



PERIDANCE CAPEZIO CENTER

New York's Premier Dance Center

CERTIFICATE PROGRAM STUDENT HANDBOOK

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History of Peridance Capezio Center

Peridance Capezio Center has been a core member of New York City's dance community since its inception in 1983. Peridance Capezio Center provides a broad spectrum of dance education within a nurturing and professional environment, preparing dancers for the continually evolving international dance arena. Peridance offers over 250 weekly adult open classes and is home to a world-renowned faculty, the Certificate Program for pre-professional dancers, an International Student Program, the acclaimed Peridance Contemporary Dance Company, and The School at Peridance: a graded children's program training the next generation of dancers in a variety of dance styles.

Peridance Capezio Center is the culmination of years of hard work and a firm belief in dance as a positive force. The integration of traditional technique classes offered alongside the cutting-edge dance styles emerging today has enabled the school to maintain its original premise: to offer high-quality dance education with integrity, without being compromised by commercialism. It is the fulfillment of Artistic Director Igal Perry's artistic vision and a source of inspiration for those who want to make dance an important part of their lives.

Statement of Purpose

Mission: The Certificate Program offers postsecondary students seeking professional careers in dance an opportunity to hone their technique in a guided environment. Students who complete the program are prepared to work in the competitive international dance field, supported by strong technique and a comprehensive education in dance. We aspire to provide dancers with a multi-faceted dance education, resulting in graduates who are technically accomplished, versatile, and disciplined.

Goals:

In four semesters, we aim to enable our dancers to:

- reach an advanced level of technique in a variety of dance disciplines.
- perform at a professional level in professionally produced shows.
- network in the international dance community.
- develop a deep understanding of dance as an art form.

Action Plan: The Program curriculum currently consists of a minimum of three technique classes per day, five days a week, with additional non-studio seminars, classes, and workshops in relevant subjects. The students study with internationally renowned faculty of the highest caliber. Peridance Capezio Center's strong affiliations and close relationships with various professional dance companies and institutions create a vibrant community for students that enhances both educational and networking opportunities. Dancers receive one-on-one mentoring and professional guidance from faculty and staff. This multi-level approach gives each student a chance to quickly sharpen and improve his/her technique and artistry. Peridance Capezio Center plans to expand the Certificate Program while it continues to contribute accomplished dancers to the professional dance world.

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General Information

Peridance Capezio Center is proud to offer a two-year **Certificate Program** designed for serious dance students between 17 and 25 years old who want to invest in an intensive training program. By offering daily interaction with top international dance artists in New York City, we prepare students to enter the professional dance world fully equipped for success.

The Certificate Program's objectives are to provide a deep understanding of proper dance technique and performance expression, to foster extensive knowledge of the chosen dance track, and to develop a professional attitude. Performance skills are honed through numerous performance opportunities.

The program offers two tracks: **Ballet/Contemporary** and **Commercial**. The curriculum offers a minimum of three classes per day, five days a week for each track. The program emphasizes personal attention and mentoring in order to nurture each student's full potential as a performer and an individual. Technique classes are drawn from course offerings designed especially for the Certificate Program to provide specialized experiences for the pre-professional student, and also from Peridance's open class offerings, which allow the dancers to train alongside New York City and international professional dancers in a dynamic environment.

To facilitate their transformation into well-rounded dance professionals, students attend technique classes in varying dance styles relevant to their chosen track and non-studio classes and seminars that flesh out their education and knowledge of the field. Students receive letter grades in all technique and non-studio classes.

Size and Scope

Total Enrollment Spring 2011: 17 students

Total Projected Enrollment Fall 2011: 30-40 students

Total Faculty: 24 instructors (not including master class teachers)

Total Accompanists: 16 musicians

Total Administrative Staff: 8 employees

Total Studios: 6 dance studios

Technique Classes: 15 per week

Non-studio Classes and Seminars: 4 per week

Total Courses Offered: 25+ each semester

Total Master Classes: 2 per year required, unlimited allowed

Total In-Studio Showcases: minimum of 2 per year

Total Productions: 2 fully produced productions per year

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Tracks

Ballet/Contemporary Track

Designed for ballet, modern, and contemporary dancers. With over 60 monthly classes, training in this track focuses on the development of strong technical skills in both classical and contemporary vocabulary. It offers classes with innovative contemporary dance artists along with classes in ballet, pointe, Horton, Graham, and Limón.

Commercial Track

Designed for hip hop, musical theater, and jazz dancers. With over 60 monthly classes, this track offers training in theater dance, jazz, street jazz, hip hop, and voice, with classes in ballet and contemporary also required. Emphasis is placed on audition preparation and exposure to dance artists connected to the latest projects on Broadway and in the commercial dance world.

Both Tracks include:

- Performance and choreographic opportunities
- Personal mentoring and guidance
- Body conditioning classes: Yoga/Pilates/Stretch/Barre à Terre/GYROKINESIS®
- Non-studio courses regarding practical issues such as nutrition, anatomy, dance history, body conditioning, and injury prevention
- Classes in choreography and improvisation
- Free week-long master teacher workshop, plus additional discounted workshops and master classes
- Discount for additional classes: 20-class cards at \$13 per class
- Free/discounted studio space upon availability
- List of Housing Resources and assistance with finding housing
- Automatic enrollment in the Joyce Theater Young VIP Program
- Discounted performance tickets
- English as a Second Language classes for international students, as needed
- Free hour-long Injury Prevention Assessment through the Harkness Center for Dance Injuries
- Access to periodic physical therapy through the Harkness Center for Dance Injuries (Additional fee may apply)
- Discounts with our Partnering Businesses

Certificate Program Components and Coursework

Daily Technique Classes: For the Fall and Spring semesters, students are scheduled for classes corresponding to their track, taking at least 15 classes per week, usually three per day. The first week of the Program is used as a placement period during which schedules are adjusted as necessary to best benefit each student, particularly in regard to level. Schedule changes are also possible during the semester due to performances, rehearsals, and special events. Students are given details of schedule changes as early as possible.

The technique class schedule is drawn for each track from course offerings in ballet, pointe, modern, contemporary, yoga, Pilates, GYROKINESIS®, stretch, barre à terre, jazz, Latin jazz, theater dance, hip hop, and house.

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Summer Classes: Students may participate in additional dance technique classes during the summer months. These classes are not for credit and are in addition to yearly tuition. Certificate Program students interested in attending summer classes receive a discounted per class rate. International students are required to continue their study during the summer in accordance with their visa requirements.

Additional Dance Coursework: Students take one dance elective each semester. In addition, the cost of one weeklong workshop (totaling 15 hours) with a master teacher or choreographer per semester is included in tuition. Students may participate in additional workshops and classes, provided that they do not conflict with their class schedules, at a discounted rate.

Rehearsals and Performances: Performance opportunities are a vital component of each Certificate Program student's education. Rehearsals are built into each student's weekly schedule and are mandatory. Extra rehearsals are posted as performance dates approach. Students are expected to be fully available for these rehearsals. Rehearsals culminate into at least two in-studio showcases as well as two fully produced shows in the Salvatore Capezio Theater.

Non-Studio Classes: Students attend two non-studio classes and nine weeks of rotating seminars each semester. Classes and seminars cover academic topics and career preparation.

Classes and seminars are drawn from the offerings below and are included in tuition:

- Academic
 - Dance History
 - Anatomy and Analysis of Movement
 - Music Theory
 - Nutrition/Lifestyle
 - Introduction to Bartenieff Fundamentals & Laban Movement Analysis
 - Analysis of Professional Performances*
- Career Preparation
 - Coaching through video analysis
 - Building Connections: Networking in the Field
 - Audition Prep: Headshots, Resumes, Reels, etc.
 - Hair and Makeup for the Stage
 - Voice & Acting

*Students are expected to attend at least one performance related to their area of concentration per semester. Readings, discussions, and written analysis related to the performance will be required of all students. Ticket prices are not included in tuition but discounted tickets may be available.

Independent Study: Each semester, students will independently study an aspect of the dance world that interests them and present on it. Students will make use of the Library of the Performing Arts at Lincoln Center, the New York dance scene, and various other materials for this project. Project topics must be submitted at the beginning of each semester to the Program Coordinator. For each student's final semester, his/her Independent Study will be considered his/her Final Project and must reflect the student's ultimate career goals.

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Credit Breakdown

Each student is required to complete sixty credits prior to graduation from the Certificate Program. The credits will generally be broken down as follows in equal parts over four semesters:

Component	Credits/Semester	Total Credits
Dance Technique	6.75	27
Master Classes	1	4
Rehearsal/Performance	1	4
Independent Study	1	4
Non-studio Classes	<u>5.25</u>	<u>21</u>
<i>Total</i>	<i>15</i>	<i>60</i>

Sample Class Schedule

All class schedules are subject to change.

A sample Commercial Track schedule:

Monday	
Ballet	11:30am – 1:00pm
Contemporary	1:00pm – 2:30pm
Hip Hop	4:00pm – 5:30pm

Tuesday	
Student Meeting	11:00am – 11:30am
GYROKINESIS®	11:30am – 1:00pm
Theater Dance	2:30pm – 4:00pm
Ballet	4:00pm – 5:30pm

Wednesday	
Anatomy and MA	8:30am – 10:00am
Acting for Dancers	10:00am – 11:00am
Ballet	11:30am – 1:00pm
Seminar OR Rehearsal	1:00pm – 2:30pm
Hip Hop	4:00pm – 5:30pm

Thursday	
Ballet	4:00pm – 5:30pm
Contemporary Jazz	6:00pm – 7:30pm
Lyrical Jazz	8:30pm – 10:00pm

Friday	
Dance History	8:30am – 10:00am
Barre à Terre	10:00am – 11:30am
Voice	12:00pm – 1:30pm
Rehearsal	2:30pm – 4:00pm

A sample Ballet/Contemporary Track schedule:

Monday	
Contemporary	10:00am – 11:30am
Ballet	11:30am – 1:00pm
Voice	2:00pm – 3:30pm

Tuesday	
Ballet	10:00am – 11:30am
Pointe	11:30am – 12:15pm
Limón	1:00pm – 2:30pm

Wednesday	
Anatomy and MA	8:30am – 10:00am
Ballet	10:00am – 11:30am
Seminar OR Rehearsal	1:00pm – 2:30pm
Horton	2:30pm – 4:00pm

Thursday	
Ballet	10:00am – 11:30am
Pointe	11:30am – 12:15am
Contemporary	1:00pm – 2:30pm
Improvisation	3:00pm – 4:30pm

Friday	
Dance History	8:30am – 10:00am
Barre à Terre	10:00am – 11:30am
Ballet	11:30am – 1:00pm
Student Meeting	1:00pm – 1:30pm
Rehearsal	2:30pm – 4:00pm

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Faculty

The students of the Certificate Program receive their training from highly accomplished dance professionals. Many of these professionals, in addition to extensive performing, teaching, and choreographic experience, also hold higher education degrees. Certain core faculty members teach students throughout their time in the Program, while others rotate to provide the most diverse education to the students. All Program faculty members are full-time unless otherwise noted. Adjunct faculty members are hired to teach classes for Certificate Program students only.

Curricular Faculty:

The following faculty members teach at least twice per week.

Igal Perry (Ballet)

Igal Perry is the Founder and Artistic Director of Peridance Center. Mr. Perry's international engagements as a teacher and choreographer include: The Scapino Ballet and Het National Ballet (Holland), Laterna Magica and the National Ballet (Prague), Architzan (Tokyo), The Royal Ballet of Sweden, The National Ballet of China, and the Kwang-Ju City Ballet Company (Korea), where he also serves as Artistic Director for the Kwang-Ju International Ballet Competition. Mr. Perry's works are in the repertoires of companies throughout the world, including the Batsheva and Bat-Dor Dance Companies (Israel), Companhia de Danca de Lisboa (Portugal), the Alberta Ballet (Canada), and Alvin Ailey II. Since 1995, Mr. Perry has been serving as guest Master Teacher at Juilliard. Mr. Perry's work has been repeatedly presented at the prestigious Florence Dance Festival by the Peridance Contemporary Dance Company as well as by the Florence Dance Company.

Alan Danielson (Limón)

Alan Danielson is a choreographer, teacher, and musician who creates and teaches contemporary dance in the Humphrey/Limón tradition. Since 1991, he has been the school director of the José Limón Institute in New York City. He is an internationally acclaimed master teacher of music and dance and has been on faculty at New York University and the Alvin Ailey School. His company, Dance by Alan Danielson, has performed throughout North and South America and Europe. His works have been commissioned by many professional and student dance companies. A professional musician before he began dancing, he has worked as a composer, conductor, and dance accompanist. He also teaches music for dancers, dance accompaniment, and teaching methodology.

Liza Kovacs (Ballet, Anatomy and Analysis of Movement)

Liza Kovacs graduated from the National Ballet School in Toronto before dancing with the National Ballet of Canada and La La La Human Steps. She completed a MA in dance at l'UQAM and graduated with distinction from Laban Centre's MSc Dance Science Program. Ms. Kovacs completed the program in Movement Analysis at the Laban Bartenieff Institute, NYC, is a certified Pilates instructor, and studied with anatomists Irene Dowd and Rebecca Dietzel. She has collaborated on artistic projects with Michel Pilon, Francois Chartier, Maki Kawakita, and Gabrielle Lamb. As a movement specialist, Ms. Kovacs trains clients privately, focusing on neuromuscular repatterning, balancing strength and mobility, and helping clients reach their movement and physical potential. She has taught dance at The Performing Arts Center in Colombia, MI, le CNDC in Angers, France, La Compagnie Marie Chouinard, and L'UQAM. She is an ABT® Certified Teacher who has successfully completed the ABT® Teacher Training Intensive in Primary through Level 3 of the ABT® National Training Curriculum.

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Marlena Wolfe (Rotating Seminars, Certificate Program Coordinator)

Marlena Wolfe graduated summa cum laude and received a BFA in Dance from Marymount Manhattan College (MMC), where she was awarded a Gold Key for excellence in her field. At Marymount, Ms. Wolfe performed the works of Martha Graham, Twyla Tharp, Jacquelyn Buglisi, Doug Varone, and Robert Battle. In 2007, she joined Battleworks and performed Robert Battle's works across the States, including a notable solo *Ella* that Battle created on Wolfe in 2007. She has assisted Mr. Battle in the creation of many works and staged such works at MMC, Purchase College, The Juilliard School, River North Dance Chicago, and Introdans. She has taught at NYU, MMC, Earl Mosely Institute for the Arts, the Alvin Ailey Pre-Professional Program, and The Joffrey Ballet School Jazz and Contemporary Trainee Division. Ms. Wolfe dances for Mimi Garrard and Caitlin Trainor and is the Certificate Program and Summer Intensive Coordinator as well as the modern teacher for the Peridance Youth Ensemble at Peridance Capezio Center.

Dianna Warren (Ballet)

A Michigan native, Dianna Warren trained on scholarship at the Chicago City Ballet and Joffrey Ballet Schools. She has been a member of the Washington Ballet, Cleveland Ballet, Ballet Met, and Das Berner Ballet Switzerland, where she performed various soloist roles. She has also guest performed nationally and abroad. For the past six years, she was a member of the Ballet/Chorus of *Phantom of the Opera* on Broadway. She currently teaches ballet in New York City and is in the process of becoming a certified GYROTONIC® instructor.

La Jon Dantzler (Hip Hop)

Born and raised in the South Bronx, La Jon (aka Lil Luda / Smiles) Dantzler grew up stepping and dancing in the streets. He began his career in a local after-school program called Teens In Motion, where he honed his skills in stepping and dancing. He trained with such teachers as Bev Brown, Rhapsody James, and Brian "Footwork" Green. He has been a part of Rhapsody the Company since 2004. He has also been blessed to work on major movies such as "Stomp the Yard," and "Step Up 2," with choreographers Luther Brown, Dave Scott, Chuck Maldonado, and Nu Styles. La Jon continues to perform with Rhapsody the Company.

Ellen Weiss (Voice, Adjunct Faculty)

Ellen Weiss has a BFA in musical theatre from Syracuse University and has been teaching private singing lessons in New York City for the past 20 years. She has done workshops and vocal coaching for The Theatre Studio Inc., Ballet Hispanico, and The Pinewoods Folk Music Club. She has performed in New York City at the Triad Lounge, Don't Tell Mama, The Sun Music Company, and The Omni Park Central Hotel. She has been in productions of *Kiss Me Kate*, *Pajama Game*, *Cabaret*, *Oklahoma*, *The Golden Apple* and musical revues featuring the music of Frank Loesser and Burton Lane. Most recently, she appeared in the Montclair Operetta club production of *Titanic The Musical*. Ms. Weiss can be heard as a back-up vocalist on Brian Kramer's blues album, *Strike While it's Hot*, where she also acted as vocal coach. Ellen Weiss is a member of the contemporary folk music group "Water Sign."

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Workshop Faculty:

The following faculty members teach one class or fewer per week.

Milton Myers (Horton)

Milton Myers received his BFA from the University of Missouri at Kansas City. He was a founding member, performer, and assistant to the director with the Joyce Trisler Danscompany and performed with the Alvin Ailey American Dance Theater. Upon the death of Joyce Trisler, Mr. Myers was also the Artistic Director of the Joyce Trisler Danscompany for seven years. He has taught for Ballet Hispanico, New Danish Dance Theatre, Les Ballets Jazz de Montréal, Batsheva Dance Company, Kansas City Ballet, Matthew Bourne's *Swan Lake* on Broadway, Ballet Stagium in Sao-Paulo, Brazil, Danny Grossman Company and Ballet Croele in Canada. He is a professional instructor for the Alvin Ailey American Dance Theater and has been an instructor and resident choreographer for the Philadelphia Dance Company (Philadanco) since 1986. He has been an Artist-in-Residence at the Juilliard School, North Carolina School of the Arts, Brown University, Howard University in Washington DC, the New York LaGuardia High School of Performing Arts, the School of Toronto Dance Theatre in Canada, and the Dance Masters at Wesleyan University. He has been on faculty at the Tisch School of the Arts at New York University, City College of New York, Marymount Manhattan College and the University of the Arts in Philadelphia. Mr. Myers is currently on faculty at the Juilliard School, Fordham University Ailey program, and STEPS on Broadway in New York. He has been the director of the modern and contemporary program at Jacob's Pillow Dance Festival for the past twenty-four years. He teaches extensively throughout Europe, Israel, South America, Canada, and the United States. He has taught at several prominent festivals in Vienna, Moscow, Paris, Germany, Italy, Greece, Holland, Belgium, Sweden, Norway, Denmark, South Africa, and Israel. His choreography has earned him recognition and funding from the National Endowment for the Arts, the New York State Council, CAPS Choreography Award (funded by the Rockefeller Foundation), Phillip Morris New Works Fund, Dance USA/Philadelphia Dance Alliance, and Jacob's Pillow. The International Association of Blacks in Dance honored Milton Myers for his artistry and contribution.

Francesca Harper (Improvisation, Adjunct Faculty)

Francesca Harper has performed with the Dance Theater of Harlem and as a principal dancer in William Forsythe's Ballet Frankfurt. Harper has performed in several Broadway productions including *Fosse*, *The Producers*, *The Frogs*, and *The Color Purple*. She played the role of Helene opposite Molly Ringwald in a national tour of *Sweet Charity* and the role of Judith originated by Judith Jamison in a revival of *Sophisticated Ladies*. Harper's choreographic career began in Germany where she choreographed a full evening work for the Holland Dance Festival. She has since choreographed works for the Alvin Ailey American Dance Theater, Ailey II, Tanz Graz, and her own company, The Francesca Harper Project. She premiered her critically acclaimed one-woman show, *The Fragile Stone Theory*, at the 2002 Jacob's Pillow Dance Festival. Francesca's latest commissioned work, *Documotion: ONE - Rave*, was requested to be performed at the 50th Anniversary of the Alvin Ailey American Dance Center at World Famous Apollo Theater by Judith Jamison. The Francesca Harper Project season highlights include performances at Harlem Stage, Bloomberg Culture Series, Central Park Summerstage and Venice Biennale. Ms. Harper was recently appointed as an Adjunct Professor at New York University and is a teacher for The Ailey School and the Fordham BFA Program. She worked as a teacher and choreographer for Tony Award-winning Director Susan Batson at the Susan Batson Studio. Francesca also enjoyed working as a ballet consultant for the feature film, *Black Swan*.

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Max Stone (Contemporary)

Max Stone is an internationally recognized teacher and choreographer of contemporary dance. He holds a Master's Degree in choreographic theory and practice and has served as senior lecturer on the dance faculty at Southern Methodist University. He was with the original Broadway cast of the Neil Simon musical/play, *They're Playing Our Song*. He has taught classes at the Juilliard Conservatory and conducted choreography seminars for Cirque du Soleil. Mr. Stone was Artistic Director of The New York Dance Exchange, an international intensive workshop series, and he continues to teach throughout Europe and Japan.

Mary Ann Lamb (Theater Dance, Adjunct Faculty)

Mary Ann Lamb's most recent role was "Young Claire" in John Kander and Fred Ebb's, *The Visit*, starring Chita Rivera and George Hearn. Broadway credits include: *Curtains*; *Contact*; *Seussical*; *Fosse*; *Chicago*; *A Funny Thing Happened on the Way to the Forum*; *Jerome Robbins' Broadway*; *Song and Dance*; *Goodbye Girl*; *Starlight Express*; and *Carrie*. In addition to Broadway, Mary Ann has danced in eight productions of the 'Encore' series at City Center. She has played the lead role of Anna in the York Theater's off-Broadway presentation of *New Girl in Town*; Lola in Sacramento Music Circus's production of *Damn Yankees*; and Cerraine at Boston's Huntington Theater in *Lady From Maxims*. She has danced in a variety of roles including the Oscar Award-winning film, *Chicago*; *The In Crowd*; *Portrait of a Showgirl*; *As the World Turns*; with the Muppets in their latest adventure film, *Letters to Santa*. Mary Ann's extensive dance career is on display in a PBS documentary titled, *Working Dancers II*. She has worked with Jerome Robbins, Graciella Daniel, Gwen Verdon, Ann Reinking, Kathleen Marshal, Susan Stroman, and Rob Marshal. She teaches dance at Debbie Robert's Showstopper and teaches and choreographs for FineLine Theater Arts with Scott Wise and Elizabeth Parkinson. She is part of the dance faculty for Destination Broadway in New York City and the Martha's Vineyard Musical Theater Summer Workshop.

Mary MacLeod (Theatre Dance, Adjunct Faculty)

Mary MacLeod has appeared/worked on Broadway in *Fosse*, *Seussical*, *Chicago*, *Company* (Kathy), *Guys & Dolls*, *Smokey Joe's Café* (Dance Captain/ASM), and *A Little Night Music* (Dance Captain/ASM). Other NY credits include *Fiorello*, *Can-Can*, *Bye-Bye Birdie* (Associate Choreographer), *Juno*, *On The Town* (Little Old Lady), and *Damn Yankees* (re-created original Bob Fosse choreography) for the City Center Encores! Series. Mary also re-created Fosse's choreography for *Damn Yankees* at the St. Louis Muny, 2010, for which she won the Kevin Kline Award. National Tours Include *Jerome Robbins' Broadway*, *Oklahoma* (Dream Laurey), *Guys & Dolls*, and *Chicago* (Mona). Regionally she has been seen as Nickie in *Sweet Charity*, Velma in *Chicago*, Lola in *Damn Yankees*, the Princess in *Stravinsky's L'histoire Du Soldat* with the Philadelphia and Boston Symphony Orchestras, in addition to the ensembles of *EVITA*, *PAINT YOUR WAGON*, *42nd STREET*, *CARNIVAL*, and *ON YOUR TOES*. As a teacher, Mary has taught creative movement and theatre dance at various schools and studios in New York City and around the country. She teaches at the Summer Intensives Destination Broadway, and the Broadway Laboratory in Martha's Vineyard. Mary is currently the Assistant Stage Manager of *Sister Act* on Broadway.

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Adam Barruch (Contemporary)

Adam Barruch began his career as a young actor on Broadway and in film and television. He graduated early from LaGuardia High School for Music & Art and Performing Arts and was accepted into the dance department at The Juilliard School. He has performed the works of Jiri Kylian, Ohad Naharin, Susan Marshall, Jose Limón, Daniele Desnoyers and Sylvain Émard. As a choreographer, his work has been presented at Dance Theater Workshop, City Center, The Juilliard School, Cunningham Studio, Ailey-Citigroup Theater, SUNY Purchase, New York University, Cedar Lake Theater, and Theatre Usine C in Montreal. In March 2009, he self-produced a full evening of original works at The Baryshnikov Arts Center with his company Adam Barruch Dance. He presented work in the 2008 and 2009 Reverb Dance Festivals, 2009 Bushwick SITE Festival and the 2010 Dancer's Responding to Aids benefit. Mr. Barruch was selected as an Emerging Collaborator for Springboard Danse. In 2011, he taught repertory and creative process to the dancers in the Movement Invention Project in NYC and set works for the Ailey/Fordham BFA Senior Concert and the MFA program at NYU Tisch. Also in 2011, Adam Barruch Dance performed on the Inside/Out stage at Jacob's Pillow and at The Chicago Dancing Festival. Adam Barruch was a recipient for the 2011 Alvin Ailey Dance Foundation New Directions Choreography Lab.

Kristin Sudeikis (Contemporary)

Kristin Sudeikis began training in Kansas City and currently resides in New York City. She spent years traveling and broadening her vocabulary in many different styles of dance. Her credits include choreographer and dancer for the Emmy award winning NBC hit *30 Rock*, as well as NIKE, Under Armour, *Good Morning America*, *The Today Show*, Microsoft, *Oprah* and for events at *Self Magazine*. Her print work includes *Shape Magazine* as well as *Vogue*. Most recently, Ms. Sudeikis finished the second successful run of her original production, "Even in Silence...".

Derek Mitchell (Contemporary Jazz)

Derek Mitchell teaches at Peridance Capezio Center, Steps, and Broadway Dance Center. In 2009-2010, he choreographed six Contemporary Lyrical Jazz duets for "So You Think You Can Dance" Ukraine, and he is returning in 2011. He choreographed for the NY Knicks City Dancers 2009/2010 season halftime shows, for new pop artists "Bex" and "Sea to Sun" Billboard Magazine's #1 Dance recording artist Sylvia Tosun. Mr. Mitchell choreographed the Aldo shoes 2010 worldwide print campaign, an Industrial for Calvin Klein and Oprah magazine, choreographed and directed the Step-Up 3-D promo for Disney and the NY Color "Fashion Night Out" event in NYC. He created, directed and choreographed the Off-Broadway dance drama *Thin Line* at Dance Theatre Workshop, starred in and choreographed the Off-Broadway productions of *The Karaoke* and *The Donkey Show*. He choreographed *Automatic Superstar*, performed with Lindsay Lohan on "Saturday Night Live." Mr. Mitchell collaborated with Elle Magazine's creative director Joe Zee in styling Justin Timberlake for Nickelodeon, Cameron Diaz, Hilary Swank, Britney Spears, JC Chasez, Kelis, Mary J. Blige for Gap and Madonna and Missy Elliot's dancers in their infamous 2004 Gap commercial. He has taught master classes all over the world including Argentina, Japan, Italy, Austria, South Africa, Israel, The Ukraine, Dominican Republic, Turks and Caicos and Canada. His classes and choreography have been featured on Britneyspears.com, THE A- LIST, CBS, VH1, NY1 News, W Magazine, CNN, Good Day NY, The Today Show, TV Guide, Elle, Time Out, U.S. News and World Report, Women's Wear Daily and Crunch magazine.

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Tracie Stanfield (Contemporary Lyrical Jazz)

One of the top teachers in New York City, Tracie Stanfield is the choreographer and director of Synthesis Dance Project. Ms. Stanfield has been commissioned by Tapestry Dance Company, Verismo Opera Company, K-Broadway in Tokyo, TRIP Dance Company, Mesa State College and Dancers Inc. She recently choreographed the independent film, *The Fairy Queen*, for Director Erin Levendorf and created an online video campaign for EOS/Caseology. She teaches master classes, workshops and residencies for organizations such as The Rock School, K- Broadway/Tokyo, Joffrey Ballet Center, The University of South Carolina, Mesa State College, Sureste Dance Festival (Mexico), The International Dance Festival's Summer Intensive (Artistic Director), SouthEast Regional Ballet Festival, Marymount Manhattan College, Manhattan Movement & Arts Center, The Grier School, The Pulse on Tour, Dance Masters of America, Dance Educators of America, Motion Dance Convention, The Gold School, TRIP Dance Company, Pebblebrook High School (Performing Arts), St. Stephens School and more.

Archie (Waacking)

Archie Burnett is a well-respected force in the underground dance world. Thirty years of dance in NYC's hottest underground clubs has made his style unique, strong, and confident. His bodies of work range from music videos to features in dance magazines like "Dance Ink" and the "Village Voice" dance section feature, to performance coaching for up-and-coming recording artists. He is currently featured in the documentary *Check Your Body At The Door*, chronicling the lives and lifestyles of six dancers. The film is produced by dance historian Dr. Sally R. Sommer, who is widely recognized as a leading expert on dance in American popular culture.

Sekou Heru (House)

Sekou Heru, aka Tony Williams, attended Mercer County School of the Arts and studied modern dance. In 1993, Sekou started studying Capoeira Angola with Mestre Joa Grande at the Capoeira Academy in NYC. Sekou has worked with Gwen Guthrey, toured with Jazzy Jeff and the Fresh Prince, and can be seen in videos with Aretha Franklin, MC Lyte, Clubland, Pet Shop Boys, Foxy Brown, and Jay Z. Sekou was a featured dancer in the movie *Marcy X* with Damon Wayans, can be seen in the dance scenes on Spike Lee's *The 25th Hour*, and *Brown Sugar* starring Taye Diggs and Sanna Lathan. He has toured in Germany with German rapper Tony Cottura, has traveled several times to Japan for the annual premier Dance Delight event as a guest judge, and is featured dancer with the group Dance Fusion, of which he is a founding member. He was featured in Japan's "woofin" magazine as one of NYC's top dancers. Sekou toured the USA with Fred Ho and The Afro Asian Ensemble in the Martial Art stage show *Voice of the Dragon*. In 2005, Sekou choreographed the *Dance Dance* video for Fall Out Boy that went #1 and won a Best Video Award at the MTV VMAs.

Anabella Lenzu (Barre à Terre)

Anabella Lenzu is a dancer, choreographer, and teacher with over 20 years experience working in Argentina, Chile, Italy, and the USA. She is the artistic director of Anabella Lenzu / DanceDrama. Ms. Lenzu completed her classical ballet training at the renowned Teatro Colòn in Buenos Aires, Argentina. In 1994, she founded and directed L'Atelier Centro Creativo de Danza in Argentina (directed by her sister Pamela since 2001). Ms. Lenzu has conducted classes at several dance schools in Manhattan, given lectures and master classes, and held residencies at universities throughout the US and abroad.

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Naoko Moriyama-Robbins (GYROKINESIS®)

Naoko Moriyama-Robbins is a Certified Master Trainer in GYROTONIC® and GYROKINESIS®. Ms. Moriyama-Robbins was born in Japan where she studied ballet, modern, jazz and traditional Japanese dance. She teaches ballet at all levels and has taught in various locations including Ballet Tech, Harkness Center at the 92nd Y, and Central Park studio in Scarsdale, NY. She has trained with Young-Ah Kim at Movement & Beyond.

Stevie Oakes (Dance History, Adjunct Faculty)

Stevie Oakes became enamored with dance at her first ballet performance while living in Amsterdam. Her serious study of classical ballet later began under the tutelage of Sandra Balestracci in Williamsburg, VA alongside other ballet masters including Rudolph Kharatian, Adrienne Dellas and Marcus Bugler. As a student at the College of William & Mary, she earned a BS in Chemistry and Kinesiology while beginning to explore the world of modern dance. A recent graduate of the MFA program at Tisch School of the Arts, New York University, Stevie has had the privilege of performing works by Tere O'Connor, Gus Solomons, jr., Gina Gibney, Gerald Casel, Brice Mousset and Jim Martin. Currently, she teaches at all levels from collegiate to the beginner, exploring the science, history, choreography and technique of dance alongside her students. She continues to enjoy her life freelancing as a performer, choreographer and instructor throughout New York City.

Valerie Wright (Acting for Dancers, Adjunct Faculty)

Valerie has originated the Broadway companies of *Song And Dance*, starring Bernadette Peters, *Sally Marr And Her Escorts*, starring Joan Rivers, *Steel Pier*, *Annie Get Your Gun* opposite Bernadette Peters and ELF. Other Broadway credits include *CATS*, and *Damn Yankees* opposite Jerry Lewis. Off Broadway she has appeared in *Showing Off*, *The World Goes 'Round* and *Wanda's World*. Some favorite regional credits are *On The Town* at Arena Stage, *Pajama Game* and *Redhead*, both at Goodspeed Opera House, *Three* at the Ahmanson Theater, *Peter Pan* at The St. Louis Muny, *Sweet Charity*, Barrington Stage Co. and *Noises Off!* at The Dorset Theater Festival. National Tours include *Hello Dolly*, starring Carol Channing, *Song And Dance*, starring Melissa Manchester, *The World Goes 'Round* (Jefferson award, Helen Hayes nomination) and *Damn Yankees* (Helen Hayes nomination). Films and T.V include *Sleepless In Seattle*, *Ordinary Heroes*, *Second Glance*, and *All My Children*. Valerie has appeared in Concert with Marvin Hamlisch and wrote the music and lyrics to a children's album entitled *Green Beans On The Floor*. She is mommy to eleven-year-old Luca and seven year old Giovanni and is married to actor Mark Lotito.

Rotating Faculty (Gaga)

All teachers are present or past dancers with Batsheva Dance Company.

Accompanists: Gary Kachikyan, Ron Musicus, Raisa Umanskaya, Kevin Carpenter, Michael Dolnikov, Benjamin Houghton, Benjamin Strivers, Rami Cohen, Marc Dimino, Sophie Velberg, Amir Khosrowpour, Andy Monroe, Anna Korab, Dmitry Polischuk, Kevin Sport, Matthew Ferry

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Administrative Contacts

Artistic Director: Igal Perry, info@peridance.com

Igal Perry is the founder of Peridance Capezio Center and the Certificate Program. He makes all final executive and artistic decisions regarding the Program and is the head of the ballet department. He chairs all committees regarding admission, financial aid, grievance and appeals, and any other subjects requiring executive administrative action.

Director of Development: Yarden Ronen, yarden@peridance.com

Yarden Ronen is Assistant to Mr. Perry and the Director of Development. He is a member of all committees and is responsible for marketing, curricular, program development, and hiring decisions.

Business Manager/CFO: Ron Perry, ron@peridance.com

Ron Perry is the Business Manager. He manages all issues related to the school's finances, including accepting and processing all tuition and fees related to the Program.

Certificate Program Coordinator: Marlena Wolfe, certificateprogram@peridance.com

Marlena Wolfe is the Certificate Program Coordinator. She is the direct head of the Certificate Program and arranges registration, admission, scheduling, and day-to-day concerns of the Program. She sits on all committees and provides advice to students about courses and issues related to their dance training and career options.

International Student Advisor: Raegan Wood, raegan@peridance.com

Raegan Wood is the International Student Advisor. She assists international students with the visa and immigration processes and helps them assimilate to American life.

School Administrator: Samantha Ringstaff, info@peridance.com

Samantha Ringstaff is the School Administrator. She coordinates workshops and master classes, arranges faculty substitutes, and manages the website.

Technical Director/Assistant CFO: Tomer Perry, tomper@peridance.com

Tomer Perry is the Technical Director of the school. He manages the daily income of the school and the use of the in-house Salvatore Capezio Theater.

Operations Manager: Jason Oo, jason@peridance.com

Jason Oo is the Operations Manager of Peridance. He manages the front desk, arranges studio space and accompanist schedules, and oversees the daily operational logistics of the school.

Board of Trustees

The Board of Trustees serves to advise and monitor the Certificate Program to ensure its continual improvement and commitment to excellence.

Cherylyn Lavagnino – Chair of the Dance Department at Tisch School of the Arts, NYU

Helen Pickett – Master Teacher of Forsythe-based Improvisation Technique, Frankfurt Ballet; guest choreographer for Boston Ballet, Dresden Ballet, and Vienna State Opera

Bronwen Carson – Executive Producer and Artistic Director, Sounding Line Productions

Linmarie Martin – Citibank

Igal Perry – Founder and Artistic Director, Peridance Capezio Center

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Peridance Capezio Center Facilities

All Certificate Program classes and performances are held in the Peridance Capezio Center building. Peridance Capezio Center houses:

- Six state-of-the-art, column-free, climate-controlled studios totaling over 16,000 square feet of dance space
- Professional sound systems and sprung flooring
- Six pianos for live accompanists in all ballet and modern classes
- The in-house, 150-seat Salvatore Capezio Theater
- Peridance Café serving gourmet coffee, snacks, and meals
- Capezio Dancewear Boutique
- Free WiFi throughout the building
- Drinking fountains and rest rooms located on each floor
- Men's and women's locker rooms with shower facilities

Peridance Capezio Center is located at:
126 East 13th Street, New York, New York, 10003.

Library Facilities

All Certificate Program students must enroll in the New York Public Library System to gain access to the library facility. Library membership is free and can be done online or in one of the many NYPL locations. Students should use the **Lincoln Center Performing Arts Library** to do their research. The Lincoln Center Performing Arts Library is part of the NYPL system and is located at **40 Lincoln Center Plaza, New York, NY 10023**. Guidelines for library usage can be found at <http://www.nypl.org/help/borrowing-materials>.

Housing

While students are responsible for obtaining their housing, Peridance helps domestic and international students find housing near the Center. Many students find it beneficial to arrange for a short-term stay initially and find more long-term housing once they enter the NYC area. International students should contact Peridance's International Student Advisor for more information.

International Student Advisor:
Raegan Wood, raegan@peridance.com

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Tuition and Fees

Annual Tuition: 10 months (two semesters) - \$8100

Audition Fee: \$25

Application and Processing Fee: \$50 Domestic students, \$200 International students

Summer Tuition (Mandatory for International students only): 2 months – \$1200

Tuition and fees due dates:

The Application and Processing Fees are due upon acceptance to the Program.

Half of tuition is due six weeks prior to the start date of the Program, with the remaining tuition due at the start of the Program. Should a student demonstrate considerable financial need, the school will consider arranging a payment plan and is enacted on a case-by-case basis.

Fee Calendar	Fall	Spring
<i>Program Start Date</i>	September 6 th	January 30 th
<i>1st half tuition due</i>	July 15 th	December 15 th
<i>Remaining tuition due</i>	September 6 th	January 30 th

Housing costs, living expenses, physical therapy fees, performance tickets, any additional workshops and classes, or other expenses are not included in tuition.

Financial Aid

Peridance Capezio Center offers financial aid to the students of the Certificate Program in the following ways:

- Certificate Program students may apply for a Certificate Program half-tuition scholarship through a competitive audition process. Scholarship auditions are held once per year. Students are evaluated on technical skill, artistry, performance quality, and financial need. The Program reserves the right to grant or deny scholarships at its sole discretion.
- Students demonstrating significant financial need may be granted a tuition payment plan by appealing directly to the Program Coordinator and Artistic Director. The Program reserves the right to grant or deny payment plans at its sole discretion.
- Peridance Capezio Center makes available to all students a resource list of organizations that provide scholarships and grants.
- Some students may qualify for Work/Study assistance.

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Withdrawal, Refund, and Transfer Policies

All Students:

Students are considered in attendance until they officially withdraw or are requested to withdraw by the Program's Director. To officially withdraw from the Program before or during the course of study, students must contact the Certificate Program Coordinator and submit a Withdrawal Form, declaring official withdrawal date.

Students who withdraw **more than 6 weeks** prior to the start date of the Program will receive a full refund (minus 3.5% credit card fees, if applicable).

Students who withdraw **less than 6 weeks** prior to the start date of the Program or during the first 30 days of the Program will be eligible to transfer to Peridance's Open Program (OP) and must comply with the OP's Schedule, Rules and Regulations, etc. Should a student decline transfer to the OP, 50% of tuition will be refunded within 30 days of the official withdrawal date.

Students who withdraw **after the first 30 days** of the Program will not be eligible to receive any refund.

Payment Plan Students: Any student granted a payment plan who has declined transfer to the OP upon official withdrawal date from the Certificate Program and has an outstanding tuition balance is responsible for paying the remaining balance of tuition due within 30 days from official withdrawal date.

No refund is given for any absences. Make-up classes must be approved and pre-arranged with the CP Coordinator.

All Application and Processing Fees are non-refundable.

(\$50 Domestic students; \$200 International students)

International Students ONLY:

International Student tuition and fees are non-refundable once an I-20 has been processed and the student has received his/her F-1 Visa. If U.S. Immigration denies a Visa, tuition will be refunded to the student minus a 10% processing fee.

If, due to a verified illness or injury, a student is unable to arrive in the United States and begin his/her studies on the scheduled date, he/she must notify the Program Coordinator in writing prior to the original start date. The Certificate Program will arrange for him/her to begin studies the following semester/year.

If a student wishes to transfer out of the Certificate Program and into the Open Program, he/she may only do so at the end of one full year of study. Students who withdraw from the Certificate Program will not be eligible to apply for Optional Practical Training (OPT) through Peridance Capezio Center.

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Attendance Policy

Excellent attendance is crucial to a cohesive learning process. Students are allowed no more than 10 unexcused absences per semester. If a student is injured, he or she must observe class and take notes in order to receive full credit for attendance. With prior approval from the Program Coordinator, students must make up any classes missed within one week of the absence.

Excused Absences: In order for an absence to be excused, students must submit a *Student Absence Form*, as well as a doctor's note for sickness/injury cases, to the Program Coordinator for approval. Excusal is at the Program Coordinator's discretion; some requests may not be approved.

Unexcused Absences: An unexcused absence is when a student fails to submit the *Student Absence Form* and other necessary documents. For instance when a student is feeling sick enough to stay home but did not fill out the *Student Absence Form* within 24 hours of returning and does not have a doctor's note (i.e. common cold), he/she is unexcused.

Student Absence Forms: These are found at the Student Resources Desk and are to be submitted along with other necessary documents to the Program Coordinator for consideration to be excused from class(es).

Policy: Students are allowed no more than 10 unexcused absences per semester and no more than two unexcused absences per class. Missing more than the two unexcused absences allotted per class will result in a student's grade dropping $\frac{1}{2}$ a letter grade. For example, a student who might have earned an A in his/her ballet class, but has three unexcused absences recorded for the class, will instead earn a maximum of an A-. A student who has four unexcused absences will earn a maximum of a B+ and so forth.

Class Substitution or Cancellation: In the event of a teacher's absence, students will be notified by the Program Coordinator and will be given further instruction. Students may be required to take the assigned class with the substitute teacher, however it is possible the Program Coordinator will reassign the students to a different class on the same day, if possible. If a class is cancelled, students will be reassigned to a different class on the same day, if possible. If reassignments or reschedules cannot occur on the same day as the absence or cancellation, the Program Coordinator will arrange a different day for students to take class, accommodating their schedules. In the event a teacher is absent and/or cancels for multiple classes, the Program Coordinator will arrange a schedule change.

Tardiness: Tardiness will not be tolerated. All students must arrive at Peridance no later than 15 minutes before the start of each class. Two or more late arrivals will result in the student being penalized and their studies jeopardized.

Injuries/Sickness: In the case of serious, long-term injury/illness, due to which the student is no longer able to participate in class, the student must immediately report to the Program Coordinator and submit a written note declaring injury/illness from a doctor or physical therapist. A temporary, modified schedule will be created to accommodate the student's needs.

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Leave of Absence: Please contact the Program Coordinator to discuss and obtain permission for personal or medical leaves of absence. A *Leave of Absence Form* must be submitted.

Under 18: For students under the age of 18, verbal or written (e-mail, formal letter, etc.) permission from a parent or legal guardian is required for approval of *Student Absence* and *Leave of Absence Forms*.

Attendance Log: Before the start of each class, the teacher will notify students where he/she will be placing the *Attendance Log*. Students are responsible to initial by their names under the appropriate date before the end of each class. Teachers will initial under the corresponding date to verify the *Attendance Log* is correct.

Rules of Conduct

Students are expected to conduct themselves as professionals inside and outside the studio, classroom, etc. They are expected to be prompt, abide by the dress code, give proper respect to CP faculty and administration, engage and make an effort in all their classes, and behave in a manner in accordance with professional standards. Non-compliance will result in disciplinary action.

Technical Improvement: Students are expected to make efforts to improve their technique by attending all their classes, implementing critique and/or constructive feedback, seeking guidance and/or personal coaching when needed, and consistently demonstrating commitment to the learning process.

Classroom Attentiveness: Students are expected to fully engage in all of their classes. They must demonstrate competency in what they are learning and be able to accept and fully apply any corrections and/or constructive feedback.

Auditioning Outside of Peridance: Peridance allows Certificate Program students to audition outside of the school, providing they submit an *Outside Audition Form* to the Program Coordinator for approval prior to the audition. Approval may be denied for any reason and is at the discretion of the Artistic Director and Program Coordinator. If approved, ensuing rehearsals and performances should not interfere with the student's attendance for the Program in any way. International students may not work for compensation if visa regulations stipulate such rules.

Dress Code: The Certificate Program Dress Code has been established for the benefit of both teachers and students. Proper dress allows teachers to see the students' bodies and thus address alignment, posture, presence, etc. Students should be dressed appropriately for the class they are taking based on the discipline and teacher requirements. We ask for cooperation from both teachers and students in regards to enforcing the dress code. Students should remember that they are not only a representative of the Certificate Program but are also representing themselves. Students who are not in compliance with the dress code will be asked to change or dismissed from class.

Ballet: Women should wear leotards, tights, and ballet slippers or pointe shoes. Men should wear fitted t-shirts and fitted black pants or tights. All warm-ups, sweaters, etc. should be removed after barre.

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Modern/Contemporary: Women should wear a leotard and tights or fitted pants, shorts, or capris. Men should wear appropriate, fitted dance attire. Feet should be bare; socks are permitted at each teacher's discretion/requirements.

Jazz/Theater: Dancewear should be fitted and appropriate. Jazz shoes should be worn; Character heels are at each teacher's discretion/requirements.

Hip Hop: Sneakers and comfortable dancewear should be worn.

All Technique Classes: NO plastic pants, over-sized shirts, scarves, jewelry including facial rings, earrings, belly button rings, etc., and nail polish. Dancewear must be washed daily. Men must wear dance belts. Undergarments must be neatly concealed.

Rehearsals: Dress Code applies as set forth for "All Technique Classes." Dancewear/shoes should be fitted and appropriate as per discretion and requirements of choreographer.

Performances: Jewelry is not permitted. Tattoos must be covered in makeup for ALL performances. Men must wear dance belts. Undergarments must be nude and neatly concealed. Dance belts and undergarments must be washed daily.

General: Cellular phones, gum, jewelry, eating, drinking (except bottled water), and inappropriate behavior are prohibited during any class. Possession, sale, and use of alcoholic beverages or controlled substances are not permitted on the premises at any time. Theft, lying, plagiarism, forgery, and all other forms of dishonesty will not be tolerated.

Harassment and Bullying: No form of harassment (sexual, verbal, or otherwise) or bullying will be tolerated at any time. Evidence of any Certificate Program student engaging in harassment or bullying will result in immediate dismissal from the Program and potential legal proceedings.

Mail: We ask that no personal mail or packages be directed to Peridance Capezio Center at any time.

Media: Students cannot use any media (video/photography and/or other media acquired while studying at Peridance Capezio Center) or the Peridance Capezio Center name (including but not limited to the Artistic Director, Program Coordinator, and the Peridance Faculty) until completing the Certificate Program and receiving approval from the Artistic Director, Program Coordinator or a member of Peridance's administration.

Injury Policy

In case of serious injury, dancers should make an appointment at the Immediate Care Center located at 301 East 17th Street (at 2nd Avenue). Immediate Care will be able to attend to any injury, especially injuries requiring an orthopedic specialist, and is able to provide financial assistance to dancers. A Certificate Program student is required to seek professional care with an injury as soon as the injury inhibits the student's ability to follow the normal course of training. Delay or failure to seek immediate, professional care may hinder training and thus compromise the student's position in the Program.

Injury Prevention Assessment: Certificate Program students are now required to make appointments at the beginning of their first semester with the Harkness Center for Dance Injuries (Tel: 212.598.6022) for a private, one-hour injury prevention assessment. These

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assessments are free but should be scheduled a month or more in advance. (see Form, *Harkness Information*)

A list of doctors, dance specialists, physical therapists, orthopedists and other practitioners can be obtained from the Peridance offices.

Tactile Cueing

Dance is a physical discipline. As such, many teachers use a 'hands on' approach and manually correct students in their placement, alignment, etc. Such tactile cues are a traditional component of dance pedagogy.

Admission Information

The program accepts students by audition only. Students may audition to begin in either the Fall or Spring semesters.

Students may audition by:

- Scheduling an audition with the Program Coordinator (preferred).
- Attending one of Peridance's public, open auditions (i.e. Summer Intensive, annual Certificate Program Scholarship Audition). Dates are advertised online as they approach.
- Submitting a DVD by mail to the attention of the Certificate Program. DVD should include a 3 to 5 minute solo of any style/choreography of choice, demonstrating technical ability, quality of movement, and overall artistry.

Students must also provide:

- Academic and/or dance resumes.
- Two letters of recommendation, one of which must be from a dance professional.
- A short essay (1 page minimum) detailing professional goals and what they hope to achieve from the Program.
- Any additional dance certificates, awards, etc.
- Head shot
- Audition Fee (\$25), accompanied by the *Certificate Program Registration Form*.

Evaluation Policy

Students are evaluated throughout each semester. Final grades for each class, rehearsal, and performance are issued at the conclusion of each semester and grade point averages are calculated. Explanation of each evaluation given for technique class, non-studio class work, rehearsals, and performances are given below.

Technique Class: Each student's progress is monitored throughout the semester by his/her technique teachers. Students are evaluated on technical skill; movement quality; overall understanding of concepts, technique, quality etc.; kinesthetic awareness; ability to apply corrections; work ethic and attentiveness; attitude and ability to work well with others;

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preparedness and presentation; artistry; and overall professionalism. Attendance is separate from evaluations and is given weight in students' midterm/final grades.

Non-Studio Class: Non-studio as well as seminar classes require students to perform research beyond the studio on dance-related subjects in order to complete assignments, such as short papers, customized projects, etc. Non-studio class work allows students to demonstrate their understanding and mastery of the material learned inside and outside the studio. Evaluations weigh on attendance, effort, attentiveness, preparedness, and productivity.

Rehearsals: Rehearsals are usually held twice a week or more as performances approach and are evaluated by the Choreographer at the time and the Program Coordinator. Evaluations are similar to Technique Class evaluations and measure technical prowess, performance quality, and professionalism.

Performances: Students are evaluated by the choreographer(s) and Program Coordinator and is based on their work in performances, i.e. informal showcases and productions. Technical prowess, performance quality, and professionalism are taken into consideration.

Beyond the written format, evaluations also include conferences. A conference is held with each student at the end of the semester and is described as follows:

End-of-Semester Conference: At the conclusion of each semester, students will have a conference to review his/her progression and overall work. End-of-Semester Conferences are between the student, Artistic Director, Program Coordinator, and members of the faculty and administration.

Grades are a culmination of the evaluation process. They are given in an effort to measure each student's improvement to ensure that he/she is getting the most he/she can from the Certificate Program and is bound for success in the world at large.

Midterm/Final Grades: Grades are given twice each semester. Midterm grades are given halfway through the semester. Grades at this time demonstrate to students how they are progressing. Students are given midterm grades for their technique classes and non-studio classes only. Final grades are given at the end of the semester and grades at this time demonstrate to students how they performed overall in their technique classes, non-studio classes, rehearsals, and performances. Students' final grades are determined by each teacher and take into consideration their overall work in each class.

Grading Policy

Ultimately, grades provide a calculated assessment of each student's work for each semester. They are designed to help the students quickly identify their relative strengths and weaknesses as a student of dance and as a potential dance professional.

Students are graded in each **Technique Class** by the following weighted system:

Final Evaluation Grade (90%): Criteria evaluated includes: technical skill; movement quality; overall understanding of concepts, technique, quality etc.; kinesthetic awareness; ability to apply corrections; work ethic and attentiveness; attitude and ability to work well with others; preparedness and presentation; artistry; and overall professionalism.

Attendance Grade (10%): Grading procedure outlined under Attendance Policy.

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Students are graded in their **Non-Studio Class Work** on criteria determined by the instructor.

Students are graded in each **Rehearsal** by the following weighted system:

Final Evaluation Grade (90%): Criteria evaluated includes: technical skill; movement quality; overall understanding of concepts, technique, quality etc.; kinesthetic awareness; ability to apply corrections; work ethic and attentiveness; attitude and ability to work well with others; preparedness and presentation; artistry; and overall professionalism.

Attendance Grade (10%): Grading procedure outlined under Attendance Policy.

Students are graded in each **Performance** by the following weighted system:

Final Evaluation Grade (90%): Criteria evaluated includes: technical skill; movement quality; performance quality; artistry; and professionalism.

Attendance Grade (10%): Grading procedure outlined under Attendance Policy.

Letter Grade	Grade Point	Qualifications
A	4.0	Excellent Execution of Technique, Artistic Growth, and Class Attendance
A-	3.75	Above Average Technique, Good Effort in Class, Good Attendance
B+	3.5	Good Technique, Good Effort in Class, Satisfactory Attendance
B	3.25	Satisfying Technique, Satisfying Effort in Class, Satisfying Attendance
B-	3.0	Minimal Effort in Class, Satisfactory Attendance
C+	2.75	Passing, but Below Average Technical Development and Attendance
C	2.5	Unsatisfactory Work in Class and Poor Attendance
F	<2.0	Fail

Retention Policy

In order to remain in the Program, students must maintain a minimum overall Grade Point Average of 2.0 and must adhere to the Attendance Policy and Rules of Conduct.

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Credit Policy

Schedules: Schedules are distributed at the start of each term.

Schedule Changes: No students can make changes to his/her schedule without first consulting the Program Coordinator. Schedule changes must be completed during the Add/Drop period. (see Academic Calendar)

Value of Credit per Semester:

Technique Classes: Students are given 1 credit for every 3 hours spent in their technique classes. (i.e., A 1.5 hour ballet class taken twice a week is equivalent to 1 credit.)

Non-Studio Classes (Classes, Seminars, etc.): Students are given 1 credit for each hour spent in class plus two hours of preparation.

Rehearsal: Students are given 1 credit for each 1.5 hours spent in rehearsal per week.

Credit Limit: All students must take 15 credits per semester to be considered full-time. International students must be full-time in order to maintain their F-1 visa student status. Certificate Program students may not study part-time.

Transfer Credit: Peridance does not accept credit from other post-secondary establishments. If a student has previously completed and passed a required course at the collegiate level prior to matriculation in the Certificate Program, alternate courses may be offered on a case-by-case basis.

Graduation Requirements

Any student who meets the academic standard must submit an *Intention of Completion Application* and have completed his/her Final Project in order to receive a *Certificate of Completion*.

Academic Standard: To meet the academic standard for the Certificate Program, students must fulfill each of the following requirements:

- Students must have completed a minimum of 60 credit hours.
- Students must maintain an overall Grade Point Average (GPA) of 2.5.

Final Project: A student must complete a final project to present in his/her last semester. A written proposal will be submitted and discussed with the CP Coordinator and/or Artistic Director before the end of his/her third semester.

Intention of Continuation Application: This application must be submitted for approval prior to the end of each student's second semester, serving as a means to evaluate each student halfway through the Program and to determine his/her eligibility to continue the second year of the program. This form can be obtained in the Peridance Office and must be submitted no later than six weeks before the end of the student's second semester.

Intention of Completion Application: This application must be submitted for approval prior to completion of the Program. This form can be obtained in the Peridance Office and must be submitted at the beginning of a student's final semester. Applications will be accepted no later than six weeks before the intended completion date.

Certificates Granted and Requirements

Certificate of Completion: Students will receive a *Certificate of Completion* if upon completing the Program they have achieved:

- no incompletes for any classes.
- an overall GPA of at least 2.5 or higher.
- an intermediate level or equivalent in all technique classes.

Certificate of Excellence: Students will receive a *Certificate of Excellence* if upon completing the Program they have achieved:

- no incompletes for any classes.
- an overall GPA of 3.0 or higher.
- An advanced-intermediate level or equivalent in all technique classes.

Certificate of Excellence with Honors: Students will receive a *Certificate of Excellence with Honors* if upon completing the Program they have achieved:

- no incompletes for any classes.
- an overall GPA of 3.5 or higher.
- an advanced or higher in all technique classes.

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Academic Calendar

The Certificate Program requires four semesters of study over the course of two years. Currently the Program must be completed on a Fall/Spring semester schedule. Students may enter the Program in either the Fall or Spring semesters. Each semester runs for eighteen weeks.

FALL 2011:

Orientation:	September 6 th
Classes Begin:	September 6 th
Add/Drop:	September 6 th – 9 th
Observation Week:	October 24 th – 28 th
Midterm Evaluations:	Oct. 31 st – Nov. 4 th
Closed for Thanksgiving:	November 24 th
Rehearsal Week:	December 12 th – 16 th
Winter Production (in theater):	December 17 th – 18 th
Closed for Holidays:	Dec. 19 th – Jan. 6 th
Observation Week:	January 16 th – 20 th
Final Evaluations Week:	January 23 rd – 27 th
Last Day of Classes:	January 27 th
In-Studio Showcase:	January 27 th

SPRING 2012:

Orientation:	January 30 th
Classes Begin:	January 30 th
Add/Drop:	Jan. 30 th – Feb. 3 rd
Observation Week:	March 12 th – 16 th
Midterm Evaluations:	March 19 th – 23 rd
In-Studio Showcase:	April 6 th
Spring Break:	April 9 th – 13 th
Observation Week:	May 28 th – June 1 st
Final Evaluations Week:	June 4 th – 8 th
Last Day of Classes:	June 8 th
Rehearsal Week:	June 11 th – 15 th
Spring Production:	June 16 th – 17 th

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Grievance, Probation, and Appeals Procedures

Grievance Procedures: Students with complaints should fill out an anonymous *Student Complaint Form*. Students may also air grievances in the Weekly Student Meeting or in an appointment with the Program Coordinator. Finally, students can contact their Student Liaison, elected at the beginning of each semester to act as an intermediary between students and faculty and staff.

Probation: Students who do not meet the standards set forth for the Certificate Program may be placed on probation. Students who fail to meet standards in the studio/classroom or who repeatedly violate the Rules of Conduct and/or display unacceptable behavior may be placed on probation.

Dismissal: Repeated violations of the Rules of Conduct may lead to dismissal from the Program. Peridance Capezio Center and the Certificate Program reserve the right to dismiss students who fail to abide by the Rules of Conduct. No refunds will be given.

Appeals Process:

1. Student must submit a written letter addressed to the Program Coordinator. The letter should include reasons for probationary status and counter reasons why probationary status should be lifted, including but not limited to providing the student's current academic record as proof of meeting Certificate Program standards.
2. A Probation Appeals Committee, consisting of the Artistic Director, the Program Coordinator, and the Director of Development, will review the letter.
3. The Program Coordinator will respond within two weeks of receiving the letter detailing the decision reached by the Probation Appeals Committee.

Self-Evaluative Process

Peridance Capezio Center is committed to offering the highest quality of education to its students. To that end, Peridance Capezio Center's administration and faculty engage in a comprehensive, self-evaluative process to result in the utmost quality in its students, teachers, programs, facilities, and employees. Heavily relying on the student's feedback as well as communication between all those connected to Peridance, the following are completed:

- Student evaluations of teachers
- Student evaluations of class schedules
- Administrative evaluations of teachers and schedules
- Student-teacher meetings
- Teacher-director meetings
- Student-director meetings

The results of all of the above are compiled and used to improve the Certificate Program on an ongoing basis, which allows the Program to continuously evolve into the future and meet its demands. Results are reviewed after each evaluation and meeting, noting areas for improvement. Improvements are implemented on an as-needed basis; urgent concerns are immediately addressed. After each semester and year, structural, administrative, and/or program-wide concerns are considered.

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Other Services

Advisement: Peridance Capezio Center recognizes the value of communication between students, faculty, and staff.

- The Program Coordinator and faculty members will meet students at any time by appointment to discuss any technical, artistic, administrative, and personal concerns.
- The Program Coordinator holds weekly office hours M/W/F from 11:00am-3:00pm.
- Any student may request a list of outside Nutritionists and Psychological Counselors.
- Twice per semester, all students meet individually with the Program Coordinator to discuss any questions or concerns.
- All students in each track have a 30-minute Weekly Student Meeting with the Program Coordinator to review academics and go over general program news and issues.
- A Student-to-Student Mentoring Program provides first-year students with support and advice from a second-year mentor.

Lists: Available to students in the Peridance offices are resource lists of:

- Housing
- Grants and Scholarships for Domestic Students
- Grants and Scholarships for International Students
- Doctors, Physical Therapists, Nutritionists, Psychologists, etc.

Student Discounts: Peridance partners with the following businesses to provide discounts to its Certificate Program Students:

- Capezio Dancewear, Zaro's Bakery, Pie by the Pound, Ibiza Kids, On Stage Dancewear, Everyman Espresso, Chickpea, Apt. 141 Boutique, Classic Stage Company

Retention Rates

Rate of students continuing with their second year:

2010-2011 > 2011-2012: 47%

Contracted Education Services

Peridance Capezio Center's Certificate Program provides all coursework and educational services to support its program at the professional, postsecondary level. There is no outside cooperative or contracted coursework and educational services in Peridance Capezio Center's Certificate Program.

The Peridance Capezio Center Certificate Program is currently in the process of applying for accreditation from the National Association of Schools of Dance.

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