

## Welcome to the José Limón Dance Foundation's Professional Training Programs Handbook for 2024 – 2025!

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 one of the Education Programs Associates 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 an Education Associate to determine if there is any change from the information provided in the Handbook.

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
Class Schedule & Calendar Dates .....	8
Performance Opportunities .....	9
Evaluation	
Dancer Evaluations .....	10
Injury/Leaves of Absences/Medical Withdrawal/Makeup work .....	10
Program Evaluations .....	10
Career Planning, Mentoring & Alumni.....	10
Health & Wellness .....	11
Fees .....	11
Refund Policy & Leaves of Absence	
Tuition Refund Policy .....	12
Weekly Tuition Liability Chart .....	12
Leave of Absence .....	13
Medical Withdrawal .....	13
Financial Assistance Information	
Work Study .....	14
Record Policy .....	15
Conduct & Attendance Policies .....	15
Conduct Policies & Guidelines .....	15
Absence Policies .....	16
Community Agreements .....	17
Grievance & Appeal Process .....	18
Etiquette & Dress Code .....	18
Legacy and Faculty .....	19
Curricula .....	21

## WELCOME FROM THE DIRECTOR

Welcome to The Limón Institute!

As the incoming Program Director, I am extremely honored to continue the legacy of the Humphrey / Limón technique with our professional training programs, LimónPro and Limón Launch. It is a legacy that has been passed generation to generation through the knowledge of the physical body. It continues through the immense information that our muscles hold, from learning in the studio and in harmony with the ancestral information alive at the deepest fibers in each of our bodies.

In this course we will work with "the principles" of Limón which are based in our daily lives and our own natural capacities for experiencing movement as human beings. You will learn that this technique is not codified and this will give you space to find your own voice. A big part of our existence training as artists and dancers is based on our willingness to imagine, dream, wish, desire, intend, to encounter difficulties and obstacles that challenge us and to learn and incorporate these into our dance. In this process the connection between body, mind and soul becomes a *whole* experience giving us the possibility, through daily practice, to grow in our art form.

As dancers our practice is communal and within this practice we learn to find our individual voice. As Doris Humphrey wrote in a letter of invitation to one of her dancers (referring to working as a group): *"...I want to visualize with it the visions and dreams that make up the entire impetus and desire of my life. The group is a medium just as Marble is the sculptures material, only, of course, that simile is not complete, because the group is made up of human beings who are able to add their own power of mind and body to the physical material that the sculptor uses..."* she continues *"...However the individual character of each member is most important to the whole because the group depends up on the strength and comprehension of each one, you must know as a dancer that every move you make reveals you, even though your natural tendencies may be thwarted or change by training. What you really are remains an easy read story even to the layman..."*

Humphrey's letter was written in 1929, but I have personally experienced how this primary vision has transcended time through generations of artists; firstly to José Limón. It continued from Limón to generations, his dancers and students, and now... it is here for you. The multiple tools and possibilities that this technique gives to your dance vocabulary can be applied to any dance form you choose to practice, and also in life itself.

This will be an experience of enormous growth and undoubtedly, will remain with you always.

Let's Dance!

- Daniel Fetecua-Soto, Program Director

The logo for Limón, featuring the word "Limón" in a stylized, cursive script font with a horizontal line underneath.

**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 & Training*, 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

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Kiefer Rondina - Institute Coordinator  
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Board Members –  
Ivan Sacks (Chair), Robert Meister (Treasurer), Paula Carriço, Alejandra Castro Rioseco (Special Advisor to the Board), Kurt Douglas, Tina Evans, Cecilia Picón, Sylvia Ann Hewlitt, Jonathan Leinbach M.D.

# 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, Colin Connor from 2016 – 2020, and Dante Puleio assumed artistic leadership in July of 2020.

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. Additional studios are also used, in coordination with the Company rehearsal and performance / touring schedule.

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. Dancers attend daily technique classes, and participate in repertory workshops as well as theoretical and practice sessions dealing with the Limón legacy. Participants undertake individual research projects, with coaching and mentoring from current and former Limón Dance Company members, and develop an individual research project related to their interests. At least 2 performance opportunities happen each year which include contemporary and Limón repertory. Participation is limited to twenty-five dancers per group at an advanced / intermediate level. The Program runs from September 14, 2024 to May 16, 2025.

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. DT+AM dancers must also fully participate in all studio aspects of the program. This program accepts one or two dancers per year. The DT+AM runs from August 1, 2024 to June 1, 2025.

## 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 [info@limon.nyc](mailto:info@limon.nyc) 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 February 1<sup>st</sup> for the second term.

1. Interested dancers should contact the Institute to discuss their intention to apply.
2. Complete application form (available online) and indicate which term they are applying for.
3. Submit application & materials to [info@limon.nyc](mailto:info@limon.nyc):
  - \$20 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.

All materials submitted must be in English.

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

### **Audition Results & Next Steps:**

Results of auditions are sent via email within 1 week.

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 workload will include roughly 12 hours per week in training in an administrative office, an 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 and Google Workspace. 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 social media.

### **Application Process:**

1. Interested dancers should contact the Institute to discuss their intention to apply.
2. Complete application form & materials to [info@limon.nyc](mailto:info@limon.nyc) (available online, upon request)
  - a résumé including administrative experience and dance background
  - 2 letters of recommendation which address experience, maturity and commitmentAll materials submitted must be in English.
3. Audition in class in New York City, or via digital audition
4. Interview with the Director of the Institute – in person or via Zoom

### **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.



## CLASS SCHEDULE & CALENDAR DATES

### Calendar Dates:

#### Fall Term:

September 4: All programs begin  
November 8: Fall mainstage performance  
November 26: Conclusion of Fall Term

#### Spring Term: dates subject to change and are dependent upon touring schedule of LDC

February 17: Spring Term begins  
April 14 - 18: Spring Break - no classes  
Week of May 12: Spring studio performance and conclusion of Spring Term

### 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 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 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:

9:00am – 11:00am	Limón Technique
11:30am – 1:00pm	Repertory Session
1:30pm – 4:00pm	Limón Dance Company Observation
4:00pm – 5:00pm	Archive & Research

Dancers must actively participate in every class, for 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.

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

Each DT+AM intern is expected to complete 12 hours per week of administrative work over the course of 36 weeks as well as the required 30 hours of studio work per week.

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

9:00am – 11:00am	Limón Technique
11:30am – 1:00pm	Repertory Session
1:30pm – 4:00pm	Limón Dance Company Observation
4:00pm – 7:00pm	Administrative Shift

Dancers must actively participate in every class, for the entire class for credit. Dancers in the 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 begin 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 the Artistic Director, and new choreography originally created for the dancers. Casting is determined by the 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 any dancer will already own. Required basics are listed on page 19 of this Handbook.

**Fall Term:**

- City College Community Performances
- Fall Mainstage Performance

**Spring Term:**

- Dance Studio Alliance Performance
- Studio Performance & Completion of Programs
- Plus, other opportunities as they arise.



## EVALUATION

### **Dancer Evaluations**

Progress is evaluated by the faculty and 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 work**

If a dancer is injured, provides a doctor's note excusing them from participation in dance and is able to observe classes they will receive credit as if fully participating in class. If a dancer cannot actively participate, they will need to take makeup classes: Fall classes by December 31<sup>st</sup> and Spring classes by May 30<sup>th</sup>. Makeup classes must be **a comparable class in level** as in their program. 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 successfully complete the attendance requirement. 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 year. 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 Program Director.

## **CAREER PLANNING, MENTORING & ALUMNI**

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 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. The Director of the Institute regularly meets with dancers well beyond their time in the program for updates on dancers' careers and continued guidance. Alumni of the program have danced with: The Limón Dance Company, Jennifer Muller/The Works, Mei Yamanaka Works and Sue Bernhard DanceWorks,

Mark Morris Dance Company, Dallas Black Dance Theater, BodyTraffic, amongst many others.

## **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 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 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 sustained 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 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: (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 and via the website.

## FEES

### Tuition & Payment Plans

**Professional Training Program Tuition:** \$10,000 per academic year or \$5,000 per term  
\$1,000 deposit + \$75 registration and processing fee due before each term begins.

The balance can be paid in 3 payments:

- \$4,000 due on September 4, 2024 (Fall term tuition)
- \$4,000 due on February 17, 2025 (Spring term tuition)
- Professional Training Program Payment Plan Option

### Professional Training Program Payment Plan:

\$1,000 deposit + \$75 registration and processing fee + \$50 1-time payment plan fee due before the Fall term begins, and:

- \$1,400 due September 4, 2024
- \$1,300 due October 7, 2023
- \$1,300 due November 4, 2024

\$1,000 deposit + \$75 registration and processing fee + \$50 1-time payment plan fee due before the Spring term begins, and:

- \$1,400 due February 17, 2025
- \$1,300 due March 10, 2025
- \$1,300 due April 14, 2025

### Professional Training Program Work Study Tuition:

Plans are created individually for dancers per need. See the Institute Coordinator for details.

# REFUND POLICY & LEAVES OF ABSENCE

## Tuition Refund Policy

Refund amounts are determined by the 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, registration and processing fee.

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 termination 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	25%	75%
During the 3 <sup>rd</sup> week	50%	50%
During the 4 <sup>th</sup> week	75%	25%
After the 4 <sup>th</sup> week	100%	0%

### Subsequent Term:

If termination occurs:	% of tuition Institute keeps	% of Dancer refund
Prior to/during the 1 <sup>st</sup> week	25%	75%
During the 2 <sup>nd</sup> week	50%	50%
During the 3 <sup>rd</sup> week	75%	25%
After the 3 <sup>rd</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 Program Director and Director of the Institute 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.

### **Leave 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 Program Director and Director of the Institute. 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 prorated amount of tuition paid for the portion of time the dancer attended the Institute up until the date of the medical withdrawal letter. The prorated 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 prorated 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 Institute described above.

## **FINANCIAL ASSISTANCE INFORMATION**

### **Work Study Program:**

A limited number of work-scholarships are available. Limón tuition is reduced in exchange for hours of office work. Work study programs are created individually per each dancer's need. Application deadline is July 1, 2024.

### **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 an 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 social media.

### **Work Study Application Process:**

1. Interested dancers should contact the Institute to discuss their intention to apply.
2. Complete the application form (available online, upon request)
3. Submit application & materials to [info@limon.nyc](mailto:info@limon.nyc):
  - In addition to the Professional Training Program application requirements, the Work Study application also requires a brief statement of means of support during the term of training and a résumé of administrative skills and experience.

All materials submitted must be in English.

4. 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 [info@limon.nyc](mailto:info@limon.nyc).

### **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.

The Limón Institute works to make dance accessible to everybody. Below are some tips for finding resources in other ways. Always be ready to share with potential funding streams the ways that this work will benefit you, and your communities!

- Apply for grants at your local & state arts councils and/or universities
- Create an exciting GoFundMe or other online crowdsourcing option
- Write personal requests to friends and relatives, emphasizing the importance of this work in your career development
- Investigate community support: house of worship, fraternal / social organizations that you are a member of that might have education support available
- Throw a rent party, have a bake sale, etc...

## **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. All records have moved to digital form. Any hard records that exist 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 to the Institute and requesting information with requisite identification.

## **CONDUCT & ATTENDANCE POLICIES**

In order to ensure 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. Dancers must actively participate in every class, for the entire class for credit. Dancers in the program who successfully meet 90% of required clock hours (623 clock hours for dancers, and 1,067.5 clock hours for DT+AM interns) are awarded a certificate of completion.

**Due to the deep learning community the faculty provide, dancers are required to be fully committed to the processes and be present for all sessions. Absences will deeply affect the outcome of a dancer's learning, so a 100% commitment is necessary.**

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 the Program Associate 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 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.
- The Limón Foundation believes in kindness, compassion and respect for everyone. There is a zero-tolerance policy for behavior outside of this. Anyone who fails to show these behaviors to others will be removed from all programming immediately.
- Attendance in a professional setting in lieu of Limón classes may be permitted and is only granted by the Program Director. Regardless, the final three weeks preceding a performance are required in order to perform.

## **COMMUNITY AGREEMENTS**

Each year, the trainees and Program Director co-create a set of community agreements, based on the following initial guidelines & purpose.

**Purpose:** To create a trust-filled space where every person can take risks, be vulnerable, fail and grow. This growth is not only as artists and dancers, but as humans actively participating in our world.

**We assume the best:** hold each other in the best light and begin from an assumption of best intent.

**We commit to communication:** are sensitive to when to speak up and when to listen; check in when doubts and questions arise, and understand the importance of consent and respect.

**We create inclusion:** everyone can be a part of this community and has something valuable to contribute.

**We act with personal responsibility:** we are each responsible for our own experience and our impact on others and the space around you.

If we are interested in receiving feedback from our peers, we will use the Liz Lerman Critical Response Process to engage with each other: recognizing feedback as personal opinion / observation and asking permission to share this feedback.

### **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 cited for misconduct, you will receive notice in writing as follows:

1 instances of misconduct per term: Notice of probation

2 instances of misconduct per term: Removal from upcoming performance

3 instances of misconduct per term: Expulsion at the discretion of the 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 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 [info@limon.nyc](mailto:info@limon.nyc) including [dfetecuasoto@limon.nyc](mailto:dfetecuasoto@limon.nyc) 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 for your absence. Include any documentation in your email (details below).

As professional practice, be polite, professional and clear in your emails. Refrain from using cyber short-hand, and 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 Program Associate and Program Director indicating which teaching faculty sent you home which will then be verified by the Associate.*

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 Program Director for advice regarding the right auditions for you. **At least 48 hours advance 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 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 the program without refund. Makeup classes will only be required if a dancer falls below the attendance requirement, must be a comparable class in level, can only be 10% of classes, and 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 you be cited for unexcused absences, you will receive notice in writing as follows:

- 1 unexcused absences per term: Notice of probation
- 2 unexcused absences per term: Removal from upcoming performance
- 3 unexcused absences per term: Expulsion at the discretion of the 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 the Institute 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 the Institute. The Director of the Institute 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 the Institute will issue a binding decision. In the event the issue involves the Director of the Institute, they 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 the Institute.
- 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 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 the Institute 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.
3. These processes must begin within 2 weeks of the date of grievance.

## **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. Bare feet are required. Professional opportunities can arise at any time - maintain a professional appearance at all times.

### **Showing and performance required basics:**

Tops - black leotard, nude leotard, black spaghetti-strap top, fitted t-shirt, nude & black undergarments.

Bottoms - black leggings / tights / pants, nude & black undergarments (including biker shorts, underwear, dance belts).

## **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

DANTE PULEIO (Artistic Director) A widely respected former member of the Limón Dance Company for more than a decade, Puleio was appointed only the sixth Artistic Director in the Company's 74-year history, a position that originated with Doris Humphrey. After a diverse performing career with the Limón Dance Company, touring national and international musical theatre productions, television and film, he received his MFA from University of California, Irvine. His research focuses on framing mid 20th century modern dance for the contemporary artist and audience. He is committed to implementing that research by celebrating José Limón's historical legacy and reimagining his intention and vision to reflect the rapidly shifting 21st century landscape.

New York-based dancer, choreographer, educator and producer, DANIEL FETECUA SOTO was a soloist member of the Limón Dance Company for ten years (2006 - 2016) dancing lead roles in José Limón's master pieces and has appeared as a guest artist in Pina Bausch's *Rite of Spring* and *Tannhäuser*.

Mr. Fetecua is an expert teacher of the Limón technique and reconstructor of Limón's repertory, faculty member of the Limón Institute and founding member of Limón4Kids program. Daniel Fetecua is the Founder and Artistic Director of two dance companies: Pajarillo Pinta'o, a dance company that preserves and promotes the Colombian traditional dances through dance performance, workshops and classes and D-Moves, a contemporary dance project that combines Colombian traditions, Modern Dance and German Tanz-Theater.

Daniel Fetecua is a longtime collaborator of Colombian composer and musician Pablo Mayor. Together, they have created "Amalgama and El Barrio Project" and the educational residency Cumbia For Kids / Cumbia For All.

## FACULTY

Logan Frances Kruger danced for the Limón Company 2009-2018, and is now the Associate Artistic 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.



Kathryn Alter 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 Program Director in 2018.

## CURRICULA

**The Limón Institute Professional Training Program curriculum** 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 curriculum.

### **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 Principles, Performance Techniques, Rhythm & Music, and Historical Experience and Society. This totals 124.5 clock hours.
- The Individual Research section consists of Embodied 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 totals 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 Principles, Performance Techniques, Rhythm & Music, and Historical Experience and Society. This totals 124.5 clock hours.

-The Individual Research section is required for DT+AM interns. It consists of Embodied Projects and Research Projects. This totals 144 clock hours.

-The Administrative Studies section consists of office-based arts management training. This totals 375 clock hours.

Total estimated DT+AM clock hours: 1,067.5

### **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.