

Welcome to the José Limón Dance Foundation's Training Programs Handbook 2019 – 2020!

At the Limón Institute, we focus on preparation for a professional career in dance. We offer three programs: LimónPro (September – December), LimónLaunch (January – April) and the Dance Training + Arts Management Program (September – May). 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 dancer should be aware that some information in the Handbook may change. It is recommended that dancer considering enrollment check with the Program Manager to determine if there is any change from the information provided in the Handbook.

DISCLAIMER: The Limón Institute 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 dancer. The Limón Institute 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
Location & Facilities.....	5
Training Programs	6
Auditions & Admissions.....	7
Information for International Dancers	8
Calendar Dates & Typical Schedule	9
Performance Opportunities	10
Evaluations	
Dancer Evaluations	10
Injury/Leaves of Absences/Medical Withdrawal/Makeup Classwork	10
Program Evaluations	11
Career Planning & Mentoring	11
Health & Wellness	11
Fees	12
Refund Policy & Leaves of Absence	
Tuition Refund Policy	13
Weekly Tuition Liability Chart	13
Leave of Absence	14
Medical Withdrawal	14
Financial Assistance Information	
Work-Study Program	15
Record Policy	16
Conduct & Attendance Policies	
Conduct Policies & Guidelines	16
Absence Policies	18
Grievance & Appeal Process	19
Classroom Etiquette & Dress Code	20
Legacy & Faculty	21
Curricula & Learning Outcomes	22
Disclosure and Waiver	25
Evaluation Form	26
Self-Analysis Form	27
Course Catalog.....	28

WELCOME LETTER

The Limón Institute warmly welcomes you! We are thrilled for you to be a part of the 20th year of Limón training 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, 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 schools; 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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Ivan Sacks (Chair), Robert Meister, Andres Mata Osorio (Secretary & Treasurer), Paula Carriço, Alejandra Castro Rioseco, Paquito D’Rivera, Tina Evans, Sonia Garcia-Romero, Jonathan Leinbach M.D., Armando Ramos.

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 74 years ago, including most recently the White House's 2008 National Medal of Arts. 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.

Location & Facilities

The José Limón Dance Foundation administrative offices, archives, training & rehearsal studios are located in the heart of Harlem at the Everett Center for the Performing Arts, 466 West 152nd Street.

All studios offer sprung Marley floors, mirrors, ballet barres, pianos and stereos, fully-equipped bathroom facilities, showers, dressing areas and lockers. The facilities also include water fountains, common spaces to convene when not in the studios and a reception area. All studios provide adequate fenestration, lighting, acoustical ambiance and ventilation, include access to first aid materials and are designed especially for the use of dance professionals.

Training Programs

The Limón Institute offers three training programs:

LimónPro (September – December)

LimónLaunch (January – April)

Dance Training + Arts Management Program (September – June)

LimónPro & LimónLaunch is designed for dancers ready for advanced training in Limón technique. Dancers attend daily technique classes, participate in repertory workshops as well as theoretical and practice sessions specific to the Limón legacy. Participants undertake individual performance projects, with coaching and mentoring from current and former Limón Dance Company members, and develop individual research projects related to their interests. Performances include contemporary and Limón repertory. Participation is limited to sixteen dancers at an advanced/intermediate level. The Programs run from September 2019 to December 2019, and January 2020 to April 2020.

The Dance Training + Arts Management Internship (DT+AM) allows dancers with arts administration interest to undertake rotating internships during the year. These are selected from Marketing and Public Relations, Fund Raising and Development, Archives and Preservation, Company Business, Finances, Institute Activities and Special Projects and Events. In each of these areas they focus on a specific project, as well as additional administrative work. DT+AM dancers choose their course of studio study. This program accepts one to three applications per year. DT+AM runs from September 2019 to June 2020.

AUDITIONS & ADMISSIONS

Acceptance into any of the Limón training programs is by audition only. Auditions can be scheduled at any time of the year, or by digital audition online. Please email bbrown@Limón.org to schedule an audition in New York City or to submit a digital audition.

LimónPro & LimónLaunch Eligibility:

Eligible dancers must be aged 18 or over and demonstrate a level of intermediate or above in formal dance techniques such as Ballet, Modern or Contemporary dance. 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 & Audition Process: Deadline to register is August 1st for LimónPro, and December 15th for LimónLaunch

1. Complete application form
2. Submit application to Program Manager (bbrown@Limón.org) along with required materials:
 - \$50 application fee
 - dance résumé
 - letter of recommendation from a dance professional
 - letter of intent

All materials submitted must be in English.

3. Audition in class in New York City, or via digital audition.

Audition Results & Next Steps:

Results of auditions are sent via email within 2 weeks.

Accepted dancers 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 dancers must make a deposit payment to secure their place before commencement of the program, or until the program reaches its capacity.

All artistic and financial decisions are final.

Dance Training + Arts Management Program Eligibility:

Eligible applicants must have an inclination for clerical work and demonstrate at least an intermediate technical dance ability. As the work load will include 16 hours per week in administrative office training, 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 and aptitude with social media.

Application, Audition & Interview Process: Deadline to submit materials is May 31st.

1. Complete application form
2. Submit application to Program Manager (bbrown@Limón.org) along with required materials:
 - \$50 application fee
 - administrative & dance résumé
 - 2 letters of recommendation from dance professionals
 - letter of intent

All materials submitted must be in English.

3. Audition in class in New York City, or via digital audition.
4. Interview with the Executive Director and Program Manager – in person at the Limón Office, or via Skype.

Audition. Interview Results & Next Steps:

Audition and interview results are sent via email within 4 weeks or at the conclusion of all interviews. Tuition for this highly competitive program is waived. Accepted interns must secure their place by signing an acceptance letter. 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.

All artistic and financial decisions are final.

INFORMATION FOR INTERNATIONAL DANCERS

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

Dancers can apply for an M-1 or F-1 student visa for the duration of their program.

Dance Training + Arts Management international dancers can participate in two ways; they can enroll through Peridance or Gibney and qualify for a student visa, with additional 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.

CALENDAR DATES & TYPICAL SCHEDULE

LimónPro

September 9: Program begins

October 28 – November 2: Community Engagement Performances

November 25: Fall Studio Showing

November 26 - 29: No class

December 2 – 6: Winter Workshop with Artistic Director Colin Connor

December 6: Program ends

LimónLaunch

January 13: Program begins

April 3: Joyce Performance, program ends

The schedule consists of approximately 20 hours per week of technique and related dance classes and lectures. Working Monday – Friday, dancers 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 visit to the Limón Archives to continue research for the performance or research project. Once repertory has been set, which is usually a 2-week process, rehearsal replaces the afternoon repertory class. Weekends and evenings are usually free for dancers, however might include occasional rehearsals.

Attendance for all classes is compulsory. All technique classes include live accompaniment.

Sample Daily Schedule:

10:30am – 12:00pm	Limón Technique
12:00pm – 2:00pm	Repertory
3:00pm – 4:30pm	Archive

Dancers must sign in for each class and actively participate in the entire class for credit.

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

Each Intern DT+AM is expected to complete 32 weeks of 16 hours of administrative work and can choose to complete up to 20 hours of studio work per week. At the start of each semester, Interns choose which studio elements in which they will participate. Once a schedule is determined, Interns are expected to commit to these elements for the duration of the program: repertory, research and performance projects.

PERFORMANCE OPPORTUNITIES

The Limón School prides itself on providing its dancers with several performance opportunities, as performing is a key element in any dancer's experience, knowledge and training. Works performed include classic Limón repertory, contemporary choreography commissioned for the Limón Dance Company, choreography by the Artistic Director, and new choreography originally created on the dancers.

Fall:

Dance Theatre of Harlem Sundays
Aaron Davis Hall Limón4Kids Performance
Fall Studio Showing

Spring:

Dance Theatre of Harlem Sundays
Fall Studio Showing
Peridance Winter Performance
Emergency Fund for Student Dancers Gala
Joyce Performance
Plus other opportunities when they arise.

EVALUATIONS

Dancer Evaluations

Progress is evaluated by the faculty, Associate Program Director and through self-analysis. At the end of each term, dancers have an individual evaluation meeting. Dancers are encouraged to seek evaluative information from the faculty throughout each term.

Injury / Leaves of Absences / Medical Withdrawal / Makeup Classwork

If injured, a dancer must provide a doctor's note excusing them from participation in class. If 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 31st or Spring classes by June 30th.

Minimum attendance for successful completion of programs 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.

Dancers 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 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 dancers, but the Institute recognizes the need for adaptability. Determination of policy can be tailored to the specific needs of each dancer.

Program Evaluations

Dancer feedback regarding the program is obtained at the end of each term. Dancers 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 dancer's needs and progress. Each dancer receives career counseling, particular to their goals in the field both long-term and day-to-day. Dancers 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 résumés and the like.

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 dancers 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.

Dancers 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 dancer's ability to participate in their course of study. The School requires the dancer to obtain doctor's notes indicating when it is safe for the dancer to return to class if the doctor determines that the dancer is too injured to participate 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

LimónPro Tuition: \$3,000

\$600 deposit due August 16th.

\$2,400 balance due September 9th.

Payment Plan Option:

Payment plans are available for monthly installments on August 16th (\$600), September 9th (\$1,000), October 1st (\$1,000) and November 1st (\$400).

LimónPro Work-Study Tuition: \$2,400

\$600 deposit due August 16th.

\$1,800 due on September 9th.

Payment Plan Option:

Payment plans are available for monthly installments on August 16th (\$600), September 9th (\$900) and October 1st (\$900).

LimónLaunch Tuition: \$3,000

\$600 deposit due December 2nd.
 \$2,400 balance due January 13th.

Payment Plan Option:

Payment plans are available for monthly installments on December 2nd (\$600), January 13th (\$1,000), February 1st (\$1,000) and March 1st (\$400).

LimónLaunch Work-Study Tuition: \$2,400

\$600 deposit due December 2nd.
 \$1,800 due on January 13th.

Payment Plan Option:

Payment plans are available for monthly installments on December 2nd (\$600), January 13th (\$900) and February 1st (\$900).

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 dancer 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 dancer will be liable for:

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

Weekly Tuition Liability Chart

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

Any unpaid tuition (up to the amount listed above) must be completed before withdrawal. A LimónPro or Launch dancer on work-study scholarship will also have to pay the difference between the tuition and their reduced rate.

The dancer 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 to notify in writing of the dancer'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 dancer fails to return on the agreed upon date, the dancer 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 dancer will not be able to continue taking class for the remainder of a term due to medical reasons that dancer must submit a formal letter requesting a medical withdrawal to the Associate Program Director and Director of Education. The dancer must supply supporting documentation from their doctor which describes the diagnosis, the steps for recovery and anticipated recovery time/return time date.

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 dancer 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 dancer'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 dancer 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 dancer's first term, or the fourth week of each subsequent term, the dancer 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

Work-Study Program:

A limited number of work-study scholarships are available. Limón tuition is reduced by 20% in exchange for 5 hours of weekly office work. Application deadline is May 1st.

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 and an aptitude with social media.

Work-Study Application Process:

1. Interested dancers should contact the Program Manager to discuss intention to apply.
2. Complete 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 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, dancers are invited to audition:
If able to attend in person, indicate a date to attend an open class as an audition.
International or out of town dancers 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 1st.

Acceptance:

5. At the in-person audition: after class, the Limón teacher or director will meet with the dancer to discuss eligibility for the program. Typically, notice of acceptance to the program, or further recommendations, is given at this time.
Digital audition: the director will review submissions. 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 auditions. Accepted dancers 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 dancers 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.

RECORD POLICY

The Foundation places considerable importance upon maintenance and confidentiality of records. Policy dictates that records are well maintained and contain accurate and current information, for the purposes of assisting dancers through the charting of their educational progress. Dancer information on file includes the official signed 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. Records are stored securely in the Foundation's administrative offices to avoid unauthorized access. Electronic record replaces hard copy files each year for 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 record by writing the Institute and requesting information with requisite identification.

CONDUCT & ATTENDANCE POLICIES

Conduct Policies

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

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

Dismissed dancers will receive a refund according to the tuition refund policy. If the dancer 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 to which they have currently committed.

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 dancers 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 and casting 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. Notice of citations for misconduct will be received in writing via email as follows:

2 instances of misconduct: Notice of probation

3 instances of misconduct: Removal from upcoming performance

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

Expulsion is specific to the current module. Dancers may re-audition and re-apply for any upcoming terms again if expelled.

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

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

Email bbrown@Limón.org including kalter@Limón.org in the Carbon Copy line.

Include the date(s) you will be absent, 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 training 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 the 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 for Auditions:

Auditions are highly encouraged. Speak to the Associate Program Director for advice regarding the right auditions for you. **At least 24 hours advanced notice is required.**

Audition policies relate to classes only, not rehearsals. Dancers 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. Notice of unexcused absences will be received in writing by email as follows:

3 unexcused absences: Notice of probation

5 unexcused absences: Removal from upcoming performance

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

Expulsion is specific to the current module. Dancers may re-audition and re-apply for any upcoming terms again if expelled.

Grievance & Appeal Process:

In the event that a dancer 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 dancer 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 dancer should attach all documentation/proof relevant to the appeal to the appeal letter
- e. Should a dancer 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

Dancers 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 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. Maintain a professional appearance at all times.

Dancers are expected to own basic dancewear for studio showings: 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*.

DIRECTORS

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.

KATHRYN ALTER is the Associate Program Director for the Limón Training Programs. She teaches the Limón Company, in 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. 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.

FACULTY

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 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.

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.

CURRICULA

The LimónPro & LimónLaunch curricula is divided into four sections: Technique, Repertory & Rehearsals, Allied Dance Studies and Individual Research.

Curricula for Dance Training +Arts Management is divided into five sections: 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 dancer has 3.5 months to complete the curricula for LimónPro & LimónLaunch and 9 months for Dance Training +Arts Management.

LimónPro Curricula

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

Total estimated LimónPro hours: 290 clock hours.

LimónLaunch Curricula

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

Total estimated LimónLaunch hours: 290 clock hours.

DT+AM Curricula

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

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

Certificate of Completion and College Credit

Certificates of completion are issued to dancers who meet clock hour requirements. Grades are not given to dancers in the Limón School. The granting of any college credit to dancers 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 dancer may opt to subsequently attend.

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 the Limón Institute's Training Programs 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 participant 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.

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?



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 TRAINING PROGRAMS
COURSE CATALOG 2019 – 2020
Published annually**

LIP 110 - Humphrey/Limón & Ballet Techniques

Prerequisite: Acceptance into the Limón Training Program
Course Teachers: Kathryn Alter, Colin Connor, Daniel Fetecua, David Glista, Logan Frances Kruger & Company Class Teaching Faculty
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. Parts I & II.

~~Catalog Description~~Catalog Description:

LIP 110 - Humphrey/Limón Technique.

Prerequisite: Acceptance into the Limón Training 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 dancers 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 17 clock hours.

Course Objectives: Upon completion of this course the dancer 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 & Ballet Techniques

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~~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 dancer 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 Limón Training 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~~Catalog Description~~:

LIP 120 - Classic & Contemporary Repertory and Rehearsals.

Prerequisite: Acceptance into the Limón Training 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 152nd Street, New York, NY 10031

Required Reading: Limón, J. José Limón: An Unfinished Memoir. (1998). Wesleyan University Press. Pages 97 – 149.

Catalog DescriptionCatalog 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 14 clock hours.

Course Objectives: Upon completion of this course the dancer 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 Limón Training 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 DescriptionCatalog Description:

LIP 130 - Allied Dance Studies.

Prerequisite: Acceptance into the Limón Training 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 dancer 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 Limón Training 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. 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~~ **Catalog Description:**

LIP 140 - Individual Research.

Prerequisite: Acceptance into the Limón Training 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 dancer 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 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:

1. Solo or Chamber Performance Project
2. Research Project

Course Objectives: Upon completion of this course the dancer 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. Embody 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 150 - Administrative Studies

Prerequisite: Acceptance into the Dance Training + Arts Management 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~~ **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 intern 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 152nd Street, New York, NY 10031

Required Reading: Seed, P. José Limón and La Malinche. (2008). University of Texas Press.

~~Catalog Description~~ **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:

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

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

1. Possess a strong understanding of the functions, various departments and processes of a non-profit arts organization.
2. Understand at a deeper level the functions and practices involved in the development department of a non-profit.
3. Utilize advanced marketing skills: effective story-telling, clear communication and networking
4. Manage multiple schedules and deadlines
5. Contribute to active discussion within an organization.

Updated April 1, 2019