

## Welcome to the José Limón Dance Foundation's Professional Studies Program Handbook for 2018 – 2019!

At the Limón School, we focus on preparing students for a professional career in dance. We offer three programs: The Professional Studies Program, the Fall Studies Program and the Dance Training & Arts Management Program. The Limón Institute is an accredited member of the National Association of Schools of Dance.

In this Handbook, you will find a range of material about our programs, including details about auditions, course curricula, teaching personnel, performance opportunities, career planning and mentoring. If you have further questions after reading the Handbook, please contact the Program Manager listed in the Contacts section.

The student should be aware that some information in the Handbook may change. It is recommended that students considering enrollment check with the Manager to determine if there is any change from the information provided in the Handbook.

**DISCLAIMER:** The Limón School does not guarantee future employment as a professional dancer or any dance related career. The dance profession is extremely competitive and requires intense commitment from the student. The Limón School provides the training and support an aspiring dancer needs to prepare for a career in dance, however it is up to the dancer to work hard and persevere through the audition process until an opportunity presents itself.

# TABLE OF CONTENTS

Welcome Letter .....	3
Contacts .....	4
Overview	
Mission.....	5
History .....	5
Locations & Facilities.....	5
Programs of Study .....	6
Auditions & Admissions.....	6
Information for International Students .....	9
Class Schedule & Calendar Dates .....	10
Performance Opportunities .....	11
Evaluation	
Student Evaluations .....	12
Injury/Leaves of Absences/Medical Withdrawal/Makeup Classwork .....	12
Program Evaluations .....	13
Career Planning & Mentoring .....	13
Health & Wellness .....	13
Fees .....	14
Refund Policy & Leaves of Absence	
Tuition Refund Policy .....	15
Weekly Tuition Liability Chart .....	15
Leave of Absence .....	16
Medical Withdrawal .....	16
Financial Assistance Information	
Merit-Based Scholarships .....	17
Student Record Policy.....	18
Conduct & Attendance Policies	
Student Conduct Policies & Guidelines .....	18
Absence Policies .....	19
Grievance & Appeal Process .....	21
Classroom Etiquette & Dress Code .....	22
Legacy and Faculty .....	23
Curricula & Student Learning Outcomes .....	27
Disclosure and Waiver .....	32
Evaluation Form .....	33
Self-Analysis Form .....	34
Course Catalog.....	35

## WELCOME LETTER

The Limón School warmly welcomes you! We are thrilled that you have come to be a part of the 19<sup>th</sup> year of Limón study programs. You will be embarking on a profound journey of discovery that will bring you closer to the heart of the Humphrey/Limón tradition and in turn closer to yourself. Through this program, you will be trained in a technique that transcends time and finds resonance and application in classic and contemporary repertory. You will be communicating and thinking about movement and expression in new ways. Your body will be articulated and producing new textures and qualities. You will be struck by the fabulous and often frustrating realization that you have a multitude of choices to make that you were not aware of before. I hope that through all of this, you will connect with tools and knowledge that will affect your values as an artist and a human being. I am certain that your growth will be tremendous.

In the words of José,

*“You may never learn to influence the forces of nature with your dance. Very well. But it is quite possible that, in becoming a fine, or even great dancer, you may, with other artists, sages, and philosophers and men of good will the world over, influence the nature of man, and create a better climate for him on this earth.”*

-Kathryn Alter, Associate Program Director

**The José Limón Dance Foundation** exists to perpetuate the Limón legacy and its humanistic approach to movement and theater, and to extend the vitality of that vision into the future, through performance, creation, preservation and education.

**The Limón Institute** has three major components: *Education*, which includes New York studio classes and workshops, the Limón School, summer residencies workshops, outreach programs, audience development and teacher training; *Dissemination*, which includes the licensing, restaging and coaching of Limón repertory on professional companies and school groups; and *Preservation*, which includes documentation, archival development and publication activities.

The Limón Institute is an accredited institutional member of the National Association of Schools of Dance – 11250 Roger Beacon Drive, Suite 21, Reston, VA 20190-5248, (703) 437-0700.

## CONTACTS

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## OVERVIEW

### Mission

The mission of the Limón Institute is to provide training in the technique, repertory, approaches and legacy of José Limón in ways useful to the widest possible constituency, while maintaining the relevance and vitality of that legacy, and to document, support and preserve the work of José Limón and the Limón Dance Company.

### History

Founded in 1946 by José Limón and Doris Humphrey, the Limón Dance Company has been at the vanguard of American Modern dance since its inception and is considered one of the world's greatest dance companies. Acclaimed for its dramatic expression, technical mastery and expansive, yet nuanced movement, the company illustrates the timelessness of Limón's work and vision. The repertory, which includes classic works in addition to new commissions from contemporary choreographers, possesses an unparalleled breadth and creates unique experiences for audiences around the world. Carla Maxwell led the Company from 1978-2016, before becoming the Foundation's first Legacy Director, and Colin Connor assumed artistic leadership in July of 2016.

Choreographer and dancer José Limón is credited with creating one of the world's most important and enduring dance legacies. Numerous honors have been bestowed upon both Limón and the Company he founded 73 years ago, including most recently the White House's 2008 National Medal of Arts for Immigrating to the United States from Mexico in 1918, Limón is considered one of Mexico's greatest artistic exports, and a role model for Latino communities throughout the United States. The Limón Institute was formed in 1985 as a component of the Foundation to oversee licensing, archiving and offer classes in Limón Technique.

### Locations & Facilities

The José Limón Dance Foundation administrative offices and the rehearsal studios for the Limón Dance Company are located in the heart of Harlem at the Everett Center for the Performing Arts, 466 West 152<sup>nd</sup> Street.

The Limón School is located at Peridance Capezio Center, 126 East 13<sup>th</sup> Street (between 3<sup>rd</sup> and 4<sup>th</sup> Avenue) and Gibney Dance Center, 280 Broadway (53A Chambers Street). All locations offer sprung Marley floors, pianos and stereos, fully-equipped bathroom facilities, showers, dressing areas and student lockers.

## Programs of Study

The Limón Institute offers three programs of study:

1. Professional Studies Program (PSP) – 9 months
2. Fall Studies Program (FSP) – 3 months
3. Dance Training + Arts Management Internship (DT+AM) – 9 months

1. The Professional Studies Program (PSP) is designed for students ready for advanced training in Limón technique. They attend daily technique classes, and participate in repertory workshops as well as theoretical and practice sessions dealing with the Limón legacy. During the second half of the program, participants undertake individual performance projects, with coaching and mentoring from current and former Limón Dance Company members, and develop an individual research projects related to their interests. Two informal performances each year include contemporary and Limón repertory. Participation is limited up to sixteen dancers at an advanced/intermediate level. The Program runs from September 17, 2018 to May 31, 2019.

2. Fall Studies Program (FSP) is ideal (though not exclusive) for international students on tourist visas, and college dance majors who want to experience a semester in New York City. The Fall Studies Program runs with the PSP, consisting of daily technique classes, two or three one-week repertory workshops, and special theory and practice sessions. Dancers also participate in a performance opportunity, and when possible observe open Limón Company rehearsals and performances. Applicants should be at Intermediate-Advanced level and have completed the equivalent of at least two years of college. September 17 to Dec 7, 2018.

3. The Dance Training + Arts Management Internship (DT+AM) students undertake rotating internships during the year. These are selected from Marketing and Public Relations, Fund Raising and Development, Archives and Preservation, Tour Management and Booking, Finances, Institute Activities and Special Projects. In each of these areas they focus on a specific project, as well as additional administrative work. Most DT+AM students are interested in the studio element of the PSP program, and can elect to participate in as much as they have time for. Some have already completed the PSP and are ready for more individualized work. This program accepts one to three applications per year. The DT+AM runs from September 1, 2018 to May 31, 2019.

## AUDITIONS & ADMISSIONS

Acceptance into any of the Limón training programs is by audition only. A student can officially audition by scheduling an audition at any time of the year, or submit an audition online. Please email [bbrown@Limón.org](mailto:bbrown@Limón.org) to schedule an audition in New York City or to submit an audition video.

## **Professional/Fall Studies Programs Eligibility:**

### **Requirements:**

Eligible dancers must be aged 18 or over and demonstrate a dance level of intermediate or above in formal dance techniques such as Ballet, Modern or Contemporary dance. A command of the spoken English language is necessary. Candidates must also demonstrate the inclination to work independently and show a commitment to physical and intellectual investigation. Desirable candidates will have some previous experience in Limón technique, various somatic practices and/or improvisation.

### **Application Process:** Application deadline is May 31<sup>st</sup>

1. Interested students should contact the Program Manager to discuss intention to apply.
2. Complete application form (available online or via email) and indicate which program applying for.
3. Submit application to Program Manager ([bbrown@Limón.org](mailto:bbrown@Limón.org)) along with required materials:
  - \$50 application fee (plus any additional fees)
  - a dance resume
  - a letter of recommendation from a dance professional that comments on your dance ability, work ethic, and ability to participate in a program of study.
  - a written statement of goals for participating in the program of your choice.All materials submitted must be in English.

### **Audition:**

4. Once an application is received via email, students are invited to audition:  
If able to attend in person, indicate a date to attend one of the open classes at Peridance or Gibney as an audition.  
International or out of town students will be sent an audition video of specific movements to learn, plus a request of personal own show-reel.

### **Acceptance:**

5. At the in-person audition: a Limón manager or director will observe class and meet with the student to discuss eligibility for the program. Typically, notice of acceptance to the program, or further recommendations, is given at this time.  
Video audition: the directors will review submitted videos. Notice of acceptance to the program, or further recommendations, will be sent by email.
6. Notification of audition results are emailed within 2 weeks of your audition. Accepted students will receive an acceptance packet that will include next steps including accepting

the invitation to train at the Limón School, completing registration, and all other relative information. Accepted students must make a deposit payment to secure their place before commencement of the program in September, or until the program reaches its capacity.

7. All artistic and financial decisions are final.

### **Dance Training + Arts Management Program Eligibility:**

Eligible applicants must have an undergraduate degree or an equivalent and demonstrate a strong interest in dance. As the work load will include over 15 hours per week in training in an administrative office, a keen interest in arts management is necessary, as well as a command of the spoken and written English language. Eligible candidates must have some experience in Microsoft Office. Candidates must also demonstrate the inclination to work independently and have the desire to learn and develop applicable and practical administrative skills and knowledge. Desirable candidates will have an intermediate or higher level of dance training, and possess skills such as video and photo editing, database management, social media.

### **Application Process:** Application deadline is May 31<sup>st</sup>

1. Interested students should contact the Program Manager to discuss intention to apply.
2. Complete application form (available online or via email) and submit application to Program Manager ([bbrown@Limón.org](mailto:bbrown@Limón.org)) along with required materials:
  - \$50 application fee (plus any additional fees)
  - a resume including administrative experience, dance background, and education.
  - 2 letters of recommendation which address experience, maturity and commitment.
  - a written statement of goals for participating in the DT+AM program.

All materials submitted must be in English.

### **Audition and Interview:**

3. Once an application is received via email, DT&AM students are invited to audition:  
If able to attend in person, indicate a date to attend one of the open classes at Peridance or Gibney as an audition.  
International or out of town students will be sent an audition video of specific movements to learn, plus a request of personal own show-reel.
4. Schedule an interview with the Executive Director and Program Manager – in person at the Limón Office, or via Skype or telephone.

### **Acceptance:**

6. Application deadline is May 31<sup>st</sup>, however typical notification of successful application is given in April via email. Tuition for this highly competitive dance training and arts management program is waived. Accepted interns must secure their place by return email. Interns will receive an acceptance packet that will include next steps including accepting

the invitation to train at the Limón School, completing registration, and all other relative information.

7. All artistic and financial decisions are final.

## INFORMATION FOR INTERNATIONAL STUDENTS

The Limón Institute does not provide student visas for international students. International dancers in the Limón program have the option of electing to become visa students with either Gibney or Peridance. Details are below.

PSP and FSP students can apply for an M-1 or F-1 visa for the duration of their program.

Dance Training + Arts Management international students can participate in two ways; they can enroll through Peridance or Gibney and qualify for a student visa, with tuition costs. Or, they can apply through a sponsoring organization for a J-1 exchange visa. In either case, they may not legally accept work during this residency period except for the José Limón Dance Foundation.

International Student Info	Gibney	Peridance
Type of Visa	M-1 Student visa for vocational training	F-1 International Student visa
Application Fee	\$100 (paid upon applying)	\$350
Tuition	\$7,200 (9 months) \$2500 (3 months)	\$7,332 (9-month); \$2,496 (3-month)
Payment Plan	Deposit due within 2 weeks of acceptance: \$3,600; remainder of tuition due by first date of Gibney program	To enroll: \$4,782 (9-month) \$2,143 (3-month)
Financial Proof of Support Requirements	\$20,700 (9-month)	\$20,864 (9-month) \$10,286 (3-month)
Living Expenses	\$14,000 (9 months) \$4,800 (3 months)	\$14,000 (9 months) \$4,800 (3 months)
Visa Curriculum Requirements	44 classes per month	52 classes per month
Health Insurance	Required	Required
Obtaining a Visa	<a href="mailto:jessiek@gibneydance.org">jessiek@gibneydance.org</a>	<a href="mailto:international@peridance.com">international@peridance.com</a>
Link to more Information	<a href="https://gibneydance.org/programs/international-visa-program/">https://gibneydance.org/programs/international-visa-program/</a>	<a href="http://www.peridance.com/international-student-info-program-new.cfm">www.peridance.com/international-student-info-program-new.cfm</a>

## CLASS SCHEDULE & CALENDAR DATES

### Calendar Dates:

#### Fall Term:

September 17: All programs begin

November 22 & 23: No classes

December 7: Fall Studio Showing & Fall Studies Program ends

December 10 – 14: PSP Winter Workshop with Artistic Director

December 14: Professional Studies Program ends for Winter Break

#### Spring Term:

January 7: Professional Studies Program Spring term begins

February 11 – 15: Mid-winter Recess  
March 21 & 22: Aaron Davis Hall Performance  
March 25 – 29: Spring Break  
May 31: Spring Performance & Graduation

**Professional Studies Program (PSP):**

The schedule for PSP consists of approximately 20 hours per week of technique and related dance classes and lectures. Working Monday – Friday, students have technique in the morning followed by either a repertory session or workshop of a specialization directly related to the Limón approach. The end of the day can include a trip to the Limón Archives to continue research for the performance or research project. Once repertory has been set, which is usually a 1 or 2-week process, rehearsal replaces the afternoon repertory class. On the weekends, students may have extra rehearsals for performances or have the option to take more classes.

Attendance for all classes is compulsory. Technique classes have a live music performed by a trained musician.

The following is a sample schedule for a PSP, DT+AM and Fall Studies Program student. Although not comprehensive, it does portray the typical day for these students:

10:00am – 12:00pm	Limón Technique
1:00pm – 3:00pm	Repertory Session
3:30pm – 5:00pm	Archive

As a Limón student, you must register separately with Peridance and Gibney. You will receive a student ID # for each center to use every time you sign up for technique class.

You must sign in for each class that you take (not including Limón rehearsals) and actively participate in the entire class for credit. Each dance center monitors student numbers per class.

Please direct all questions the Limón Program Manager. Peridance and Gibney staff will not be able to assist you with questions related to the Limón Programs.

Limón Program tuition includes 5 (PSP) or 6 (Fall Studies Program) Limón technique classes per week. International Visa Program students see below.

We strongly recommend that you take other class styles from the centers' schedules such as yoga, ballet, etc. to supplement your training. Class cards can be purchased at each centers' front desk for these classes. As a student at the Limón School, you will also have access to certain classes at discounted rates with select teachers in New York City.

### **International Students attending Peridance Open Visa Program:**

You will be attending 2 programs of study (Limón and Visa) which includes technique classes (below) plus the Limón program rehearsals, workshops and other requirements. You must also attend Limón classes at Gibney 280 as part of your Limón Program.

PSP & FSP VISA = **52** classes per month: 12 x Limón + 40 x Peridance classes  
**PLUS** Gibney classes = **12** per month

*Approximate figures. All details subject to change.*

### **Fall Studies Program (FSP):**

In addition to the above information: the Fall Studies Program offers an intensive 12-week experience that requires students to attend 6 technique classes per week, so should attend the Sunday 11:30 class at Peridance. The FSP ends with a studio showing on December 7. In week 13 FSP students may attend the PSP's Winter Workshop with the Artistic Director at an additional cost.

### **Dance Training + Arts Management Internship (DT+AM):**

Each intern DT+AM is expected to complete 32 weeks @ 16 hours of administrative work and can choose to complete up to 16 hours of studio work per week.

At the start of each semester, Interns choose which elements of the PSP they will participate in, and must commit to this: repertory workshop, research projects and performance project.

Interns attend classes at Peridance and Gibney as a guest.

## **PERFORMANCE OPPORTUNITIES**

The Limón School prides itself on providing our students with several performance opportunities, as performing is a key element in any dancer's experience, knowledge and professional study. Performances give student dancers the real-world experience necessary to being a professional dance career. Students perform at venues in New York City. Works performed include classic Limón repertory, contemporary choreography commissioned for the Limón Dance Company, choreography by Artistic Director, and new choreography originally created on the dancers. Casting is determined by the Associate Program Director, based on talent, experience and level of training achieved, however all dancers are given a role and/or an opportunity for an understudy position.

### **Fall Studies Program:**

Dance Theatre of Harlem Sundays  
Fall Showing

### **Professional Studies Program and Dance Training + Arts Management Program**

Dance Theatre of Harlem Sundays  
Fall Showing  
Peridance Winter Performance  
Emergency Fund for Student Dancers Gala  
Aaron Davis Hall Limón4Kids Performance  
Spring/Joyce Performance & PSP Completion of Program  
Plus, other opportunities when they arise.

## **EVALUATION**

### **Student Evaluations**

During the program, student progress is evaluated by the faculty, Associate Program Director and through self-analysis. At the end of each term, students have an individual evaluation meeting. Students are encouraged to seek evaluative information from the faculty throughout each term.

### **Injury / Leaves of Absences / Medical Withdrawal / Makeup Classwork**

If a student is injured, provides a doctor's note excusing them from participation in dance and are able to observe classes they will receive credit as if fully participating in class. If a dancer cannot actively participate because they cannot dance and cannot observe, they will need to makeup classes missed: Fall classes by December 31<sup>st</sup> or Spring classes by June 31<sup>st</sup>.

Minimum attendance for successful completion is 90% of all classes, workshops, rehearsal and performances.

Leaves of absence will reflect a Leave of Absence on the transcript and will either begin the term again or must take summer classes to make up the classes. Once completed, their Leave of Absence will be replaced with COMPLETED.

Students may make up course work in a Limón-sponsored summer program, in the case of leave of absence, or by taking on classes outside of Professional Studies / Fall Studies Program requirements. To obtain an approved leave of absence, dancers must put in writing their reason for the leave and submit it to the Associate Program Director, who will make the determination.

The above policies are in effect for all students, but the Institute recognizes the need for adaptability. Determination of policy can be tailored to the specific needs of each student.

## **Program Evaluations**

Student feedback is obtained at the end of each term. Students complete an anonymous questionnaire which asks relevant questions regarding the content, delivery, expectations and assessment procedures. Less formal feedback is conducted on a regular basis by way of mentor meetings with the Associate Program Director.

## **CAREER PLANNING & MENTORING**

The Limón Institute faculty and staff meet regularly to discuss students' needs and progress. Each student receives career counseling, particular to their goals in the field both long-term and day-to-day. Students are provided with evaluations and one-on-one meetings with the Associate Program Director at the conclusion of each term. Evaluations will include assessments of technical progress, comprehension of concepts, application and retention of corrections, work ethic, performativity and attendance. A wide array of the needs of a dance professional are met by way of audition information, crafting resumes, etc.

## **HEALTH & WELLNESS**

Always be prepared and informed by knowing the closest emergency medical facilities near your residence and studios. While not medical professionals, the institute can offer a wide range of recommendations for expert care. These resources do not in any way suggest The Limón School's endorsement or preference for care. The information included is general and is not always guaranteed in accuracy.

The Associate Program Director is available to discuss any health-related issue with students in private confidential meetings. All information discussed is kept completely confidential and will not be shared unless the Associate Program Director is required to do so by law.

Students are required to inform the school of any pre-existing medical conditions, injuries, newly diagnosed medical conditions, or any injuries sustain on or off campus that might have an impact on the student's ability to participate in their course of study. The School requires the student to obtain doctor's notes indicating when it is safe for the student to return to class if the doctor determines that the student is too injured to be in class.

### **General information & tips:**

If you are having any usual pains or you are concerned about an injury in class, please speak to your teacher. If your teacher feels that you need to see a doctor or physical therapist, refer to the Additional Resources for a list of doctor suggestions. You can also call the Harkness Center for Dance Injuries to set up an appointment at (212) 598-6022. We advise dancers to seek medical treatment from doctors who specialize in treating dancers.

Drink plenty of water before, during and after class. Snack healthfully throughout the day to keep your energy up and get plenty of sleep.

Do not forget to put time aside for daily warming up and stretching. Your muscles should be activated and warm before stretching, and you should be warm and stretched before classes begin each day to prevent injury and maximize performance.

Dancers are given additional resources at orientation.

## FEES

### Tuition & Payment Plans

**Professional Studies Program Tuition:** \$5,100 per academic year

\$600 deposit due before the program begins.

The balance can be paid in 3 payments:

\$2,100 due on September 17, 2018 (Fall semester tuition)

\$600 due on December 1, 2018

\$1,800 due on January 7, 2019 (Spring semester tuition)

**Professional Studies Program Payment Plan:** *If student cannot pay the balance due on September 17<sup>th</sup>, the following plan is available: \$600 deposit due before the program begins and 6 subsequent monthly payments of \$750 due on September 17, October 17, November 17, December 10, January 7, February 7.*

**PSP + International Visa Program:** \$2,900 per academic year

[+Visa program costs payable directly to program center].

\$600 deposit due before the program begins.

The balance can be paid in 2 payments.

\$1,800 due on September 17, 2018 (Fall semester tuition)

\$500 due on December 1, 2018 (Spring semester tuition)

**Professional Studies Program Work-Study Tuition:** \$3,825 per academic year

\$600 deposit due before the program begins.

The balance can be paid in 2 payments.

\$1,800 due on September 17, 2018 (Fall semester tuition)

\$1,425 due on December 1, 2018 (Spring semester tuition)

**Professional Studies Program Work-Study Payment Plan:** *If student cannot pay the balance due on September 17<sup>th</sup>, the following plan is available: \$600 deposit due before the program,*

four subsequent monthly payments of \$600 due on September 17, October 17, November 17, December 10, January 7, February 7, and one payment of \$425 on March 7, and one payment of \$400 on April 8.

**Fall Studies Program Tuition: \$2,750 per academic year**

A \$600 deposit is due before the program begins.

The balance of \$2,150 is due by September 17<sup>th</sup>

*\*If a payment plan is needed, we will accept three payments: \$750 by September 17, \$700 by October 17, \$700 by November 17*

**FSP + International Visa Program: \$1,600 per academic year**

\$600 deposit due before the program begins.

The balance of \$1,000 due on September 17, 2018.

## REFUND POLICY & LEAVES OF ABSENCE

### Tuition Refund Policy

Refund amounts are determined by amount paid to date.

This section relates to the refund of tuition. A student who cancels within 7 days of the first day of the term receives all monies returned with the exception of the non-refundable deposit.

Thereafter, a student will be liable for:

1. Non-refundable deposit; plus
2. Tuition liability as of the student's last date of physical attendance.

### Weekly Tuition Liability Chart

Tuition Liability is divided by the number of terms in the program. Total tuition liability is limited to the term during which the student withdrew or was terminated and any previous terms completed. All dollar figures below are based on a single term.

First Term:

If terminations occurs:	% of tuition School keeps	% of Student refund
Prior to/during the 1 <sup>st</sup> week	0%	100%
During the 2 <sup>nd</sup> week	20%	80%
During the 3 <sup>rd</sup> week	35%	65%
During the 4 <sup>th</sup> week	50%	50%
During the 5 <sup>th</sup> week	70%	30%
After the 5 <sup>th</sup> week	100%	0%

### Subsequent Terms:

If terminations occurs:	% of tuition School keeps	% of Student refund
Prior to/during the 1 <sup>st</sup> week	20%	80%
During the 2 <sup>nd</sup> week	35%	65%
During the 3 <sup>rd</sup> week	50%	50%
During the 4 <sup>th</sup> week	70%	30%
After the 4 <sup>th</sup> week	100%	0%

Any unpaid tuition (up to the amount listed above) must be completed before withdrawal.

A Limón student on work study scholarship will also have to pay the difference between the full tuition and their reduced rate.

The student should submit a letter in writing to both the Associate Program Director and Director of Education indicating their intent to withdraw and requesting a refund in accordance with these policies. Failure of a student to notify in writing of the student's intent to withdraw may delay a refund of tuition.

### **Leaves of Absence**

The Limón School will only grant a leave of absence in extenuating circumstances, such as an accident, prolonged illness, maternity leave, or the death of a relative.

All requests for a leave of absence must be made in writing, and if approved, such approval will also be in writing. If the student fails to return on the agreed upon date, the student may be dismissed and a refund calculation will be performed. A retention evaluation upon return will be performed when the leave extends beyond 30 days. The minimum duration of a Leave of Absence is 2 weeks.

### **Medical Withdrawal**

Physical participation is at the heart of the program. In the case where it is clear that a student will not be able to continue taking class for the remainder of a term due to medical reasons that student must submit a formal letter requesting a medical withdrawal to the Associate Program Director and Director of Education programs. The student must supply supporting documentation from their doctor which describes the diagnosis, the steps for recovery and anticipated recovery time/return time.

Once the medical withdrawal is approved, tuition funds will be reviewed to determine the pro-rated amount of tuition paid for the portion of time the student attended the School up until the date of the medical withdrawal letter. The pro-rated amount is determined by dividing the tuition owed for the term by the number of school days attended to date. The excess tuition

paid above the pro-rated amount determined for the term will then be applied to the student's account as a credit towards tuition when they are cleared to return for classes in the next term. Should the return date fall after the beginning of the next term, then the student may also apply for a Leave of Absence for a portion of the term due to the medical issue as described above. If the medical withdrawal request is submitted prior to the end of the fifth week of the student's first term, or the fourth week of each subsequent term, the student will have an alternative choice to withdraw completely and request a tuition refund in accordance with the tuition refund policy of the School described above.

## FINANCIAL ASSISTANCE INFORMATION

### Merit-Based Scholarships

#### PSP Work-Study Program:

A limited number of work-scholarships are available for PSP students only. Limón tuition is reduced by 25% in exchange for weekly office work. Application deadline is May 1<sup>st</sup>.

#### Work Study Eligibility:

Eligible dancers must be aged 18 or over and demonstrate a dance level of intermediate or above in formal dance techniques such as Ballet, Modern or Contemporary dance. A command of the spoken English language is necessary. Candidates must also demonstrate the inclination to work independently and show a commitment to physical and intellectual investigation. Desirable candidates will have a keen interest in arts management, previous experience working in an office, the desire to learn and develop administrative skills and knowledge, and possess skills such as video and photo editing, database management, social media.

#### Work Study Application Process:

1. Interested students should contact the Program Manager to discuss intention to apply.
2. Complete PSP application form (available online or via email) and select "Work Study" check box.
3. Submit application to Program Manager (bbrown@Limón.org) along with required materials:
  - In addition to the PSP application requirements, Work Study application also requires a brief statement of means of support during term of study and a resume of administrative skills and experience.

All materials submitted must be in English.

#### Audition:

4. Once an application is received via email, students are invited to audition:

If able to attend in person, indicate a date to attend one of the open classes at Peridance or Gibney as an audition.

International or out of town students will be sent an audition video of specific movements to learn, plus a request of personal own show-reel.

Work Study application deadline is May 1<sup>st</sup>.

**Acceptance:**

5. At the in-person audition: a Limón manager or director will observe class and meet with the student to discuss eligibility for the program. Typically, notice of acceptance to the program, or further recommendations, is given at this time.  
Video audition: the directors will review submitted videos. Notice of acceptance to the program, or further recommendations, will be sent by email.
6. Notification of audition results are emailed within 2 weeks of your audition. Accepted students will receive an acceptance packet that will include next steps including accepting the invitation to train at the Limón School, completing registration, and all other relative information. Accepted students must make a deposit payment to secure their place before commencement of the program in September, or until the program reaches its capacity.
7. All artistic and financial decisions are final and determined by talent and need.

## **STUDENT RECORD POLICY**

The Foundation places considerable importance upon maintenance and confidentiality of student records. Policy dictates that student records are well maintained and contain accurate and current information, for the purposes of assisting students through the charting of their educational progress. Student information on file includes the official letter of acceptance, welcome packet, application, waiver, tuition payment record, attendance register, transcript, research project, evaluations and self-analysis, as well as any doctor's notes or related information and correspondence. Student records are stored securely in the Foundation's administrative offices to avoid unauthorized access. Electronic record replaces hard copy files each year for student records that date four or more years old. Hard copy records are destroyed once replaced in clear, digital format. Original, hard copy records are kept for four years in a secure location in the offices. Alumni can gain access to their student record by writing the Institute and requesting information with requisite identification.

## **CONDUCT & ATTENDANCE POLICIES**

### **Student Conduct Policies & Guidelines**

In order to endure the proper environment for successful instruction, all students who have been invited to participate in the Limón School's Study Programs must agree and adhere to the guidelines below in order to participate.

The Limón School reserves the right to dismiss any student who does not demonstrate an ability to concentrate, exhibits disruptive or criminal behavior, fails to show proper respect to their fellow students, faculty and school staff, or fails to adhere to the School's guidelines.

Dismissed students will receive a refund according to the tuition refund policy. If the student is on a payment plan they are still liable for the portion of the remaining payments due that would not have been refunded according to the refund policy for the balance of the term they have currently committed to.

### Guidelines

- Keep your belongings with you at all times. Do not leave anything in the dressing rooms unattended that is not in a locker. The Limón School is not responsible for lost or stolen items.
- All students must follow classroom etiquette and dress code guidelines (see below).
- Arrive on time and prepared for class.
- No smoking. The city has a very strict no smoking code in business establishments.
- All scheduling is subject to change and announcements and changes to the schedule will be shared as they arise.
- Absences: All classes and rehearsals are compulsory. You must inform via email the program manager when you know that you will be absent (see absence policies below). Excused absences will be granted with a doctor's note or when arranged and approved by the Associate Program Director in advance. Do not come to class if you are sick, as you may expose staff and dancers to your condition – go to the doctor instead. See below for a comprehensive description of the absence policies of the school.
- The decision of the faculty on placement, casting in any performance or approval of any student choreography is final and will be accepted by the dancer.
- The use of drugs will not be permitted in or around the school.

### **Dismissal due to violations of the Code of Conduct:**

The following policy will be followed for those who violate the code of conduct. Should be you sited for misconduct, you will receive notice in writing as follows:

2 instances of misconduct per term: Notice of probation

3 instances of misconduct per term: Removal from upcoming performance

4 instances of misconduct per term: Expulsion at the discretion of the Associate Program Director

All notices are written to the student via email.

Please know that as educators we have a duty of care to you. Exemplary attendance and conduct are essential to your edification at the School. Please do what you need to do to stay healthy and focused on your bright dance career ahead.

Please be reminded that your attitude, appearance, attentiveness, timeliness, preparedness and respect to your teachers, directors, administrators and peers is of the utmost importance. Being polite, friendly, focused and full of gratitude will take you far in this industry. Please speak with the Associate Program Director if you have a question about this. Limón School staff will come to you when they see or hear that conduct issues need to be addressed.

### **Absence Policies**

Students who miss class will need to complete the following process.

Email [bbrown@Limón.org](mailto:bbrown@Limón.org) including [kalter@Limón.org](mailto:kalter@Limón.org) in the Carbon Copy line.

Include the date(s) you will be absent, and the classes, rehearsals, sessions you will miss and a brief description of the reason of your absence. Include any documentation in your email (details below).

Please be polite, professional and clear in your emails. Refrain from using cyber short-hand, proofread for accuracy and clarity. You are responsible for any material missed in class, not your teachers or administrators. We take your education seriously, and we expect you to do the same.

Absences related to illness or injury: Documentation must be received electronically on the **same day** as a Doctor's visit. If you are too ill to dance and but not ill enough to necessitate a trip to the doctor, you are expected to actively observe class in order to receive attendance credit. Teachers may ask you to assist them in various other ways. You must be sitting up, in a chair, in the front of the studio unless the teacher requests differently. If you are contagious, have a fever or are vomiting you must see a Doctor and stay home until the Doctor authorizes your return.

*A teacher may determine that, in their opinion, you are too ill to remain at school and send you home which will automatically excuse you from class for the rest of the day. If this is the case, you must email the Manager and Associate Program Director indicating which teacher sent you home which will then be verified by the Manager.*

Absences related to Family Emergencies: Absences will be excused when traveling home due to family emergencies, *which do not include family vacations*, during regularly-scheduled classes in the academic calendar. Please include the date you will be leaving and the date returning.

Absences in order to Audition: are highly encouraged. Speak to the Associate Program Director for advice regarding the right auditions for you. **At least 48 hours advanced notice is required.** Audition policies relate to classes only, not rehearsals. *Students may not miss rehearsals to attend an audition.* Missing rehearsals will result in removal of performances at any time, determined by the Associate Program Director.

**Any other absences will be considered unexcused. Certain situations not outlined above may arise that require special consideration and will be determined on a case-by-case basis. Please**

do not make the assumption that special cases are excused. Only doctor's visits/orders with appropriate documentation, family emergencies and auditions will be excused by following the above protocol properly. An excess of 10% of unexcused absences per term will result in dismissal from program without refund. Makeup classes must occur within 2 weeks of the completion of the term in order to count toward receiving the Limón School's Certificate of Completion.

#### **Dismissal due to Unexcused Absences:**

The following policy will be followed for those who incur unexcused absences. Should be you sited for unexcused absences, you will receive notice in writing as follows:

3 unexcused absences per term: Notice of probation

5 unexcused absences per term: Removal from upcoming performance

6 unexcused absences per term: Expulsion at the discretion of the Associate Program Director

All notices are written to the student via email.

#### **Grievance & Appeal Process**

In the event that a student or faculty member has a grievance there are two pathways for them to follow:

1. Request mediation. The Director of Education and Executive Director are available to mediate conflicts. Nothing formal shall be entered into any record. This is the preferred initial step.
2. Submit a formal complaint letter to the Director of Education. The Director of Education will review the situation with all relevant parties. An attempt will be made to mediate the issue. If the issue cannot be mediated, the Director of Education will issue a binding decision. In the event the issue involves the Director of Education, the Director of Education will be removed from the process. This is a formal complaint and an entry will be made into the appropriate student and employee files.

The submission of the formal Grievance and Appeal process is as follows:

- a. The appeal letter is to be made to the Director of Education.
- b. The appeal letter should first identify exactly what is being appealed.
- c. The appeal letter must either identify the specific process or policy, if any, of the school that was not followed properly when the school made its determination OR that the determination was based on erroneous information. It is possible that both a process was not followed properly and the determination was based on erroneous information. It is possible that both a process was not followed properly and the determination was based on erroneous information or that

- there were multiple policies that were not followed. List them all individually in the order in which they seem important.
- d. The student should attach all documentation/proof relevant to the appeal to the appeal letter
  - e. Should a student or staff member wish to appeal a decision made by the Director of Education regarding a grievance or any disciplinary action they may appeal to the Executive Director. The Executive Director will follow the formal complaint process and issue a decision on the appeal.

## CLASSROOM ETIQUETTE & DRESS CODE

Students should adhere to the following studio etiquette rules:

- Silence your cell phone for the duration of class.
- You may not chew gum at any time during class.
- No food or drinks are allowed in the studios at any time. Only water is permitted.
- Always ask permission to enter the studio if you are late for class.
- Dress code must be maintained. You will not be able to participate in class if not properly equipped for class.
- Please carry a notebook with you at all times for taking notes in lectures or if you must sit out of class for any reason.
- Do not wear street shoes into the studio.
- Adhere to dance studio/center rules and regulations.

If you do not follow classroom etiquette guidelines you are in violation of the code of conduct.

### Dress Code:

All dancers are required to wear form-fitting dancewear to all classes so that instructors can provide adequate feedback. No shorts. Bare feet are required. Maintain a professional appearance at all times.

Showings and performances required basics: tops - black leotard, black spaghetti-strap top, close fitted t-shirt; bottoms - black leggings/tights/pants.

# LEGACY & FACULTY

## FOUNDERS

DORIS HUMPHREY (Founder/Choreographer, 1895-1958) was one of the founders of American modern dance. She directed the Humphrey-Weidman Company between 1928 and 1944, which produced great dances as well as some outstanding performers, José Limón among them. In 1947 she became the Artistic Director for José Limón and his company, creating new works for him. Her legacy is a distinctive movement approach based on the body's relationship to gravity and the use of weight, and her choreographic contribution includes many works considered modern dance classics

JOSÉ LIMÓN (Founder/Choreographer, 1908-1972) electrified the world with his dynamic masculine dancing and dramatic choreography. One of the 20th century's most important and influential dance makers, he spent his entire career pioneering a new art form and fighting for the recognition and establishment of the American Modern Dance. Born in Culiacán, Mexico in 1908, he moved to California in 1915, and in 1928 Limón came to New York and saw his first dance program. Limón enrolled in the dance school of Doris Humphrey and Charles Weidman and, from 1930 to 1940, performed in works created by his teachers. In 1946, with Doris Humphrey as Artistic Director, Limón formed his own company. Over the following 25 years, he established himself and his company as one of the major forces of 20th century dance. Limón was a key faculty member in The Juilliard School's Dance Division beginning in 1953 and continued choreographing until his death in 1972. Limón choreographed a total of seventy-four works, including *The Moor's Pavane*, *Missa Brevis*, *There is a Time*, *The Traitor*, and *Psalm*.

## DIRECTOR

COLIN CONNOR (Artistic Director), born in London, England, is the fifth Artistic Director in the Foundation's 70-year history. Mr. Connor began dancing in Canada and was a soloist with the Limón Dance Company for eight years, guest performed with several other companies, and toured extensively with his own work. He has always been committed to the idea that dancers are creative artists and that dancing is the act of drawing from a large range of influences, musical, literary, sensory, social and scientific, to bring attention back to the visceral communicative power of the human body. Mr. Connor's over fifty choreographic commissions span the worlds of contemporary, ballet and flamenco companies, and his works have been presented at numerous venues across the Americas and Europe. As an educator, Mr. Connor has been on the faculties of The Juilliard School, New York University, and the City College of New York. For fourteen years he was full-time faculty at the California Institute of the Arts where he served as Director of Student Professional Development.

## FACULTY

KATHRYN ALTER is the Associate Program Director for the [Limón Professional Studies Program](#). She teaches the Limón Company, students of the Limón Institute, and internationally leads Limón workshops and reconstructs the works of José Limón. It has been her great pleasure to be a part of the implementation of Limón4Kids in Mexico City as a part of Saludarte. She was a member of the Limón Dance Company for fifteen years, earning accolades such as: "*Watching Ms. Alter devour space...I suddenly remembered how amazing José Limón was.*" (Juan Michael Porter II Dance Enthusiast,) and "*Exuded a joy that made you want to get onstage and breathe the same air.*" (Susan L. Pena, Reading Eagle.)

Ms. Alter attended Interlochen Arts Academy, and graduated from Purchase Conservatory of Dance with the highest honors in 2001. She was a founding member of Riedel Dance Theater, and danced with Alan Danielson and Kazuko Hirabayashi. Her choreographic work has been shown across the United States and in Mexico, and in 2011, Kathryn Alter and Dancers began with the presentation of three solos as a part of the Soliloquios y Dialogos Festival at Los Talleres de Coyoacán in Mexico City. Ms. Alter is a part of the N.A.D.I.N.E. Project (<http://www.nadineproject.com>), and helps to organize the Choreographers' Collective concerts in New York City. Her most recent choreographic commissions were created in Arizona for Instinct Dance Corps, and in Michigan at Grand Valley State University. She has been presented as part of MAD (Movement and Dance) Weekend at Nazareth College, Dance at Socrates in Queens, American Dance Guild's Bare Bones, Spring Movement, and Performance Studio Open House at Center for Performance Research in Brooklyn. Alter was a 2014 recipient of a CUNY Dance Initiative residency, and was named PSP Associate Program Director in 2018.

Sue Bernhard's dances have been shown in the USA, Canada, and Poland. She is on the faculty of The Juilliard School and SUNY Purchase, and has taught at numerous colleges and studios. She has created pieces for Convergence Dance Co., CCDT, Long Island University, North Carolina School of the Arts, Meredith College, and others. With award-winning videographer Penny Ward, Sue has created several video/dance collaborations. Their work, "Boundaries and Exposures," was featured at the International Conference on Dance and Technology. Sue is Artistic Director of DanceWorks. She performed internationally with the Limón Dance Company, and for ten years with Annabelle Gamson/Dance Solos. Melissa Brading is a New York based teacher, dancer and choreographer originally from Topeka, KS. She holds a BFA in dance education from the University of Central Oklahoma and spent 3 years dancing for Ad Deum Dance Company in Houston, TX before moving to New York in 2007. Melissa has danced for choreographers such as Hope Boykin, Nejla Yatkin, Amanda Selwyn, Chris Ferris and Sarah Council and is currently working with Avodah Dance Ensemble. She has taught various styles of dance in Kansas, Texas, Michigan, New York and The Netherlands. She has studied the Limón technique for a number of years and recently completed the Limón Workshop for Teachers led by Alan Danielson. Melissa works for The Joyce Theater Foundation and also makes dances of her own when the two magical forces of time and space come together.

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Becky Brown is from England. She completed her dance training at the Laban Centre, London, and went on to be a member of Transitions Dance Company. Becky was a dancer and company manager of Loop Dance Company and worked as a freelance teacher, choreographer and dancer with various

independent UK dance artists. Becky has also taught at University level, on Dance Degree and Performing Arts Degree courses in the UK. Becky further trained in the Limón technique with Alan Danielson, attending the Professional Studies Program and the Limón Teachers Programs in NYC. She is the Limón Program Manager and currently on faculty at The Ailey School and the Limón School.

David Glista is a current member of the Limón Dance Company. Based out of Queens, New York, is a graduate of the Walnut Hill School, and The Boston Conservatory. As a dancer, actor, and educator, he has enjoyed the privilege of teaching and performing internationally on four continents including a state department sponsored tour to South Africa, Zambia, and Madagascar in 2016 and most recently the 2017 Edinburgh FRINGE Festival. Prior to joining Limón, David was a member of Prometheus Dance, the Anna Sokolow Theatre Dance Ensemble, and The People Movers. David spends his time offstage working as a freelance theater electrician and is currently a resident lighting designer at Triskelion Arts in Greenpoint, Brooklyn.

Logan Frances Kruger danced for the Limón Company 2009-2018, and is now the Rehearsal Director. She hails from Atlanta, Georgia, where she trained with Annette Lewis and Pamala Jones-Malavé, among many others, and went on to receive a BFA in dance from The Juilliard School in 2007 under the direction of Larry Rhodes. Logan has performed in theaters across five continents, worked with choreographers such as Adam H. Weinert and Jonah Bokaer, with the company Shen Wei Dance Arts, and has appeared as part of Damian Woetzel's DEMO at the Guggenheim Museum in New York City. Logan joined the Limón Dance Company in 2009 where she has performed featured roles in works by José Limón, Jiří Kylián, and Rodrigo Pederneiras. Logan has taught ballet and contemporary dance to students of all ages and levels in North and South America, Europe, and Africa, has been on faculty at Ballet Tech and the Gelsey Kirkland Academy, and been part of the Joffrey Ballet School's national and international audition tour. Logan is currently on faculty at the Limón Institute at the Peridance Capezio Center and Gibney Dance Center in New York City. Logan has served as rehearsal director for Adam H. Weinert's MONUMENT, and has reconstructed Limón repertory for Dancewave, MONUMENT, and the Vail International Dance Festival.

Roxane D'Orléans Juste, a native of Montreal, Canada, was a member of the Limón Dance Company since 1983 and was the Associate Artistic Director until 2016. She has also performed with the Eleo Pomare Dance Company and Annabelle Gamson Dance Solos. Ms. D'Orléans Juste's choreography has been presented by Toronto Danceworks, Shoenberg Dancycle, Dia Center for the Arts, L'Agora de la Danse, The Yard, and the Musée du Quebec. She was honored with the Canadian Dance Award, Le Prix Jacqueline Lemieux (1980), and is the recipient of several grants from the Canada Council for the Arts and the Foundation for Creation in Fine Arts. An active master teacher, she also stages José Limón's choreography for companies and ensembles around the world.

Daniel Fetecua Soto, was a member of the Limón Dance Company 2006-2016. A native of Bogotá, Colombia, has performed with DFUN (Danzas Folclóricas Universidad Nacional) and PSOAS Contemporary Dance Company in Colombia. He holds a BFA from Folkwang-hochschule, Germany, and has appeared as a guest artist in Pina Bausch's masterpieces, Rite of Spring and Tannhaeuser. Mr. Fetecua has also worked with La Fura dels Baus, Kuo Chu Wu and won a Salsa Award in the European

Salsa Championship in 2004. His company, Pajarillo Pintao, founded in 2003, is currently touring in Germany and Italy. Mr. Fetecua wishes to thank dance professors and mentors, Libby Nye and Lutz Förster.

Betty Jones was a founding member of the José Limón Dance Company. Countless roles in the Humphrey/Limón repertory were originally created on her, including her acclaimed Desdemona in Limón's "The Moor's Pavane." Her performances with the José Limón Company and her own Dances We Dance were infused with lyricism, dramatic intensity, and an unmatched delicacy. Her extraordinary gifts as a teacher have touched legions of dancers across the globe.

Fritz Ludin joined the José Limón Dance Company in 1963. He appeared in the NET documentary "An Hour with José Limón", and assisted Mr. Limón in restaging "Missa Brevis" at the University of Utah, where he performed Limón's own role. He and Betty Jones have been commissioned to restage Humphrey/Limón masterworks in Russia, France and USA. He has toured and choreographed internationally as the co-founder of Dances We Dance, including frequent teaching engagements in USA, Japan, China and Europe.

Risa Steinberg is internationally known as a solo artist, teacher, and director of the works of José Limón. Born in New York, and trained at the High School of Performing Arts and The Juilliard School, she was invited by Limón to join his company, where she danced for 11 years. Cited by the Village Voice critic Deborah Jowitt as "One of our great modern dancers," Ms. Steinberg has performed as a guest artist with the companies of Bill Cratty, Daniel Lewis, Annabelle Gamson, Anna Sokolow, Danzahoy of Caracas, American Repertory Dance Company of Los Angeles, Colin Connor, Wally Cardona, and Séan Curran. She has reconstructed Limón works for companies around the world, working with such artists as Rudolph Nureyev, Frank Augustyn, and Karen Kain. She is presently a guest faculty member of The Juilliard School, and continues to teach extensively throughout the world.

Toby Twining – Musician for Limón Principles session. Toby has taught for the Limón Institute Professional Studies Progreama and Workshop for Teachers since 2013. Raised in Texas, with family roots in country-swing and gospel, Toby Twining has traveled musically from playing for rock and jazz bands to composing and performing experimental music for voices with a fresh approach to harmony. He moved to New York in 1987, initially writing for modern dance choreographers who wanted the sounds of a new choral music. In 1991 he started Toby Twining Music, which performed in music halls and festivals across the United States and Europe. He was a 2003 Pew Fellow, a co-founder of Arts on the Edge Wolfeboro, a 2011 Guggenheim Fellow, and a recipient of a 2013 Grants to Artists Award by the Foundation for Contemporary Arts.

## CURRICULA

The Limón School curricula for FSP and PSP is divided into four sections. These are: Technique, Repertory & Rehearsals, Allied Dance Studies and Individual Research. Curricula for DT+AM is divided into five sections. These are: Technique, Repertory & Rehearsals, Allied Dance Studies, Individual Research and Administrative Studies.

Below is a list of the components included in each section, and the total clock hours. The student has 9 – 10 months to complete the curricula for PSP, and 3 – 3.5 months for Fall Studies Program.

### Fall Studies Program Curricula

- The Technique section consists of Humphrey/Limón Technique. This totals 126 clock hours.
- The Repertory & Rehearsals section consists of Limón & Humphrey repertory and contemporary repertory workshops and rehearsals. This totals 92 clock hours.
- The Allied Dance Studies section consists of Principles, Performance Techniques, Rhythm & Music and Historical Experience & Society. This totals 24 clock hours.
- The Individual Research section consists of the Research Project and Performance Studies. This totals 48 clock hours.

Total estimated FSP hours: 290 clock hours.

### Professional Studies Program Curricula

- The Technique section consists of Humphrey/Limón Technique. This totals 288 clock hours.
- The Repertory & Rehearsals section consists of Limón & Humphrey repertory and contemporary repertory workshops and rehearsals. This totals 218 clock hours.
- The Allied Dance Studies section consists of Principles, Performance Techniques, Rhythm & Music and Historical Experience & Society. This totals 26 clock hours.
- The Individual Research section consists of the Performance Project and Research Project. This totals 189.5 clock hours.

Total estimated PSP hours: 721.5 clock hours.

### DT+AM Curricula

- The Technique section consists of Humphrey/Limón Technique. This totals 288 clock hours.
- The Repertory section is optional. If one or more selected, consists of Limón & Humphrey repertory and contemporary repertory workshops and rehearsals. This totals 218 clock hours.
- The Allied Dance Studies section consists of Principles, Performance Techniques, Rhythm & Music and Historical Experience & Society. This totals 26 clock hours.
- The Individual Research section is optional for DT&AM interns. If one or both selected, it consists of Performance Project and Research Project. This totals 180 clock hours.
- The Administrative Studies section consists of office-based arts management training. This totals 512 clock hours.

Total estimated DT&AM hours: 1,224 clock hours.

### **Certificate of Completion and College Credit**

Certificates of completion are issued to students who meet clock hour requirements. The granting of any college credit to students who participated in and/or completed a program at the Limón School is solely at the discretion of the institution of higher education that the student may opt to subsequently attend.

#### Student Learning Outcomes:

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.

## DISCLOSURE AND WAIVER



The undersigned participant in Limón Institute's Professional Studies Program, the Fall or Spring Studies Program, and related events at the José Limón Dance Foundation (JLDF):

1. Acknowledge(s) that they will be engaging in activities which involve risk of injury and property damage and the undersigned agree(s) to assume all risk and responsibility in connection therewith.
2. Release(s) and discharge(s) the José Limón Dance Foundation, Inc. and the officers, directors, employees, and agents thereof from any and all claims, demands, actions and causes of action arising out of the activities to be engaged in by the participant, including without limitation: injuries to life, limb or property.
3. As a student of the above Limón programs, the participant understands that he/she does not have the right to teach or perform any repertory or technique under any circumstances outside of the program without the permission of JLDF, confirmed in a separate written agreement with the JLDF.
4. Agree(s) to be videoed and/or photographed if the José Limón Dance Foundation, Inc. intends to create footage from Program classes, sessions and/or performances for promotional material, use on social media, or any other use.
5. Agree(s) not to video or photograph classes, rehearsals or performance without prior permission, which, if granted, will be for personal use only. Posting any video footage of class, rehearsal or performance on the web is strictly prohibited.

**I, the participant, have read the above disclosure, waiver and release and understand it and sign it voluntarily.**

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

Your registration will not be complete without this signed form.

### Student Contact Information

Name: \_\_\_\_\_

New York Address: \_\_\_\_\_

NY address line 2: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip code: \_\_\_\_\_

Phone: \_\_\_\_\_ Cell phone: \_\_\_\_\_

Email: \_\_\_\_\_

Do you have health Insurance? Y / N

Which Carrier: \_\_\_\_\_

Emergency Contact Name: \_\_\_\_\_ Relationship: \_\_\_\_\_

Phone: \_\_\_\_\_ Email address: \_\_\_\_\_

Please return completed form to Program Manager



## Evaluation

Name:

During the program, your progress will be evaluated by the faculty and the Directors, and through self-analysis. You are encouraged to discuss your program with Kathryn Alter if you have concerns or suggestions at any time. At the end of the Fall session you will have an individual evaluation meeting.

1. What were your goals in entering this program?
2. How fully were they realized?
3. What particular challenges did you confront in technique classes and repertory sessions?
4. What would make this program a better experience for you?
5. Any recommendations for us about teaching staff, accompanists, administration of the program, performance opportunities, coaching, or communications?
6. What are your goals for the Spring semester? (Turn over page to comment)



## Self-Analysis

Name:

During the program, your progress will be evaluated by the faculty and the Directors, and through self-analysis. You are encouraged to discuss your program with Kathryn Alter if you have concerns or suggestions. At the end of the Fall session you will have an individual evaluation meeting.

1. What are your goals in entering this program?

2. Comment honestly on the following:

**-Technique: what are your strengths and weakness?** Question relates to physical skill and ability, and/or knowledge of Limon Technique

**-Stamina / fitness:**

**-Performance:** related to moving with expression, experience of performing, confidence.

3. What challenges you the most when in the studio?

4. What do you need to help you achieve in or out of the studio?

**LIMÓN INSTITUTE PROFESSIONAL STUDIES PROGRAMS**  
**COURSE CATALOG 2018 – 2019**  
*Published annually*

**LIP 110 - Humphrey/Limón Technique**

**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<sup>nd</sup> 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. 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.

**LIP 111 Humphrey/Limón Technique**

**Prerequisite:** LIP 110  
**Course Teachers:** Kathryn Alter, Colin Connor, Daniel Fetecua & Logan Frances Kruger  
**Office Location:** 466 West 152<sup>nd</sup> 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.

**LIP 120 - Classic & Contemporary Repertory and Rehearsals**

**Prerequisite:** Acceptance into the Professional Studies Program

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

**Office Location:** 466 West 152<sup>nd</sup> 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:**

**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.

## 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 152<sup>nd</sup> 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:

1. Apply advanced technical skills to classic modern dance work, and to work being created now in response to today's dance and broader world.
2. Dance with increased 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.

## 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 152<sup>nd</sup> 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.

### **LIP 140 – Individual Research**

**Prerequisite:** Acceptance into the Professional Studies Program  
**Course Teachers:** Kathryn Alter and Becky Brown  
**Office Location:** 466 West 152<sup>nd</sup> 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 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

### LIP 141 - Individual Research

**Prerequisite:** LIP 140  
**Course Teachers:** Kathryn Alter, Colin Connor & Limón Coaches  
**Office Location:** 466 West 152<sup>nd</sup> 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

### **LIP 150 - Administrative Studies**

**Prerequisite:** Acceptance into the Professional Studies Program  
**Course Teachers:** Administrators of the José Limón Dance Foundation  
**Office Location:** 466 West 152<sup>nd</sup> 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

### **LIP - 151 Administrative Studies**

**Prerequisite:** LIP 150  
**Course Teachers:** Administrators of the José Limón Dance Foundation  
**Office Location:** 466 West 152<sup>nd</sup> Street, New York, NY 10031  
**Required Reading:** Seed, P. *José Limón and La Malinche*. (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.

**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<sup>nd</sup> 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. 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.

### **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 152<sup>nd</sup> 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:

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.

### **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 152<sup>nd</sup> 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:

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

### **LIF 140 – Individual Research**

**Prerequisite:** Acceptance into the Fall Studies Program  
**Course Teachers:** Kathryn Alter and Becky Brown  
**Office Location:** 466 West 152<sup>nd</sup> 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:**

**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:

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