing and rhythm as expressive tools, use of imagination and image, active relation with other dancers, space and ground, different modes of performance and their application to specific works, specificity, control and abandon

RHYTHM & MUSIC:

Concepts of pulse, meter, melody, musical forms, eras and landscapes, being a musician, understanding structure of music and drive behind it, and dancing in active relation to musicians, music and other dancers' musicality

HISTORICAL EXPERIENCE & SOCIETY

Humphrey/Limón development, the evolution of modern and contemporary dance, broader history as a context for dance-making, and dance as both a response to society and an influencer of it

Method of Evaluation:

Evaluation is ongoing by teachers, supported by faculty discussions on individual progress that develops over time, to determine the quality and success of each student's work.

Teacher engages in ongoing observation using a skill-based rubric that measures the essential components of Allied Dance Studies.

The rubric includes assessment based on the following:

Demonstration of the dance skills and technical ability needed for a dancer in a professional environment.

The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

Demonstration of a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

Confidence, ownership and range of individual artistry through the combination of all of the above.

Students must attend and complete 90% of this course, 41 clock hours, to complete this course.

Recommended Reading:

Owen, N. *Limón Journal Volume III. Number I.* (1998). José Limón Dance Foundation.

Recommended Viewing:

Limón Dance Company: A Legacy Moving into the Future. Produced and directed by Evann Siebans, in association with the José Limón Dance Foundation. 2004.

LIP 140 – Individual Research

| | |
|--------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Prerequisite: | Acceptance into the Professional Studies Program |
| Course Teachers: | Kathryn Alter and Becky Brown |
| Office Location: | 466 West 152 nd Street, New York, NY 10031 |
| Required Reading: | Pollack, B. and Charles Humphrey Woodford. <i>Dance is a Moment: A Portrait of José Limón in Words and Pictures.</i> (1993). Princeton Book Company Publishers. Cohen, S. <i>The Modern Dance: Seven Statements of Belief.</i> (1965). Wesleyan University Press. |

Catalog Description:

LIP 140 - Individual Research.

Prerequisite: Acceptance into the Professional Studies Program
Individual research provides each individual the guided opportunity to develop their own understanding and embodiment of their learning.

Average of 4 hours per week for a total of 48 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Engage self-driven curiosity in relation to their other studies, their individual points of view and the broader dance world.
2. Transfer value between the Limón/Humphrey tradition and the broader dance world
3. Understand specificity from different perspectives
4. Delve into one area with depth

5. Engage with work from personal direction with an understanding of that work's specifics and intentions
6. Open the pathway between the investigations of the body and those of the mind

Program Student Learning Outcomes addressed in this course:

SLO 1: Demonstrate the dance skills and technical ability needed for a dancer in the professional dance environment. This includes kinesthetic competence in body organization and movement specificity, intention and timing.

SLO 2: The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

SLO 3: The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

SLO 4: Demonstrate a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

SLO 5: Confidence, ownership and range of individual artistry through the combination of all the other learning outcomes.

Summary of Topics and Course Requirements:

LIP 140 provides each individual the guided opportunity to develop their own understanding and embodiment of their learning through engagement and/or embodiment of perspective, intention and investigation.

LIP 140 is for dancers who already have undergone several years of preparatory dance technique study.

Course Schedule: Individual Research

Note: The time divisions below are estimates of a student's recommended pace of study.

| | |
|------------------|-----------------------------------|
| Week 2: | Introduction to Research Project |
| Week 3: | Individual Proposal Presentations |
| Weeks 4 - 11: | Individual Research |
| Week 12: | Research Project Presentations |
| Weeks 12 and 13: | Performance & Studio Showing |

Evaluation is ongoing by teachers, supported by faculty discussions on individual progress, to determine the quality and success of each student's work.

Detailed Course Components: LIP 140

Understanding of resources & access to them.

Use of resources individually and in conjunction.

Responsiveness to coaching and direction.

Working from detail to a sense of wholeness and purpose.

Working from overview to inform detail.

Developing useful and flexible ways of working, physically and in research.

Requirements for generosity and confidence.

Method of Evaluation:

Evaluation is ongoing by coaches, directors and faculty, informed by student and faculty group discussions, and supported by faculty discussions on individual progress that develops over time, to determine the quality and success of each student's work.

The rubric includes assessment based on the following:

Demonstration of the dance skills and technical ability needed for a dancer in a professional environment.

The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

Demonstration of a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

Confidence, ownership and range of individual artistry through the combination of all of the above.

Students must present evidence of sufficient research and discovery via presentation of work to move on to LIP 141.

Recommended Reading:

Owen, N. *Limón Journal Volume IV. Number I.* (2001). José Limón Dance Foundation.
Owen, N. *Limón Journal Volume V. Number I.* (2003). José Limón Dance Foundation.
Kowal, R. *How to do Things with Dance: Performing Change in Postwar America.* (2010). Wesleyan University Press.

Recommended Viewing:

La Malinche. Produced by Ed Delaney, directed by Patty Harrington Delaney. Circle R Media, 2004.

José Limón: Three Modern Dance Classics. Produced by the Canadian Broadcasting Corporation. 1955 - 1957.

LIP 141 - Individual Research

Prerequisite: LIP 140
Course Teachers: Kathryn Alter, Colin Connor & Limón Coaches
Office Location: 466 West 152nd Street, New York, NY 10031
Required Reading: Seed, P. *José Limón and La Malinche.* (2008). University of Texas Press.

Catalog Description:**LIP 141 - Individual Research.**

Prerequisite: LIP 140

Individual research provides each individual the guided opportunity to develop their own understanding and embodiment of their learning.

Average of 4 hours per week for a total of 76 hours for Performance Project.

Average of 4 hours per week for a total of 56 hours for Research Project.

In LIP 141, the components are:

5. Solo or Chamber Performance Project
6. Research Project

Course Objectives: Upon completion of this course the students will be able to:

7. Engage self-driven curiosity in relation to their other studies, their individual points of view and the broader dance world.
8. Transfer value between the Limón/Humphrey tradition and the broader dance world
9. Understand specificity from different perspectives
10. Delve into one area with depth

11. Embody work from personal direction with an understanding of that work's specifics and intentions
12. Open the pathway between the investigations of the body and those of the mind

Program Student Learning Outcomes addressed in this course:

SLO 1: Demonstrate the dance skills and technical ability needed for a dancer in the professional dance environment. This includes kinesthetic competence in body organization and movement specificity, intention and timing.

SLO 2: The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

SLO 3: The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

SLO 4: Demonstrate a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

SLO 5: Confidence, ownership and range of individual artistry through the combination of all the other learning outcomes.

Summary of Topics and Course Requirements:

LIP 141 provides each individual the guided opportunity to develop their own understanding and embodiment of their learning through engagement and/or embodiment of perspective, intention and investigation.

LIP 141 can be, but is not required to be, an extension of the materials and inquiry built upon in LIP 140.

Course Schedule: Individual Research

Note: The time divisions below are based on benchmarks. Most work is independently scheduled by the student.

| | |
|---------------|-----------------------------------------|
| Week 1: | Performance Project Introduction |
| Week 2: | Research Project Proposal Presentations |
| Weeks 3 – 11: | Individual Research |
| Week 12: | Performance Project Presentations |
| Week 14: | Research Project Presentations |

Evaluation is ongoing by teachers, supported by faculty discussions on individual progress, to determine the quality and success of each student's work.

Detailed Course Components: LIP 141

Understanding of resources & access to them.

Use of resources individually and in conjunction.

Responsiveness to coaching and direction.

Working from detail to a sense of wholeness and purpose.

Working from overview to inform detail.

Developing useful and flexible ways of working, physically and in research.

Requirements for generosity and confidence.

Method of Evaluation:

Evaluation is ongoing by coaches, directors and faculty, informed by student and faculty group discussions, and supported by faculty discussions on individual progress that develops over time, to determine the quality and success of each student's work.

Teacher engages in ongoing observation using a skill-based rubric that measures the essential components of Individual Research.

The rubric includes assessment based on the following:

Demonstration of the dance skills and technical ability needed for a dancer in a professional environment.

The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

Demonstration of a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

Confidence, ownership and range of individual artistry through the combination of all of the above.

Students must present evidence of sufficient research and discovery via presentation of work to successfully complete this course.

LIP 150 - Administrative Studies

Prerequisite: Acceptance into the Professional Studies Program
Course Teachers: Administrators of the José Limón Dance Foundation
Office Location: 466 West 152nd Street, New York, NY 10031
Required Reading: Pollack, B. and Charles Humphrey Woodford. *Dance is a Moment: A Portrait of José Limón in Words and Pictures*. (1993). Princeton Book Company Publishers.
Cohen, S. *The Modern Dance: Seven Statements of Belief*. (1965). Wesleyan University Press.

Catalog Description:

LIP 150 - Administrative Studies.

Prerequisite: Acceptance into the Dance Training & Arts Management Program
The active practice, gained experience and shared contributions within an office setting.
Average of 16 hours per week for a total of 208 hours.

In LIP 150, the components are:

1. Development
2. Marketing, Branding & Design
3. Business Management
4. General School Administration

Course Objectives: Upon completion of this course the students will be able to:

1. Have a basic understanding of the functions, various departments and processes of a non-profit arts organization.
2. Support annual appeal/giving Tuesday campaign
3. Utilize basic marketing skills: effective story-telling, clear communication and networking
4. Manage multiple schedules and deadlines

Program Student Learning Outcomes addressed in this course:

SLO 2: The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

SLO 3: The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

SLO 4: Demonstrate a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

SLO 5: Confidence, ownership and range of individual artistry through the combination of all the other learning outcomes.

Summary of Topics and Course Requirements:

LIP 150 is the active study and refinement of skills within the various departments of a non-profit dance foundation. Skills include written and oral communication, paper management, bookkeeping and data entry, customer service skills, research skills and self-motivated and collaborative working.

LIP 150 is for dancers who also share an interest in developing skills in a non-profit arts organization.

Course Schedule: Administrative Studies

Note: The time divisions below are simplified and responsive to the needs of the Foundation.

| | |
|---------------|-------------------------------------------------------------------------------------|
| Weeks 1 – 2: | Foundation background, clerical familiarity, introduction to weekly, ongoing tasks. |
| Weeks 3 - 13: | Rotation of departmental training and tasks |

Evaluation is based upon administration's engagement with student to provide ample tasks at the current ability of the student.

Method of Evaluation:

Evaluation is based upon administration's engagement with student to provide ample tasks at the current ability of the student.

Assessment is based on the following:

The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

Demonstration of a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

Confidence, ownership and range of individual artistry through the combination of all of the above.

Students must attend and complete 90% of this course, 188 clock hours, to continue on to LIP 151 and maintain internship status.

Recommended Reading:

Owen, N. *Limón Journal Volume V. Number I.* (2003). José Limón Dance Foundation.

Recommended Viewing:

José Limón: Three Modern Dance Classics. Produced by the Canadian Broadcasting Corporation. 1955 - 1957.

LIP - 151 Administrative Studies

| | |
|--------------------------|--------------------------------------------------------------------------------|
| Prerequisite: | LIP 150 |
| Course Teachers: | Administrators of the José Limón Dance Foundation |
| Office Location: | 466 West 152 nd Street, New York, NY 10031 |
| Required Reading: | Seed, P. <i>José Limón and La Malinche.</i> (2008). University of Texas Press. |

Catalog Description:

LIP 151 Administrative Studies.

Prerequisite: LIP 150

The active practice, gained experience and shared contributions within an office setting. Average of 16 hours per week for a total of 304 clock hours.

In LIP 151, the components are:

5. Development
6. Marketing, Branding & Design
7. Business Management
8. General School Administration

Course Objectives: Upon completion of this course the students will be able to:

5. Possess a strong understanding of the functions, various departments and processes of a non-profit arts organization.

6. Understand at a deeper level the functions and practices involved in the development department of a non-profit.
7. Utilize advanced marketing skills: effective story-telling, clear communication and networking
8. Manage multiple schedules and deadlines
9. Contribute to active discussion within an organization.

Program Student Learning Outcomes addressed in this course:

SLO 2: The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

SLO 3: The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

SLO 4: Demonstrate a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

SLO 5: Confidence, ownership and range of individual artistry through the combination of all the other learning outcomes.

Summary of Topics and Course Requirements:

LIP 151 is the continuation of the study and refinement of skills within the various departments of a non-profit dance foundation. Skills include written and oral communication, paper management, bookkeeping and data entry, customer service skills, research skills and self-motivated and collaborative working.

LIP 151 is an extension of the skills developed in LIP 150.

Course Schedule: Administrative Studies

Note: The time divisions below are simplified and responsive to the needs of the Foundation.

| | |
|---------------|-------------------------------------------------------------------------------|
| Weeks 1 – 19: | Weekly, ongoing tasks and rotation of further departmental training and tasks |
|---------------|-------------------------------------------------------------------------------|

Evaluation is based upon administration's engagement with student to provide ample tasks at the current ability of the student.

Method of Evaluation:

Evaluation is based upon administration's engagement with student to provide ample tasks at the current ability of the student.

Assessment is based on the following:

The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

Demonstration of a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

Confidence, ownership and range of individual artistry through the combination of all of the above.

Students must attend and complete 90% of this course, 274 clock hours, to successfully complete this course.

LIF 110 - Humphrey/Limón Technique

| | |
|--------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|
| Prerequisite: | Acceptance into the Fall Studies Program |
| Course Teachers: | Kathryn Alter, Colin Connor, Daniel Fetecua, David Glista & Logan Frances Kruger |
| Office Location: | 466 West 152 nd Street, New York, NY 10031 |
| Required Reading: | Lewis, D. <i>The Illustrated Dance Technique of José Limón</i> . (1984). A Dance Horizons Book. Princeton Book Company Publishers. Parts I & II. |

Catalog Description:

LIF 110 - Humphrey/Limón Technique.

Prerequisite: Acceptance into the Fall Studies Program

A technique class building from body warm up to full and challenging dancing. It is rooted in the uses of opposition, weight, momentum, breath, phrasing and rhythm, personal physical, intellectual, emotional and imaginative engagement. It is expected that students will have had at least an intermediate or advanced level of prior dance training. Other elements are alignment, flexibility, core strength and artistic expression. Average of 10.5 hours per week for a total of 126 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

1. Co-ordinate opposition, weight, momentum, breath, phrasing and rhythm, to move with clarity and expressiveness of timing and spatial form.

2. Have whole person engagement and clear alignment in action.
3. Perform phrases and exercises of the technique with confidence and personal engagement.
4. Develop the ability to choose how to manipulate movement by applying underpinning concepts.
5. Dance with power and ease.
6. Develop active musicality to be in artistic relation to music and rhythmic structures.

Program Student Learning Outcomes addressed in this course:

SLO 1: Demonstrate the dance skills and technical ability needed for a dancer in the professional dance environment. This includes kinesthetic competence in body organization and movement specificity, intention and timing.

SLO 2: The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

SLO 3: The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

SLO 4: Demonstrate a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

SLO 5: Confidence, ownership and range of individual artistry through the combination of all the other learning outcomes.

Summary of Topics and Course Requirements:

LIF 110 is the active study of the Humphrey/Limón Technique approached in a way which provides a path toward a professional career in dance. Topics include opposition, active support and alignment, weight, sequential movement, momentum, breath, phrasing and rhythm, clarity of direction and line, intention, movement quality and dynamic range, stability and risk, moving space, creativity in dancing, personal physical, intellectual, emotional and imaginative engagement.

LIF 110 is for dancers who already have undergone several years of preparatory dance technique study.

Course Schedule: Humphrey/Limón Technique

Note: The time divisions below are simplified to understand the progression, which, in action, is layered and responsive to the students.

- Weeks 1 – 3: Foundational warm-ups and exercises, active alignment and central approaches applied to full dancing phrases.
- Weeks 4 – 6: Focus on the concepts listed in summary of course topics.
- Weeks 7 – 9: Layering of the various concepts and lenses and active alignment in more extreme movement.
- Weeks 10 – 12: Expressiveness and choice-making.

Evaluation is ongoing by teachers, supported by faculty discussions on individual progress, to determine the quality and success of each student's work.

Detailed Course Components: LIF 110

HUMPHREY/LIMÓN TECHNIQUE:

These concepts are not generally taught separately but used as lenses to layer an understanding of movement and develop the technique to manipulate movement for artistic and expressive purposes.

Concepts of Wholeness and Sensuousness:

9. *Bringing the whole person to dancing*
10. *Sensuousness in movement and in physical contact with the floor, own body, or another dancer*
11. *Sensuousness in real relation to the whole person*
12. *Personal engagement with drive to dance*

Concepts of Breath:

13. *Connecting to breath as basic human/animal activity and support*
14. *Breath as expansion and deflation, and as taking in and putting out*
15. *Using breath to discover and open the body*
16. *Manipulating breath in quality and tempo to affect movement*
17. *Movement supported by breath and movement with quality of breath*
18. *Breath and time/musicality/scale*

Concepts of Opposition:

13. *Active alignment as the act or allowing of vertical opposition through and beyond the body*
14. *Opposition in different directions and with different sense of distance*
15. *Opposition to create movement and to create stillness*
16. *Opposition as active counterpoint in more complex movement*
17. *Opposition of scale and intention*
18. *Opposition with more than one body*

Concepts of Fall and Recovery:

13. *Inherent in everything, an inhale and an exhale, any walking step, and ideas of resilience, night and day, the seasons, waves on the shore, weather, etc.*
14. *In action, use of gravity to create rebound through bounce or swing*
15. *The game between heavy and light*
16. *Focusing on the bottom and focusing on the top*
17. *The ability to manipulate speed, distance and direction of both falling and recovering*
18. *Development of personal charged understanding of the experience of gravity*

Concepts of Isolation and Succession:

9. *The body is an orchestra*
10. *Sequential movement through the body*
11. *Clarity of counterpoint in the body*
12. *Succession with quality*

Concepts of Initiation and Arrival:

9. *Clarity of initiation in dynamics and physical location*
10. *Making versus Allowing movement and initiation*
11. *Initiation from within or outside the body*
12. *Focus of movement toward initiation or arrival*

Concepts of Time, Rhythm and Musicality:

11. *Ability to create pulse and breath rhythm*
12. *Rhythm as a manipulation of pulse and creation of more complex sense of time*
13. *Rhythms in scale from micro to long forms and the combination of these*
14. *The ability to create visual music*
15. *The ability to dance as a musician in relation to music and musicians*

Concepts of Space and Distance:

11. *Space within the body and beyond the body (positive and negative space)*
12. *The ability to move space and draw it in*
13. *Greed for space*
14. *Earth and sky*
15. *Clarity of design and articulation as a result of action(s), direction(s), distance(s) and opposition*

Concepts of Momentum:

9. *Creation and manipulation of momentum in simple and complex ways*
10. *Use of momentum to direct phrasing*
11. *Use of momentum to create surprise and stillness*
12. *Use of momentum in conjunction with the above concepts*

Concepts of Gesture, Focus, Drama and Story:

- 15. *Use of hands in gesture*
- 16. *Movement of gesture throughout the body*
- 17. *Gesture as more or less abstracted statements or questions*
- 18. *Focus of sight, hearing, smell, taste and touch*
- 19. *Distance and width of focus*
- 20. *Nature of implied drama in all movement*
- 21. *Creation of atmosphere and story through accumulation of movement*

Concepts of Contact and Relation:

- 9. *Quality of touch*
- 10. *Quality in physical contact with the floor, own body, or another dancer to create a more complex event*
- 11. *Quality of relation with contact and without contact*
- 12. *Use of varied relations to engage imagination*

Concepts of Applied Imagination:

- 11. *Use of physicalized imagination to clarify movement*
- 12. *Direction of physicalized imagination to direct varied quality of movement*
- 13. *Targeting physicalized imagination to investigate movement*
- 14. *Use of physicalized imagination to investigate other concepts*
- 15. *Development of physicalized imagination to personally engage with movement to make it work better and be more expressive*

WARMING UP THE BODY AND ATTENTION:

- Engaging alignment
- Warming large and central muscle groups
- Opening joints
- Engaging proprioception and sensuous engagement beyond the body
- Heating and engaging core muscles
- Enlivening contact with the floor
- Open stretching with ease

INCREASED ARTICULATION AND COMPLEXITY WITH CLASS CONCEPTS:

- More complex explorations
- Focus toward individual body areas
- Increased use of gravity and more extreme momentum
- Travelling, phrasing, play, active expression and increased greed for space
- Larger movement and jumping

BRINGING CONCEPTS INTO FULL DANCING:

- Whole complex phrases with variety
- The use of imagination and varied lenses in complex action to enrich dancing

Method of Evaluation:

Evaluation is ongoing by teachers, supported by faculty discussions on individual progress that develops over time, to determine the quality and success of each student's work.

Teacher engages in ongoing observation using a skill-based rubric that measures the essential components of Humphrey/Limón Technique.

The rubric includes assessment based on the following:

Demonstration of the dance skills and technical ability needed for a dancer in a professional environment.

The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

Demonstration of a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

Confidence, ownership and range of individual artistry through the combination of all of the above.

Students must attend and complete 90% of this course, 98 clock hours, for successful completion of the course.

Recommended Reading:

Owen, N. *Limón Journal Volume I. Number I.* (1993). José Limón Dance Foundation.

Owen, N. *Limón Journal Volume I. Number II.* (1994). José Limón Dance Foundation.

Recommended Viewing:

Limón: A Life Beyond Words. Produced by Ann Vachon, directed by Malachi Roth, and narrated by Uta Hagen and Isaiah Sheffer. Dance Conduit Inc., 2003.

LIF 120 - Classic & Contemporary Repertory and Rehearsals

Prerequisite: Acceptance into the Fall Studies Program

Course Teachers: Kathryn Alter, David Glista & Logan Frances Kruger

Office Location: 466 West 152nd Street, New York, NY 10031

Required Reading: Lewis, D. *The Illustrated Dance Technique of José Limón*. (1984). A Dance Horizons Book. Princeton Book Company Publishers. Part III.

Catalog Description:

LIF 120 - Classic & Contemporary Repertory and Rehearsals.

Prerequisite: Acceptance into the Fall Studies Program

A class focused on learning and performing a classic work in the Limón/Humphrey canon and a contemporary work by an active choreographer with a personal voice. This includes building the ability to understand different kinds of work, and to change approaches, focus and intentions to serve and dance with individual fullness in widely disparate choreography.

Average of 8 hours per week for a total of 92 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

11. Apply technical skills to classic modern dance work, and to work being created now in response to today's dance and broader world.
12. Dance as an act of generosity and "rightness" rather than correctness.
13. Embody classic work with freshness, individuality and clarity
14. Embody contemporary work with richness, personal creativity and specificity
15. Effectively work in the different processes of learning, rehearsing, performing and responding to performance.

Program Student Learning Outcomes addressed in this course:

SLO 1: Demonstrate the dance skills and technical ability needed for a dancer in the professional dance environment. This includes kinesthetic competence in body organization and movement specificity, intention and timing.

SLO 2: The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

SLO 3: The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

SLO 4: Demonstrate a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

SLO 5: Confidence, ownership and range of individual artistry through the combination of all the other learning outcomes.

Summary of Topics and Course Requirements:

LIF 120 is the active learning, rehearsal and performance of classic and contemporary repertory, approached in a way which enhances the path toward a professional career in dance. Topics include useful learning habits, useful habits outside of rehearsal, whole person engagement, specificity of each work and dancing with radically different qualities of attention, movement clarity and expressiveness. Topics also include differences of approach for learning, rehearsal and performance, and the challenge of building confidence while still continuing to question.

LIF 120 is for dancers who already have undergone several years of preparatory dance technique study.

Course Schedule: Classic & Contemporary Repertory and Rehearsals

| | |
|----------------|---------------------------------------------------------------------------|
| Weeks 1 – 2: | Contemporary Repertory – <i>Corvidae</i> |
| Weeks 3 – 6: | Limón Repertory – <i>Psalm</i> and Lecture-Demonstration |
| Weeks 7 – 9: | Contemporary Repertory – <i>Corvidae</i> and Lecture-Demonstration |
| Weeks 10 – 12: | All Repertory and Studio Showing |
| Week 13: | Ownership of skills, Limón Repertory – <i>Chaconne</i> and Studio Showing |

Evaluation is ongoing by teachers, supported by faculty discussions on individual progress, to determine the quality and success of each student's work.

Detailed Course Components: LIF 120

CLASSIC & CONTEMPORARY REPERTORY AND REHEARSALS:

These concepts are not generally taught separately but used as lenses to layer an understanding of movement and develop the technique to manipulate movement for artistic and expressive purposes.

CLASSIC WORK:

Learning material with depth including application of Limón technical work
Rehearsal to bring out intention and atmosphere of each work and to consolidate personal engagement
Showing and performance experiences

CONTEMPORARY WORK:

Learning material with depth including immediate engagement with a contemporary aesthetic
Use of technical and other skills and approaches as most effective for the work

Rehearsal to bring out intention and atmosphere of each work and to consolidate personal engagement
Showing and performance experiences

OVERARCHING WORK:

Responsiveness to rehearsal and performance experiences
Development of individual artistry as applied to the imperatives of widely different work
Bridging and understanding similarities and differences in different repertory

Method of Evaluation:

Evaluation is ongoing by teachers, supported by faculty discussions on individual progress that develops over time, to determine the quality and success of each student's work. Integration of communication with audience as evaluative tool.

Teacher engages in ongoing observation using a skill-based rubric that measures the essential components of Classic & Contemporary Repertory and Rehearsals.

The rubric includes assessment based on the following:

Demonstration of the dance skills and technical ability needed for a dancer in a professional environment.

The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

Demonstration of a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

Confidence, ownership and range of individual artistry through the combination of all of the above.

Students must attend and complete 90% of this course, 87 clock hours, for successful completion of the course.

Recommended Reading:

Owen, N. *Limón Journal Volume II. Number I.* (1997). José Limón Dance Foundation.

Recommended Viewing:

The Dance Works of Doris Humphrey: Part II with the Limón Dance Company.
Produced by the José Limón Dance Foundation in association with Dance Horizons
Video. Dance Horizons Video, 1999.

LIF 130 Allied Dance Studies

Prerequisite: Acceptance into the Fall Studies Program
Course Teachers: Kathryn Alter, Logan Frances Kruger, Colin Connor & Toby Twining
Office Location: 466 West 152nd Street, New York, NY 10031
Required Reading: Lewis, D. *The Illustrated Dance Technique of José Limón.* (1984). A Dance Horizons Book. Princeton Book Company Publishers. Part IV.

Catalog Description:

LIF 130 Allied Dance Studies.

Prerequisite: Acceptance into the Fall Studies Program

A compilation of studies that support and enrich dancing, artistry and personal engagement.

Average of 2 hours per week for a total of 24 clock hours.

In LIF 130, the components are:

7. Movement Lenses, including specifically Limón Principles, and their application to diverse choreographic voices
8. Performance Techniques, including focus, dramaturgy, movement quality, phrasing and rhythm as expressive tools, use of imagination and image, active relation with other dancers, space and ground, different modes of performance and their application to specific works, specificity, control and abandon
9. Rhythm & Music, including being a musician, understanding structure of music and drive behind it, and dancing in active relation to musicians, music and other dancers' musicality
10. Historical Experience & Society, including specifically Humphrey/Limón development, the evolution of modern and contemporary dance, broader history as a context for dance-making, and dance as both a response to society and an influencer of it

Course Objectives: Upon completion of this course the students will be able to:

5. Understand a range of lenses, structures, approaches, perspectives and tools.
6. Apply the above as actively central to dance rather than as peripheral.
7. Integrate varied information and explorations as an artist.
8. Be a whole person able to assimilate specific knowledge into an authentic personal worldview.

Program Student Learning Outcomes addressed in this course:

SLO 1: Demonstrate the dance skills and technical ability needed for a dancer in the professional dance environment. This includes kinesthetic competence in body organization and movement specificity, intention and timing.

SLO 2: The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

SLO 3: The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

SLO 4: Demonstrate a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

SLO 5: Confidence, ownership and range of individual artistry through the combination of all the other learning outcomes.

Summary of Topics and Course Requirements:

LIF 130 is a compilation of studies that support and enrich dancing, artistry and personal engagement. Topics include movement lenses and principles, performance techniques, rhythm and music, history and society.

LIF 130 is for dancers who already have undergone several years of preparatory dance technique study.

Course Schedule: Allied Dance Studies

Note: The time divisions below are simplified to understand the progression, which, in action, is layered and responsive to the students.

| | |
|------------------|------------------------|
| Weeks 1: | Performance Techniques |
| Weeks 2 – 6: | Limón Principles |
| Weeks 3 and 7: | Rhythm & Music |
| Weeks 12 and 13: | Performance |

Evaluation is ongoing by teachers, supported by faculty discussions on individual progress, to determine the quality and success of each student's work.

Detailed Course Components: LIF 130

MOVEMENT LENSES:

Concepts of Wholeness and Sensuousness, Breath, Opposition, exploring gravity and the reality of weight, Fall and Recovery, Isolation and Succession, Initiation and Arrival, Time, Rhythm and Musicality, Space and Distance, Momentum, Gesture, Focus, Drama and Story, Contact and Relation, Applied Imagination

PERFORMANCE TECHNIQUES:

Concepts of focus, dramaturgy, movement quality, phrasing and rhythm as expressive tools, use of imagination and image, active relation with other dancers, space and ground, different modes of performance and their application to specific works, specificity, control and abandon

RHYTHM & MUSIC:

Concepts of pulse, meter, melody, musical forms, eras and landscapes, being a musician, understanding structure of music and drive behind it, and dancing in active relation to musicians, music and other dancers' musicality

HISTORICAL EXPERIENCE & SOCIETY:

Humphrey/Limón development, the evolution of modern and contemporary dance, broader history as a context for dance-making, and dance as both a response to society and an influencer of it

Method of Evaluation:

Evaluation is ongoing by teachers, supported by faculty discussions on individual progress that develops over time, to determine the quality and success of each student's work.

Teacher engages in ongoing observation using a skill-based rubric that measures the essential components of Allied Dance Studies.

The rubric includes assessment based on the following:

Demonstration of the dance skills and technical ability needed for a dancer in a professional environment.

The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

Demonstration of a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

Confidence, ownership and range of individual artistry through the combination of all of the above.

Students must attend and complete 90% of this course, 87 clock hours, for successful completion of the course.

Recommended Reading:

Owen, N. *Limón Journal Volume III. Number I.* (1998). José Limón Dance Foundation.

Recommended Viewing:

Limón Dance Company: A Legacy Moving into the Future. Produced and directed by Evann Siebans, in association with the José Limón Dance Foundation. 2004.

LIF 140 – Individual Research

| | |
|--------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Prerequisite: | Acceptance into the Fall Studies Program |
| Course Teachers: | Kathryn Alter and Becky Brown |
| Office Location: | 466 West 152 nd Street, New York, NY 10031 |
| Required Reading: | Pollack, B. and Charles Humphrey Woodford. <i>Dance is a Moment: A Portrait of José Limón in Words and Pictures.</i> (1993). Princeton Book Company Publishers. Cohen, S. <i>The Modern Dance: Seven Statements of Belief.</i> (1965). Wesleyan University Press. |

Catalog Description:

LIF 140 – Individual Research.

Prerequisite: Acceptance into the Fall Studies Program
Individual research provides each individual the guided opportunity to develop their own understanding and embodiment of their learning.
Average of 4 hours per week for a total of 48 clock hours.

Course Objectives: Upon completion of this course the students will be able to:

13. Engage self-driven curiosity in relation to their other studies, their individual points of view and the broader dance world.
14. Transfer value between the Limón/Humphrey tradition and the broader dance world
15. Understand specificity from different perspectives
16. Delve into one area with depth
17. Engage with work from personal direction with an understanding of that work's specifics and intentions
18. Open the pathway between the investigations of the body and those of the mind

Program Student Learning Outcomes addressed in this course:

SLO 1: Demonstrate the dance skills and technical ability needed for a dancer in the professional dance environment. This includes kinesthetic competence in body organization and movement specificity, intention and timing.

SLO 2: The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

SLO 3: The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

SLO 4: Demonstrate a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

SLO 5: Confidence, ownership and range of individual artistry through the combination of all the other learning outcomes.

Summary of Topics and Course Requirements:

LIF 140 provides each individual the guided opportunity to develop their own understanding and embodiment of their learning through engagement and/or embodiment of perspective, intention and investigation.

LIF 140 is for dancers who already have undergone several years of preparatory dance technique study.

Course Schedule: Individual Research

Note: The time divisions below are estimates of a student's recommended pace of study.

| | |
|---------------|-----------------------------------|
| Week 2: | Introduction to Research Project |
| Week 3: | Individual Proposal Presentations |
| Weeks 4 - 11: | Individual Research |

Week 12:

Research Project Presentations & Studio Showing

Evaluation is ongoing by teachers, supported by faculty discussions on individual progress, to determine the quality and success of each student's work.

Detailed Course Components: LIF 140

Understanding of resources & access to them.

Use of resources individually and in conjunction.

Responsiveness to coaching and direction.

Working from detail to a sense of wholeness and purpose.

Working from overview to inform detail.

Developing useful and flexible ways of working, physically and in research.

Requirements for generosity and confidence.

Method of Evaluation:

Evaluation is ongoing by coaches, directors and faculty, informed by student and faculty group discussions, and supported by faculty discussions on individual progress that develops over time, to determine the quality and success of each student's work.

The rubric includes assessment based on the following:

Demonstration of the dance skills and technical ability needed for a dancer in a professional environment.

The ability to usefully integrate into dancing, and/or oral and written discourse, related theoretical, historical, cultural, dance field, and biological principles and information.

The possession of individual expressiveness and creativity in dancing and discourse by accessing, understanding and using self-driven individual engagement.

Demonstration of a consistently professional work ethic with integrity, reliability (including attendance and timeliness), respectfulness, adaptability, openness, and the ability to work collaboratively with different artists and ensembles.

Confidence, ownership and range of individual artistry through the combination of all of the above.

Students must present evidence of sufficient research and discovery via presentation of work for successful completion of the course.

Recommended Reading:

Owen, N. *Limón Journal Volume IV. Number I.* (2001). José Limón Dance Foundation.

Owen, N. *Limón Journal Volume V. Number I.* (2003). José Limón Dance Foundation.

Kowal, R. *How to do Things with Dance: Performing Change in Postwar America.* (2010). Wesleyan University Press.

Recommended Viewing:

La Malinche. Produced by Ed Delaney, directed by Patty Harrington Delaney. Circle R Media, 2004.

José Limón: Three Modern Dance Classics. Produced by the Canadian Broadcasting Corporation. 1955 - 1957.