

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

At the Limón Institute, we focus on preparing dancers for a professional career in dance. We offer two certificate programs: The Professional Training Program, & 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 & mentoring. If you have further questions after reading the Handbook, please contact the the Director of Education Programs listed in the Contacts section.

The dancer should be aware that some information in the Handbook may change. It is recommended that dancers considering enrollment check with staff 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	
History .....	5
Locations & Facilities.....	5
Programs .....	6
Auditions & Admissions .....	6
Information for International Dancers .....	8
Class Schedule & Calendar Dates .....	9
Performance Opportunities .....	10
Evaluation	
Dancer Evaluations .....	11
Injury/Leaves of Absences/Medical Withdrawal/Makeup work .....	11
Program Evaluations .....	11
Career Planning & Mentoring .....	12
Health & Wellness .....	12
Fees .....	13
Refund Policy & Leaves of Absence	
Tuition Refund Policy .....	13
Weekly Tuition Liability Chart .....	14
Leave of Absence .....	14
Medical Withdrawal .....	15
Financial Assistance Information	
Merit-Based Scholarships .....	15
Record Policy .....	16
Conduct & Attendance Policies .....	17
Conduct Policies & Guidelines .....	17
Absence Policies .....	18
Grievance & Appeal Process .....	19
Etiquette & Dress Code .....	20
Legacy and Faculty .....	21
Curricula .....	25
Disclosure and Waiver .....	27
Evaluation Form .....	28
Self-Analysis Form .....	29

## WELCOME LETTER

The Limón Institute warmly welcomes you! We are excited to begin our 20<sup>th</sup> year of training. 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 residency workshops, community engagement 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

Executive Director – Juan José Escalante

[jescalante@Limón.org](mailto:jescalante@Limón.org)

Artistic Director – Colin Connor

[cconnor@Limón.org](mailto:cconnor@Limón.org)

Director of Education Programs – Lena Lauer

[llauer@Limón.org](mailto:llauer@Limón.org)

Associate Program Director – Kathryn Alter

[kalter@Limón.org](mailto:kalter@Limón.org)

Company Rehearsal Director – Logan Frances Kruger

[lkruger@Limón.org](mailto:lkruger@Limón.org)

Business Manager – Juliane Silveira

[jsilveira@Limón.org](mailto:jsilveira@Limón.org)

## OVERVIEW

### 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, archives, training & rehearsal studios are located in the heart of Harlem at the Everett Center for the Performing Arts, 466 West 152<sup>nd</sup> 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.

## Programs

The Limón Institute offers two certificate programs:

1. Professional Training Program
2. Dance Training + Arts Management Program (DT+AM)

1. The Professional Training Program is designed for dancers 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. 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 9, 2019 to March 3, 2020.

2. The Dance Training + Arts Management Program (DT+AM) dancers undertake rotating internships during the year. These are selected from Marketing and Public Relations, Fundraising 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 dancers are interested in the studio element of the Professional Training Program, and can elect to participate in as much as they have time for. Some have already completed the Professional Training Program and are ready for more individualized work. This program accepts one to three dancers per year. The DT+AM runs from September 1, 2019 to April 3, 2020.

## AUDITIONS & ADMISSIONS

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

### **Professional Training Program 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.

**Application Process:** Application deadline is September 1<sup>st</sup> for the first term, and December 15<sup>th</sup> for the second term.

1. Complete application form (available online or via email) and indicate which term applying.
2. Submit application & materials to [programs@limon.org](mailto:programs@limon.org):
  - \$50 application fee (plus any additional fees)
  - a dance résumé
  - a letter of recommendation from a dance professional that comments on your dance ability, work ethic, and ability to participate in a program of training.
  - a written statement of goals for participating in the program of your choice.All materials submitted must be in English.

3. Once an application is received via email, applicants are invited to audition: Audition in class in New York City, or via digital audition. Details will be sent via [programs@limon.org](mailto:programs@limon.org).

### **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 Limón, 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 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:**

1. Complete application form & materials [programs@limon.org](mailto:programs@limon.org)
  - \$50 application fee (plus any additional fees)
  - a résumé 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.

2. Audition in class in New York City, or via digital audition.
3. Interview with the Executive Director – 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 of applicants.

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 Limón, 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.

Professional Training Program dancers can apply for an M-1 or F-1 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 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 9: All programs begin  
October 30 – November 1: Community Performances  
November 25: Fall Studio Showing  
November 28 & 29: No classes  
December 6: Conclusion of Fall Term

**Spring Term:**

January 13: Spring Term begins  
March 10: Professional Schools Concert  
April 3: Spring Performance at the Joyce Theater and conclusion of Spring Term  
April 6: Gala Performance for invited dancers

**Professional Training Program:**

The schedule consists of approximately 30 hours per week of technique and related dance classes, lectures and individual research. Working Monday – Friday, dancers have technique in the morning followed by either a repertory session or workshop of 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, and/or observation of the Limón Dance Company rehearsals. Once repertory has been set, which is usually a 1 or 2-week process, rehearsal replaces the afternoon repertory class. On the weekends, dancers 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. Although not comprehensive, it does portray the typical day for these dancers:

10:00am – 12:00pm	Limón Technique
12:00pm – 2:00pm	Repertory Session
3:00pm – 4:00pm	Limón Dance Company Observation
4:00pm – 5:00pm	Archive

Dancers must sign in for each class and actively participate in the entire class for credit. Dancers in the program who successfully meet 90% of required clock hours (623 clock hours) are awarded a certificate of completion.

**International Dancers that choose to attend a Visa Program:**

You will be attending 2 programs (Limón and Visa). This includes technique classes plus the Limón program rehearsals, workshops and other requirements as well as the requirements of the school in which you hold a Student Visa.

**Dance Training + Arts Management Program (DT+AM):**

Each DT+AM intern is expected to complete 14 hours per week of administrative work over the course of 32 weeks and can choose to complete up to 30 hours of studio work per week.

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

The following is a sample schedule for a DT+AM dancer. Although not comprehensive, it does portray the typical day for these dancers:

10:00am – 12:00pm	Limón Technique
12:00pm – 2:00pm	Repertory Session
3:00pm – 4:00pm	Limón Dance Company Observation
4:00pm – 7:00pm	Administrative Shift

Dancers must sign in for each class and actively participate in the entire class for credit. Dancers in the DT+AM program who successfully meet 90% of required clock hours (1,026.5 clock hours) are awarded a certificate of completion.

## PERFORMANCE OPPORTUNITIES

The Limón Institute prides itself on providing dancers with several performance opportunities, as performing is a key element in any dancer's experience, knowledge and professional training. Performances give dancers the real-world experience necessary to being a professional dance career. Dancers perform at prestigious 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. While stage performances are fully-produced, the bulk of costuming comes from the dancer's closet. Dancers are not required to purchase costume items outside of what a dancer will already own.

**Fall Term:**

Dance Theatre of Harlem Sundays  
Aaron Davis Hall Community Performances  
Fall Studio Showing

**Spring Term:**

Peridance Winter Performance  
Emergency Fund for Student Dancers Gala  
Spring/Joyce Performance & Completion of Programs  
Plus, other opportunities as they arise.

## EVALUATION

### **Dancer Evaluations**

Progress is evaluated by the faculty, Associate 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 work**

If a dancer 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, they will need to makeup classes: Fall classes by December 31<sup>st</sup> and Spring classes by April 30<sup>th</sup>. Dancers who successfully meet 90% of required clock hours are awarded a certificate of completion.

Should a dancer take an approved leave of absence for 2 weeks or less, return to class and be present for the remainder of the term, they will complete the attendance portion of their requirements successfully. Leave of absence will reflect a leave of absence or medical withdrawal on their transcript and will either begin the term again or must take summer classes to make up the classes, which, 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 the Professional Training Program/DT+AM requirements.

### **Program Evaluations**

Dancer feedback 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 dancers' 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 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 Institute'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 Limón 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 training. The Institute 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 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 the Associate Program Director. If they feel 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 Training Program Tuition:** \$6,000 per academic year  
\$600 deposit due before the program begins.

The balance can be paid in 3 payments:

\$2,400 due on September 9, 2019 (Fall term tuition)

\$600 due on December 15, 2019

\$2,400 due on January 13, 2020 (Spring term tuition)

**Professional Training Program Payment Plan:** If dancer cannot pay the balance due on September 9, the following plan is available: \$600 deposit due before the program begins and 6 subsequent monthly payments of \$900 due on September 16, October 14, November 11, December 16, January 13, February 10.

**Professional Training Program Work Study Tuition:** \$4,800 per academic year  
\$600 deposit due before the program begins.

The balance can be paid in 2 payments.

\$2,500 due on September 9, 2019 (Fall term tuition)

\$2,300 due on December 15, 2020 (Spring term tuition)

**Professional Training Program Work Study Payment Plan:** If dancer cannot pay the balance due on September 9, the following plan is available: \$600 deposit due before the program begins and six subsequent monthly payments of \$700 due on September 16, October 14, November 11, December 16, January 13, February 10.

## 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**

Tuition Liability is divided by the number of terms in the program. Total tuition liability is limited to the term during which the dancer 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 Institute keeps	% of Dancer 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 Term:

If terminations occurs:	% of tuition Institute keeps	% of Dancer 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 dancer on Work Study scholarship will also have to pay the difference between the full 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 Institute 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**

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 programs. The dancer 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 dancer attended the Institute 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 training 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 dancers 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 Institute described above.

## **FINANCIAL ASSISTANCE INFORMATION**

### **Work Study Program:**

A limited number of work-scholarships are available. Limón tuition is reduced by 20% 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. Complete the application form (available online or via email) and select "Work Study" check box.
2. Submit application & materials to [programs@Limón.org](mailto:programs@Limón.org):
  - In addition to the Professional Training Program application requirements, the Work Study application also requires a brief statement of means of support during term of training and a résumé of administrative skills and experience.

All materials submitted must be in English.

3. Once an application is received via email, dancers are invited to audition: Audition in class in New York City, or via digital audition. Details will be sent via [programs@limon.org](mailto:programs@limon.org).

### **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 Limón, 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 and are determined by talent, need and available funds.

## **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**



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

The Limón Institute 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 staff; or fails to adhere to the Institute'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 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 Institute 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 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 Institute.
- The decision of the faculty on placement, casting in any performance or approval of any choreography is final and will be accepted by the dancer.
- The use of drugs will not be permitted in or around the facilities.

### **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 dancer 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 Institute. 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 the faculty, 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 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 [programs@Limón.org](mailto:programs@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 the faculty 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. Faculty 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 they request 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.

*Faculty may determine that, in their opinion, you are too ill to remain at the studio 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 Director of Education Programs and Associate Program Director indicating which teaching faculty sent you home which will then be verified by staff.*

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. *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 Institute'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 dancer via email.

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

In the event that a dancer 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 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 Institute that was not followed properly when the Institute 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 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

**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 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*.

## 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.

CARLA MAXWELL (Legacy Director) joined the Company in 1965. She soon became a principal dancer under Limón's direction and, in 1975, served as Assistant Artistic Director under Ruth Currier. Maxwell was Artistic Director from 1978 to 2016. She received the 1995 Dance Magazine Award and a 1998 New York Dance and Performance (Bessie) Award for "finding a creative present in the context of a revered past, and thereby offering choreographic opportunity to multiple generations of artists; for inspired leadership and artistic accomplishment." Her work has been honored by the governments of Colombia and Mexico, and she was the recipient of a 2002/2003 Isadora Duncan Award for her re-staging of José Limón's *Psalm*. Acclaimed as a brilliant dramatic dancer, Maxwell has danced many major roles with the Company, including the title role in *Carlota*, Limón's final ballet that he choreographed for her. She is responsible for many of the Company's reconstructions of Limón's dances and, as a choreographer, has created works and taught for the Company and others internationally. Carla continues her work for the Foundation as Legacy Director, a position created for her, and will continue to play a key role in preserving Limón's lifework by training new master teachers and reconstructors and managing the Foundation's extensive archives.

KATHRYN ALTER is the Associate Program Director of the Professional Training Program at Limón. She teaches the Limón Dance Company, within 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 Associate Program Director in 2018.

## FACULTY

Sue Berhard'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.

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.

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 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 Program 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 Institute Professional Training Program curricula** is divided into four sections. These are: Technique, Classic & Contemporary Repertory & Rehearsals, Allied Dance Studies and Individual Research. Below is a list of the components included in each section, and the total clock hours. The dancer has 9 months to complete the curricula.

### **Professional Training Program Curricula**

- The Technique section consists of Humphrey/Limón Technique. This totals 240 clock hours.
- The Repertory section consists of Limón & Humphrey repertory and contemporary repertory workshops, performances and rehearsals. This totals 184 clock hours.
- The Allied Dance Studies section consists of Movement Lenses, Performance Techniques, Rhythm & Music, and Historical Experience and Society. This totals 124.5 clock hours.
- The Individual Research section consists of Performance Projects and Research Projects. This totals 144 clock hours.

Total estimated clock hours: 692.5

The **Limón Institute DT+AM curricula** is divided into five sections. These are: Technique, Classic & Contemporary Repertory & Rehearsals, Allied Dance Studies, Individual Research and Administrative Studies.

- The Technique section consists of Humphrey/Limón Technique. This total 240 clock hours.
- The Repertory section is optional. If one or more is selected, it consists of Limón & Humphrey repertory and contemporary repertory workshops, performances and rehearsals. This totals 184 clock hours.
- The Allied Dance Studies section consists of Movement Lenses, Performance Techniques, Rhythm & Music, and Historical Experience and Society. This total 124.5 clock hours.
- The Individual Research section is optional for DT+AM interns. If selected, it consists of Performance Projects and Research Projects. This totals 144 clock hours.
- The Administrative Studies section consists of office-based arts management training. This totals 448 clock hours.

Total estimated DT+AM clock hours: 1,140.5

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

Certificates of completion are issued to dancers who meet clock hour requirements. The granting of any college credit to dancers who participated in and/or completed a program at the Limón Institute 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 Limón Institute's Professional Training Program, the Dance Training + Arts Management 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 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: \_\_\_\_\_



## 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?