



**PERIDANCE
CAPEZIO
CENTER**

New York's Premier Dance Center

CERTIFICATE PROGRAM STUDENT HANDBOOK

2019-2020

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Peridance Capezio Center

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Peridance Capezio Center

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About Peridance Capezio Center

Brief History

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 most 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.

Mission Statement

Peridance Capezio Center's Mission is to:

- Operate as a post-secondary educational institution, which offers training and education in dance.
- Offer the public dance classes of the highest caliber in all styles, for all ages, and in all levels of technical proficiency.
- Maintain a strong national and international presence in dance education, as a leading New York City dance school.
- Provide methodical programs of study for domestic and international students.
- Equip dancers with the requisite proficiencies, skills, and techniques to prepare them for the professional dance field.
- Give dancers the opportunity to learn repertory from, and work closely with renowned guest artists and master teachers.
- Provide affordable and safe rehearsal and performance space for artists to create and perform.

Board of Directors

The Board of Directors of Peridance is legally constituted to hold the mission of the Peridance institution in trust. It is responsible for assuring the fundamental educational, artistic, administrative and financial continuity and stability of the institution, exercising general control over the institution's affairs relative to long-term strategic and financial planning.

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

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- Free Wi-Fi throughout the building
- Drinking fountains and rest rooms located on each floor
- Men's and women's locker rooms with shower facilities

About the Certificate Program

The Certificate Program is a post-secondary, two-year training program, for high-level intermediate and advanced students who plan on a professional career in dance. Students can choose from the Ballet/Contemporary Track or Commercial Dance Track, which will lead to a professional level of competency in dance. The program consists of 72 study weeks, divided into four semesters with spring, winter, and summer breaks integrated into the teaching year. Enrollment is by audition only and limited to applicants between the ages of 17 to 25 years old. Students are required to accrue 13 credits per semester for a total of 52 credits for the full program. Students are provided with ample opportunity to perform at Peridance Center's in-house Salvatore Capezio Theater.

Purpose

Our mission is to:

- Help students achieve an advanced level of technique in a variety of dance disciplines and foster a student's extensive knowledge of the selected dance track
- Help students advance their understanding of dance as an art form while nurturing their artistic sensibility and developing performance skills
- Provide a platform for students to work with established artists who are currently shaping the local and international dance arenas
- Prepare students to work with major dance companies on the concert stage
- Develop students' professional attitudes and the discipline necessary to succeed in the field
- Nurture each student's full potential as a performer and an individual

Learning Outcomes

The Certificate Program develops a student's body of knowledge and experience to a level of technical and artistic mastery that aligns with the institution's mission and the program's goals for student learning outcomes. Students who complete the program are prepared to work in the competitive international dance arena, supported by strong technique, artistic sensibility, and overall a comprehensive education.

Upon completion graduating students are expected to achieve:

- Strong dance technique in their chosen track
- Strong performance skills, stage presence, and live-performance experience
- Knowledge of music composition, dance history, and the principles of creating choreography
- Heightened artistic sensibility
- A dynamic network within the local and international dance communities

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Size and Scope

- Total Enrollment Fall 2019: 36 students
- Total Faculty: 16 instructors (not including Workshop and Repertory Faculty)
- Total Accompanists: 13 musicians
- Total Administrative Staff: 8 employees, including a full-time coordinator
- Total Studios: 6 dance studios
- Total Courses Offered: 5 each semester
- Total In-Studio Showcases: minimum of 2 per year
- Total Productions: 2 fully produced productions per year

Graduation Requirements

Any student who meets the academic standard must have completed his/her Final Independent Study 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 52 credit hours.
- Students must maintain an overall Grade Point Average (GPA) of 1.76.

Final Independent Study Project (ISP): A student must complete their ISP 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.

Financial Standing: A student's account must be paid in full including any amount of work-study owed due to absences or tuition scholarship.

Admission Information

The program accepts students by audition only.

Students can audition by:

1. Attending one of Peridance's open auditions. Dates are advertised online in advance.
2. Submitting a YouTube or Vimeo link by email to certificateprogram@peridance.com. Video submissions for both tracks should include a 2 to 5-minute solo of any style/choreography of choice, demonstrating technical ability, movement quality, musicality, and overall artistry. Video submissions for the Ballet/Contemporary Track should also include two full *barre* exercises (one side only), center *adagio*, *grande allegro*, *pointe* work (center combination or classical variation), and/or men's technical work (center combination or classical variation).

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Students must also provide:

- Audition Fee (\$30) and the Certificate Program Registration Form.
- Academic and dance resumes.
- Headshot
- Two letters of recommendation from dance professionals.
- A short essay (1-page maximum) describing professional goals and Certificate Program expectations.
- Copies of dance certificates, awards, if available
- Proof of completion of high school (or equivalent)

Orientation: An orientation is held for all Certificate Program students at the start of each semester.

Tuition and Fees

All fees are non-refundable and subject to change.

Half of tuition is due six weeks prior to the start date of the Program, with the remaining tuition due by the first day of the Program. International students must pay the first half of their tuition before receiving their I-20 document from the International Office. Should a student demonstrate considerable financial need, the school will consider arranging a payment plan on a case-by-case basis. Additional fees apply.

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

Certificate Program	International Students	Domestic Students
Session Length	24 months	24 months (summers off)
Full Tuition	\$14,035 per year	\$11,340 per year
Minimum Tuition Payment Required Upon Enrollment	\$7,017.50	\$5,670
Vacation	7 Weeks per year	2 months + 4 weeks

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Domestic Students

Domestic Certificate Students who are interested in expanding their studies during the summer when the program is in recess can take a Summer Semester for a discounted tuition of \$2170. This includes 52 dance classes per month. Choose from any of the open daily classes!

International Students

- International Student fees are non-refundable. If U.S. Immigration denies the F-1 visa, tuition will be refunded to the student minus 10% administration fees. If a student is unable to arrive in the United States and begin their studies on the scheduled date due to a verified illness or injury, they must notify both the CP Coordinator and International Student Coordinator in writing prior as soon as possible and request to defer matriculation.
- International students taking the Certificate Program are required to take 52 classes per month during the summer semester, in compliance with federal law. Students are entitled to six weeks of vacation during the summer.
- If a student wishes to transfer out of the Certificate Program and into another program for international students, they will only be able to do so at the end of one full year of study. Students who withdraw from the CP will not be eligible to apply for Optional Practical Training (OPT) after two years at Peridance Capezio Center.

Withdrawal, Refund, and Transfer

Students are considered in attendance until they officially withdraw or are requested to withdraw by the Program Director. To officially withdraw from the Certificate Program before or during the course of study, students must contact the CP 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% credit card and 3% payment plan 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 Independent Study Program and must comply with the Program's Schedule, Rules and Regulations. Should a student decline transfer to the Independent Study Program, 50% of tuition will be refunded within 30 days of the official withdrawal date (minus 3% credit card and 3% payment plan fees, if applicable).
- Students who withdraw **after the first 30 days of the start date of the Program** will not be eligible to receive any refund.

Payment Plan Students: Any student who has declined transfer to the Independent Study Program at their official withdrawal date from CP and who still has an outstanding tuition balance is responsible for paying the remaining balance on the tuition. This balance will be due within 30 days from official withdrawal date (3% payment plan fee applicable).

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

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with the CP Coordinator.

Academic Calendar

The Certificate Program requires four semesters of study over the course of two years. The Program must be completed on a Fall/Spring semester schedule. Students can enter the Program in the Fall Semester only. A semester runs for eighteen weeks.

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Academic Calendar 2019/2020



Fall 2019

September 3rd – January 24th

Orientation and Placement All Students:

Classes Begin:

Yom Kippur:

Midterm Week:

Midterm Evaluations Due:

Closed for Thanksgiving:

Winter Production:

Winter Break:

Classes Resume:

Final Evaluations Week:

Last Day of Classes:

Final Evaluations Due:

September 3rd

September 4th

October 9th

October 28th– November 1st

November 8th

November 27th– December 1st

December 13th – 14th (Subject to Change)

December 16th – January 5th

January 6th

January 20th – 24th

January 24th

January 31st

Spring 2020

January 27th – June 5th

Classes Begin:

Midterm Week

Midterm Evaluations Due:

Spring Break:

Classes Resume:

Final Evaluations Week:

Last Day of Academic Classes:

Rehearsal Weeks:

Final Evaluations Due:

Spring Production:

January 27th

March 23rd – 27th

April 3rd

March 30th – April 3rd

April 6th

May 25th – 29th

May 29th

June 1st – 12th

June 5th

June 13th/14th

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Program Tracks

The program offers two tracks: **Ballet/Contemporary** and **Commercial Dance**. The curriculum consists of a minimum of three classes per day, five days a week. The program emphasizes personal attention and mentoring and nurtures each student's full potential as a performer and an individual. Technique classes are drawn from course offerings designed especially for the Certificate Program and provide specialized experiences for the pre-professional student. Classes are also chosen from Peridance's open class offerings, which allow the dancers to train alongside New York and international dancers in a dynamic environment. Students attend technique classes in various dance styles relevant to their chosen track. Non-studio classes and seminars supplement their education and knowledge of the field. Letter grades are awarded in all technique and non-studio classes, as well as in workshops and independent study projects.

Ballet/Contemporary Track

The Ballet/Contemporary Track focuses on a range of classical and contemporary classes with master teachers, which pave the way for future engagements in international, national, and regional ballet and contemporary dance companies. With over 60 monthly classes, training in this track focuses on the development of strong technical skills in both classical and contemporary vocabulary. Students study with innovative contemporary dance artists and supplement foundation courses in ballet and contemporary with classes Modern dance (Graham and Taylor techniques), improvisation, and contemporary partnering.

Commercial Dance Track

The Commercial Dance Track focuses on dance classes with high caliber teachers, which pave the way for a student's engagement in the commercial entertainment industry. This includes musicals on Broadway and off-Broadway, TV and film, fashion shows, music videos, artist tours, and cruise liner engagements. With over 60 monthly classes, this track offers training in foundational street styles, commercial hip hop choreography, musical theater, contemporary jazz, street jazz, heels, acting for dancers, and voice. Classes in ballet and contemporary dance also required. Emphasis is placed on audition preparation and exposure to dance artists connected to the latest projects on Broadway and in the urban and commercial dance worlds.

Both Tracks include:

- Theory Studies, such as Anatomy, Dance History, Dance Criticism, Composition I & II, Music for Dance, and Solo Performance Studies I - II.
- Body conditioning classes: Barre à Terre and/or Gyrokinesis®
- Performance and choreographic opportunities
- Personal mentoring and guidance
- Discount on the purchase of additional 20-class cards. These cards do not expire for the duration of a Certificate Program's studies in the program and can be purchased for \$310 (\$15.50 per class). (Note that there is no discount on workshop classes.)
- Free studio rental space for Certificate Program studies only. Discounted studio rental for non-Certificate Program related activities, pending availability.
- Housing resources list
- Student ID cards (Discounted tickets for applicable performances with Peridance student ID)
- Free Injury Prevention Assessment through the Harkness Center for Dance Injuries

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- Access to physical therapy through the Harkness Center for Dance Injuries (for an additional cost) and Manhattan Physio Group
- Discounts with our partnering businesses

Class Levels

Certificate Program classes are divided into levels in order to allow students to progress appropriately through their training in the Certificate Program. Levels are based on a student's technical ability and aptitude. Levels are determined by the Artistic Director and CP Coordinator after a day of placement classes and in classes during the first week of the semester. Progression to more advanced levels of technique is contingent upon a passing grade in each respective course as well as proven advancement in year-end Jury Evaluation.

Components and Coursework

Major Area

Students are scheduled for classes that correspond to their track: 19 classes a week, usually four per day. Schedules are distributed at the start of each term. Schedule changes must be completed during the first week of each semester. This is a placement period during which schedules are adjusted to best benefit each student, particularly in regard to level. Adjustments to students' schedules are also possible during the semester due to upcoming performances, additional rehearsals, and special events happening at Peridance. Students are given up-to-date schedules, and are made aware of minor scheduling changes, as early as possible by e-mail.

Other Studies In Dance - Performance Skills and Theory Studies

The opportunity to learn, rehearse, and perform repertory is a vital component of each Certificate Program student's education. Rehearsals are built into each student's weekly class schedule and are mandatory. Extra rehearsals are added to the students' schedules as performance dates approach. Students are expected to be fully available for posted rehearsals. Rehearsals culminate in two or more in-studio showcases and two fully produced concerts in the Salvatore Capezio Theater. Students attend at least two Theory Studies classes each semester. See curriculum overview (in Appendix) for offerings.

Independent Study Project (ISP)

Each semester students independently study a topic of their choosing relevant to their curiosity of the world at large- the topic may or may not be in relation to art and dance. The student must develop a clear thesis statement or question which must be submitted and approved by the middle of the first semester of each school year. Projects include both research and fieldwork. Meetings are held with the CP Coordinator, or an assigned faculty advisor, throughout the semester to ensure that the student receives advisement and support throughout the entire project process. Three work in progress showings for choreography projects are mandatory. Showings take place in front of a varied panel of artists and educators from inside and outside of the dance field. Students working on a choreographic ISP are required to show progression of idea and increased clarity of the initial thesis statement through each showing. A final ISP Showing is scheduled during the last month of the school year.

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Electives

Students can elect to study a course not offered in their base curriculum. This class must meet twice a week for a total of 3 hours. See credit tables and curriculum overview for elective offerings.

Summer Session

International students must take 52 classes (=72 hours) per month from the Open Class Program for the months of the summer semester when the Certificate Program is not in active session. International F-1 visa students are enrolled at Peridance for a full 12-month period.

During the summer session international Certificate Program students are responsible to the International Office. The International Office offers advisement on all questions regarding the summer semester, monitors student attendance, and should receive notices of authorized absences from class, due to allowed vacations and medical issues. Students receive orientation on their responsibilities as international students at the group meeting for international students that takes place at the beginning of the fall semester.

Summer Session is optional for domestic students at an additional fee. Summer Session classes are not for credit.

Certificates of Completion Granted

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 1.76 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.

Transcripts

At the end of each year, students are given a transcript of the academic year, which is a written record of all the classes that they have taken, as well as the grade and the credit that they have earned for each course. The transcript provides a complete picture of the student's attendance and grades during the program as well as his/her progress within the selected track.

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Program Self-Assessment

Peridance Capezio Center is committed to offering the highest quality of education to its students. To that end, administration and faculty engage in a comprehensive, self-evaluative process, heavily relying on student feedback as well as communication among all those connected to Peridance:

- 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. After each semester and year, structural, administrative, and/or program-wide concerns are reviewed and addressed.

Program Policies

Credit Hour System

Students in the Certificate Program are required to earn 52 credits to complete the Program, which is divided into four semesters of 18 weeks each.

Credit for each of the Program's Tracks (Ballet/Contemporary and Commercial Dance) is awarded according to the following:

Credit Definition

A semester hour of credit represents at least 3 hours of study each week on average, for a period of 18 weeks.

Awarding Credit

Students receive credit based on two criteria:

- The fulfillment of the required hours of study as defined in each course's syllabus.
- The achievement of a passing grade that demonstrates sufficient progress within each course.

The institution monitors student's attendance to ensure that they have fulfilled the required hours of study. Based on the requirements and expectations of each course, students are evaluated to ensure the achievement of a passing grade of a minimum of "C" (with a GPA of 1.76- 2.00%).

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.

Curricular and Credit Tables

Curricular and credit tables for the Ballet/Contemporary and Commercial Dance Tracks are to be found in the Appendix.

Grading Policy

Grades provide a calculated assessment work completed for each semester. They are designed to help students identify strengths and weaknesses as students of dance and as potential dance professionals. Grades are given twice a year at the end of each semester. Students are graded based on the course objectives and goals as outlined in each course syllabus. These goals may include some of the following criteria: technical skill, movement quality, overall understanding of concepts, completed assignments, kinesthetic awareness, ability to apply corrections, work ethic and attentiveness, attitude and ability to work well with others, preparedness and presentation, attendance, and overall professionalism.

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Letter Grade	Grade Point
A	3.76-4.00
A-	3.51-3.75
B+	3.01-3.50
B	2.76-3.00
B-	2.51-2.75
C+	2.01-2.50
C	1.76-2.00
C-	1.51-1.75
D+	1.01-1.50
D	0.76-1.00
D-	0.51-0.75
F	0.00-0.50

Midterm/Final Grades: Grades are given twice each semester. Midterm evaluations are given halfway through the semester. Grades at this time demonstrate to students how they are progressing. Students are given midterm evaluations for their technique classes and non-studio classes only. Midterm evaluations include a meeting with a Core Faculty member and the Program Coordinator. 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 the overall work in each class.

Failing Grades

If a student does not pass a class due to a failing grade or poor attendance, the student will not receive credit for that class. Students must earn 52 credits to graduate from the Certificate Program. In the event a student does not receive credit for a class, he or she may be given the opportunity to repeat the class, pending a conference with the Program Coordinator. All repeated classes are at an additional expense to the student. Repeating classes may delay a student's graduation from the program.

Evaluation Policy

Students are evaluated throughout each semester. Final grades for classes, rehearsals, and performances 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.

Major Area: Technique teachers monitor a student's progress throughout the semester. Students are evaluated on technical skill, movement quality, overall understanding of concepts, technique, quality, 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 is given weight in students' midterm/final grades.

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Other Studies In Dance: Theory classes require students to perform research beyond the studio on dance-related subjects in order to complete assignments, such as research papers, performance analysis, and customized projects. Non-studio class work allows students to demonstrate their understanding and mastery of the material learned inside and outside the studio. Evaluations are based on course objectives and weigh on attendance, effort, attentiveness, preparedness, and productivity. Performance Skills classes are held twice per week and are evaluated by the choreographer and the CP Coordinator. Students are required to do outside homework for rehearsals. Evaluations are similar to Technique Class evaluations and measure technical prowess, performance quality, and professionalism. The choreographer(s) and CP Coordinator evaluate students. The evaluation is based on their work in performances, i.e. informal showcases and productions. Technical prowess, performance quality, and professionalism are taken into consideration.

Measurements of Progress:

- Technical Advancement: Students must achieve an advanced level in their chosen track in order to complete the program and graduate. The measurement of achievement is advancement within their track (Ballet/Contemporary or Commercial Dance) to a level of technical proficiency that would meet the standards for an audition for, and acceptance into, a professional dance company. A student's artistic understanding and expressive performance - in class as well as on the stage - are judged as integral aspects of a student's technical advancement and are measurements of the student's achievement. The expected degree of advancement is published on the website and in the Certificate Program Student Handbook.
- Mastery of Skills: Throughout the Certificate Program a student's mastery of skills is measured and assessed both in class and performance in order to ensure a required degree of advancement that fulfills the stated purposes of the program. Jury adjudication serves as a system of verification at the end of the second and fourth semesters.
- Class Adjudication: at the end of the second and fourth semester, three guest adjudicators, who are highly regarded in the field of dance, review students in technical classes that are specially set up as assessment classes. Adjudicators provide a written evaluation of each student's mastery of technique, artistry, and overall professionalism.
- Independent Study Project Adjudication: students must demonstrate in a final studio presentation before a jury, which includes the Artistic Director, Program Coordinator, an independent artist (non Peridance teacher), and two core faculty teachers, that they completed their project. Their ISP must demonstrate clarity in its goal to reflect an initial approved thesis statement or question. Adjudication is based on the Adjudicator's Review with follow-up evaluation discussions with the students.

Attendance Policy

Excellent attendance is crucial to a cohesive learning process and is a testament to professionalism. To require CP Students to adhere to the attendance policy is a way in which to mold them into the professionals we aspire them to become.

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Policy:

1. Students are allowed no more than 7 absences per course each semester
2. For every absence without a doctor's note, the student's grade will be dropped by .5 a letter grade
3. Any student who misses more than 7 classes, will be marked as FAIL in that course

Excused/Unexcused Absences: Absences are only excused if the student has a doctor's note. Doctor's notes must be provided via email or in person within 24 hours of the absence.

Observation: If a student is injured or too sick to participate in class but is able or well enough to be present at Peridance, he or she must observe class from inside the classroom and take notes on the *CP Observation Form* in order to receive full credit for attendance. For these classes, students should sign in at the front desk as if they were regularly attending class and should turn in a *CP Observation Form* to the CP Coordinator at the **end of class**. The *CP Observation Form* should state the class, date, reason for observation, and should contain the notes taken during class. *CP Observation Forms* can be found in the office and are to be submitted along with any other necessary documents to the CP Coordinator. Students are allowed to observe classes no more than five times per month and only twice per class per semester. If a student must observe classes more than their allotted five times per month, they should submit a medical leave request to the Certificate Program Director.

Tardiness: Tardiness will not be tolerated. All students should arrive at Peridance no later than 10 minutes before the start of their first class, Monday - Friday. Two or more late arrivals could result in the student being penalized and their studies jeopardized. Any student entering class over 10 minutes late will earn half of an unexcused absence for that class and will have to observe the class at the teacher's discretion. Half unexcused absences count toward the student's absence quota as stated in the attendance policy.

Attendance Cards: Each student will be given 18 attendance cards on their first day of classes. Students are responsible for keeping these cards throughout the entirety of the semester. If a student loses a card, they are required to pay \$10 for a replacement card. Any student that is not prepared with their card on Monday morning will be considered absent from classes that day even if they sign in at the front desk. On Friday afternoon of each week, students will turn in completed attendance cards at the Certificate Program Director's desk. Attendance cards should be stamped by the front desk each morning and signed by the teacher following each class. If a student is absent from a class for any reason, they must write this next to the classes missed on the card. If a student has observed a class, they must write observed next to the class on the attendance card. Each line on the attendance card should be accounted for whether or not the student was in the class. No line should be left blank.

Class Substitution or Cancellation: In the event of a teacher's absence, students should take the assigned class with the substitute teacher. If a class is cancelled, students may 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 CP Coordinator may arrange a different day for students to take class. In the event a teacher is absent and/or cancels for multiple classes, the CP Coordinator will arrange schedules accordingly and make

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changes necessary to maintain the consistency of education needed for students to be most successful. A student may not attend a different class at their own discretion even in the absence of the CP Coordinator or CP Assistant Coordinator.

Injuries/Sickness: In the case of serious, long-term injury/illness, due to which the student is no longer able to participate in class(es), the student must immediately report to the CP 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. A modified schedule can only be accommodated for 2 weeks at maximum. It is at the discretion of the Artistic Director and CP Coordinator to recommend withdrawal from the Program if a serious, long-term injury/illness is detrimental not only to the student benefiting from participation in the Program but also to their health and well-being.

Leave of Absence: Please contact the CP Coordinator to discuss and obtain permission for personal or medical leaves of absence. A leave of absence is considered an absence from classes of five days or longer, and at this point a *Leave of Absence Form* must be submitted. 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 *Leave of Absence Forms*.

Consequences: In the event that a student misses a rehearsal or mandatory Certificate Program event or fails to comply with Certificate Program Rules of Conduct as stated in the Certificate Program Student Handbook, they will receive warnings as follows:

- First Warning- The student is given a written warning.
- Second Warning- If a second warning is necessary, the student is given another written warning and is called in for an issue-resolving meeting with the CP Director, Artistic Director, and DSO (for International Students) to discuss the student's continuation in the program. The student will also be put on probation.
- Third Warning- The student will be officially expelled from the program. For International Students, their F-1 Visa status will be subject to termination within the Student and Exchange Visitor Information System (SEVIS)

Sign-in and Sign-out

Students must sign into their classes and get their Attendance Cards stamped at the Front Desk each day, fifteen (15) minutes before the start of their first class. Students must be prepared to tell the Front Desk their student ID number and the name and instructor of each class they plan to take.

If the student decides not to take one of the classes for which they are signed in, the student must go back to the Front Desk to notify the Front Desk staff. Multiple failures to sign out of class may result in disciplinary action.

Any student taking a class that is neither part of their regular CP Schedule nor a makeup class assigned by the Coordinator must pay the single class rate per class (\$21).

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Rules of Conduct

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

Professionalism: 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 faculty and administration, engage and make an effort in all their classes, and behave in manner in accordance with professional standards.

Technical Improvement: Students are expected to improve their technique by attending all their classes, implementing critiques 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 in their second year of study, providing they submit an Outside Audition Form to the CP Coordinator for approval prior to the audition. Approval may be denied for any reason and is at the discretion of the Artistic Director and CP Coordinator. If approved, ensuing rehearsals and performances should not interfere with the student's attendance in the program in any way. International students should speak with the International Student Advisor about participation in an audition.

General: Cellular phones, gum, jewelry, eating, and drinking (except bottled water) are prohibited during any class. Personal 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: Harassment (sexual, verbal, or otherwise) and bullying will not 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 possible legal proceedings.

Mail: Personal mail and packages should not be sent to Peridance Capezio Center. If necessary, request permission from Program Coordinator first.

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, CP Coordinator, and the Peridance faculty) until completing the Certificate Program and receiving approval from the Artistic Director or CP Coordinator.

Plagiarism: There is a zero-tolerance policy regarding plagiarism in Certificate Program work. Any student caught plagiarizing anything in their performance analyses, independent study projects, papers for non-studio classes, choreography, or any other work will receive an

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automatic zero on the assignment and will face a disciplinary meeting with the Program Coordinator to discuss whether the situation warrants a zero in the course.

Please note that this applies to choreography and creative pursuits as well as written assignments. Credit must be given for any non-original idea presented in any format.

Retention Policy: In order to remain in the Program, students must adhere to the Attendance Policy and Rules of Conduct.

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

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, and presence. Students should be dressed appropriately for the class they are taking based on the discipline and teacher requirements. Students who are not in compliance with the dress code will be asked to change or will be dismissed from class.

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

Ballet: Women should wear leotards, tights/leggings, and ballet slippers or pointe shoes. Men should wear fitted t-shirts and fitted black pants or tights. All warm-up clothes should be removed after *barre*.

Modern/Contemporary: Women should wear leotards 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 according to each teacher's requirements.

Hip Hop: Sneakers and comfortable dancewear should be worn.

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

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

Additional Information and Student Resources

Media

Upon receiving a Certificate of Completion, students are eligible for access to videos of their work at Peridance for use in their portfolios. Video footage may not be given if a choreographer does not give their consent to shared footage. This footage is included in tuition, and it may not be accessed before graduation. To request access to media, a student must present a list of desired footage with date of performance along with a USB stick to the Certificate Program Coordinator.

Injuries

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

Should a student need to see a physical therapist, they should call Manhattan Physio Group (New York City Center, 3rd Floor).

Injury Prevention Assessment: Certificate Program students are 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 assessments are free but should be scheduled a month or more in advance. (see Form, Harkness Information)

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 scholarship through a competitive application and audition process. Scholarship auditions are held once per year (based on monetary availability). Students are evaluated on technical skill, artistry, performance quality, and financial need. The Certificate 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 CP Coordinator and Artistic Director. The Program reserves the right to grant or deny payment plans at its sole discretion. Payment plan fees apply.
- 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 tuition assistance.

The link to the online application is published on the website at

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<http://www.peridance.com/scholarships.cfm>.

Visa Options and Employment for International Students

F-1 Visa students are not generally eligible to work while they are studying full-time in the US. Employment of any kind can be a violation of F-1 status. Below are the exceptions to that regulation:

Curricular Practical Training (CPT): The opportunity to work in the dance field up to 20 hours per week while still a full-time student. Students at Peridance are eligible for CPT after one year of study and only when they have maintained good standing in their programs. Arrange a meeting with the International Student Advisor for more information.

Post-Completion Optional Practical Training (OPT): The opportunity to work (for one year in the dance field up to 40 hours per week after completion of studies. Certificate Program students are eligible to apply for OPT after they graduate from the Certificate Program. Application for OPT can be completed after the student has officially graduated from the Certificate Program. For more information please see the International Student Advisor.

Other Resources

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

- The CP Coordinator holds open office hours on Mondays and Wednesdays from 1-3. During this time, students may meet with the CP Coordinator to discuss any questions or concerns. For a meeting at any other time, students must email the CP Coordinator to arrange an appointment.
- The CP Coordinator and faculty members will meet students at any time by appointment to discuss any technical, artistic, administrative, and personal concerns.
- Any student may request a list of outside Nutritionists and Psychological Counselors.
- A Student-to-Student Mentoring Program provides first-year students with support and advice from a second-year mentor.
- Second Year mentorship provides one on one guidance to students in their second year to assist with the transition out of the program and into the professional field/

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

- Housing
- Grants and Scholarships
- 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

Contracted Education Services: Peridance Capezio Center's Certificate Program provides all coursework and educational services to support its program at the professional, post-

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secondary level. There is no outside cooperative or contracted coursework and educational services in Peridance Capezio Center's Certificate Program.

Housing: While students are responsible for finding their own 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

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>.

Space Rental Procedure: Students are permitted one hour of free rehearsal space per week for their solo performance studies assignments and one hour per week for their ISP. Rehearsal space must be booked through the CP Coordinator via email or by scheduling a meeting. Students who decide that they would like to cancel their rehearsal space must notify the CP Coordinator of the cancellation 24 hours in advance of their rehearsal time. If rehearsal space is scheduled during the weekend and needs to be cancelled, this should be done 24 hours in advance, and the Front Desk must be emailed regarding the cancellation. Students who fail to inform the CP Coordinator and/or Front Desk of their cancellation with 24 hours advance notice will be charged \$10 for their rehearsal space.

Grievance, Probation, and Appeals Procedures

Grievance Procedures: Students with complaints should fill out an anonymous Student Complaint Form. Students may also air grievances in an appointment with the CP Coordinator.

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: Students with three repeated actions not abiding by the Rules of Conduct may lead to a student 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 CP 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 CP Coordinator, and the Director of Development, will review the letter.

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3. The CP Coordinator will respond within two weeks of receiving the letter detailing the decision reached by the Probation Appeals Committee.

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. Some faculty members teach students throughout their time in the program, while others rotate to provide the most diverse education to the students.

Below is a complete list of faculty members who teach during the program's two-year study period:

Igal Perry – Artistic Director (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), Architzanz (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.

Nikki Holck – Program Coordinator (Solo Performance Studies, Ballet)

Nikki Holck is a dance artist, choreographer, and teacher based in New York. She is the Director of Peridance's Certificate Program and the Rehearsal Director for Peridance Contemporary Dance Company. She was trained at North Carolina School of the Arts and Canada's National Ballet School, after which she began her dance career with the National Ballet of Canada. Upon moving to New York with intentions of focusing on contemporary dance, Ms. Holck joined Peridance Contemporary Dance Company and began a close collaboration with Artistic Director Igal Perry and the choreographer Korhan Basaran, both that continue on today. She has had the opportunity to perform around the world in pieces by internationally acclaimed choreographers, Jiri Kylian, William Forsythe, Enzo Celli, Bryan Arias, Sidra Bell, Robert Binet, and many more. She has performed on the CBS Morning Show, at the Florence Dance Festival, and at TEDx Istanbul. Ms. Holck is an artist with Company Rau, Vivo Ballet, The Chase Brock Experience, and Kaimera Productions.

Richard Chen See (Modern - Taylor)

Richard Chen See danced for the Paul Taylor Dance Company for fifteen years (1993 – 2008), originating and assuming roles from the repertory spanning more than fifty years. Paul Taylor has authorized Mr. Chen See to stage/rehearse Mr. Taylor's dances on companies and educational institutions around the USA and the world, including Taylor 2, the New Zealand School of Dance (as a Fulbright Specialist), Rambert Dance Company (UK) and American Ballet Theater. He has also taught technique classes and Paul Taylor based projects at the

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Taylor School (1994 – present) and for the American Dance Festival (2010, 2011), New Orleans Ballet Association summer intensive (2012). A Jamaican by birth, where his early training was in ballet, modern and Afro-Caribbean folk forms, Mr. Chen See began his professional career in 1978 dancing with companies as varied as Northern Ballet Theatre (England), Oakland Ballet (USA), ODC/San Francisco (USA) and various independent productions in classical, contemporary and experimental disciplines before joining Paul Taylor Dance Company.

Diego Funes (Stretch, Contemporary)

Diego Funes trained in gymnastics from the age of 4 and competed in national championships as a teenager. Around that same time, he fell in love with dance and was accepted to the School of American Ballet. He went on to dance with the Cincinnati Ballet, The Metropolitan Opera, the New York City Opera, and Balletto del Sud. After touring in Europe, he returned to the US to dance in shows such as Cats, Hello, Dolly!, Riverdance, Anything Goes, and A Chorus Line. His other performing credits include the Radio City Christmas Spectacular and numerous videos and performances for MTV. He has also danced with legendary music artists Whitney Houston, Will Smith, and Liza Minnelli. As a choreographer, his credits include the film P.S. I Love You, starring Academy Award winner Hillary Swank and Gerard Butler. He has also choreographed productions of musicals Beauty and the Beast, Hello, Dolly!, And the World Goes Round, Zorba!, Leader of the Pack, the first New York revival of Subways are for Sleeping, and shows for Tokyo Disney. In 2006, Diego founded de funes Dance Company as a home for his unique choreographic style, which utilizes his ballet and gymnastics backgrounds and the many international influences of his life and travels. As a teacher, he instructs teenagers and professionals dancers in classical and contemporary forms and stretch techniques. He currently resides in New York City.

Andy Gale (Voice)

ANDY GALE: Director/ Audra McDonald with the Boston Pops, I LOVE YOU, YOU'RE PERFECT, NOW CHANGE in Melbourne, Bethesda, and Allentown, THEY'RE PLAYING OUR SONG for Regent Cruise Line; LOST AND FOUND in Sacramento; Broadway Credits, Actor/SIDE SHOW, JANE EYRE, RAGS, THE WORLD OF SHOLEM ALEICHEM; National Tours, Actor/ LES MISERABLES, CATS, THE SECRET GARDEN; Master Teacher/ Buck Hill Skytop Music Festival, Heifetz International Music Institute; Adjunct Professor/Vassar College, Barnard College; Vocal Instructor/Musical Theatre and Jazz Dance Program-Jacob's Pillow Dance Festival; Guest Teacher for Mark Moorman (The Juilliard School), Loyola University New Orleans, Wayne State University, Baltimore School for the Arts, Discover Opera (Manhattan School of Music); Recent Coaching/Kathleen Turner, Will Swenson, Lou Taylor Pucci, Ashley Bouder; Chautauqua Opera/Music Theatre Revue Director 2009, 2011-2016, Family-Friendly Opera Revue Co-Director/Writer - 2014 & 2015.

Sekou Heru (House and Urban Dance Fundamentals)

Sekou Heru, aka Tony Williams, has been involved in the performing arts since he was very young. His first love was b-boying. In high school, he 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. He went on to fuse his breaking and modern dance styles with hip hop and house dance. Sekou has worked with Gwen Gethrey, 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 Marty X with Damon Wayans, can be seen in the dance scenes on Spike Lee's The 25th Hour,

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and seen in Brown Sugar starring Taye Diggs and Sanna Lathan. He has toured in Germany with German rapper Tony Cottura, and has traveled several times to Japan for the annual premier Dance Delight event as a guest judge and featured dancer with the group Dance Fusion, of which he is a founding member. He was a part of the opening act for Cece Peniston's Japan tour, and also opened for Cool C's Let me clear my throat in his Japan performance. 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 in the country and won a Best Video Award at the MTV VMAs.

Jana Hicks (Contemporary, Yoga)

Jana Hicks holds a BFA from SMU and has performed with a variety of companies and choreographers including Max Stone and The Kevin Wynn Collection. She is co-artistic director of The Next Stage Project and has taught and choreographed in the US and abroad, most recently Holland, Germany, Norway, Sweden, Switzerland, Hawaii, and Japan. Jana is also company manager for The Kevin Wynn Collection and Johannes Wieland.

Ken Kasamatsu (Commercial Hip Hop)

Kenichi, or Ken as most call him, is a half Japanese/Malaysian who was raised in Thailand for most of his life. Back at home, Ken has set himself apart from the norm of dancers to go on dancing for Thailand's most known artists, teaching at many studios both in and out of the capital, and also establishing a dance studio in partnership with his family. To pursue dance entirely, Ken made the move to New York in the spring of 2013. His most recent exposure includes being featured in Mark Ronson's latest music video "I Can't Lose" choreographed by the power dance couple, Keone and Mariel Madrid. On this journey, Ken has met and worked closely with a lot of amazing choreographers such as Neil Schwartz, Gigi Torres, Jared Jenkins to name a few. He has made the cast to numerous performances in New York's most hip dance events such as Carnival and Sybarite for the choreographers mentioned above. As a breakthrough to the world of creation and choreography, he has also presented pieces for Sybarite, been offered to teach workshops at various places and events; moreover, gained the experience of being a judge alongside well-known choreographers from the west coast, Sorah Yang and Aggie Loyola for a dance competition hosted by Stony Brook University: PUSO presents SAYAW 2014. Having the dream of choreographing and teaching all around the world, Kenichi strongly believes in the idea of always staying a student and is consistently pushing himself past his limits by continuously taking classes that will benefit towards his skill and art form.

Raphaëlle Kessedjian (Modern - Graham)

Raphaëlle started her dance training at the Centre Chorégraphique Veronique Théry in France. After her high school diploma in art and literature, she moved to Paris to study at the Centre de Danse Rick Odums, in Paris. Raphaëlle came to the Martha Graham School in New York City in 2006 with a merit scholarship and danced for Graham II until 2009. She was a teacher at the Graham School for the Young Artist Program. She assisted Marnie Thomas at Peridance Capezio center and Adelphi University. Raphaëlle Kessedjian joined Nu Dance Theater in July 2008, and Caliince Dance since September 2009. She recently has been a member of the Martha Graham Dance Company for their Italian production "Cercando Picasso." Raphaëlle is also a certified Pilates and Gyrotonic® instructor at the Sal Anthony's Movement salon.

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Graciela Kozak (Ballet)

Graciela Kozak was born in Argentina and trained at the Teatro Colón of Buenos Aires. She danced with the Bat-Dor and Bat-Sheva companies in Israel, and the Peridance Ensemble in NY. She has performed works by Alvin Ailey, Paul Taylor, Jiri Kylian, Mark Morris, Igal Perry, Lar Lubovich, Donald McKayle and many other choreographers. Graciela joined the Peridance Faculty in 1985, and the faculty of the Ailey School in 2002. She has taught classes for Alvin Ailey American Dance Theater, Ailey II, Ballet Tech, Complexions, Donald Byrd, Pascal Rioult, the School of Ballet Hispanico and Ballett Akademien in Sweden. She has also been a guest teacher with Paul Taylor Dance Company and Batsheva Dance Company. Ms. Kozak speaks many different languages and students from all over the world attend her classes. Her classes are for dancers of all backgrounds and accentuate the prevention of injuries through correct alignment. She stresses placement, breathing, dynamics, musicality, vocabulary, use of space, and, most importantly, the joy of dancing.

Anabella Lenzu (Dance Criticism, Dance History, 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 Colón 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.

Chris Ralph (Contemporary, Heels)

Christopher Ralph was born and raised in Long Island, N.Y. He began his dance training at Holy Trinity High School, where he was accepted into the theater/ dance program. While training at school, he simultaneously attended classes at Broadway Dance Center and Steps on Broadway with teachers such as Peter Schabel, Dorit Koppel, Frank Hatchett and Chio Yamada. In 2005 Christopher attended SUNY Purchase to complete his B.F.A in dance. Christopher Ralph has performed works by Aszure Barton, Lauri Stallings, Gregory Dolbashian, Loni Landon, Doug Varone, Rebecca Lazier, Patrick Corbin and Janis Brenner. Known for his fast-paced clear movement quality, Christopher has been commissioned as an emerging choreographer by Dance Iquail and recently by Dixon Place. He has performed and toured in many countries throughout his career including, Greece, Indonesia, London, Spain, Japan and China.

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. Max was artistic director of The New York Dance Exchange, an international intensive workshop series, and he continues to teach throughout Europe and Japan.

Ofer Bashan (Music)

Ofer Bashan is a Composer, singer-songwriter, pianist and a singer. Ofer comes from a classical background and completed with excellence his bachelor in Classical Piano Performance at the Music Academy in Jerusalem. He recently, completed his Masters in

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Composition at NYU- for which he was accepted on the Billy Joel Merit Scholarship. Ofer is originally from Israel, where he released three solo albums, from which numerous songs have been played constantly all over the media (one of the songs was the second most played song for the entire year 2009). In addition, Ofer has written for the biggest vocal artists in Israel, such as Miri Mesika (with whom he also has recorded a duet), Harel Skaat, Or Taragan- the winner of Israeli Idol, Amir Fay Gutman. Beside his career in songwriting, Ofer composed, arranged, orchestrated and performed music for Dance, Video dance, Theater, Cabarets and instrumental music. His music was showcased in TLV, NYC, San Francisco, London, India, Turkey and more.

Martha Chapman (Ballet)

Martha performed with NYC Opera Ballet, NJ Ballet, Eugene Ballet in Oregon, Ontario Ballet Theater, in the Edinburgh Festival, with Cork City Ballet in Ireland and at Lincoln Center Out-of-Doors with a repertory spanning classics like The Sugar Plum Fairy to “Shakers” by American modern-dance pioneer Doris Humphrey and works by Graham and Hawkins company members. She is a Co-Director for Omega Dance Company where she has performed and choreographed for almost 20 years and has choreographed and set works for the National Cathedral in Washington DC, Cathedral of St. John the Divine, St. Ignatius of Loyola and other settings. She directs Dance Ministries at The Church of the Village whose famous annual Christmas Pageant features tap-dancing sheep, and where Omega is now an Artist-in-Residence. In addition, Martha is also a faculty member of Dancewave in Brooklyn.

Enzo Celli (Contemporary)

Enzo Celli's international engagements include: Peridance Contemporary Dance Company (NYC), Sam Houston State University (Huntsville - Texas), Sarah Lawrence College (NYC), Bashkortostan State Academy (Russia), EBA-UFMG University (Belo Horizonte, Brasil). Russian Drama Theatre (Ufa, Russia), Na Strastnom Theatre (Moscow), National Choreographic Centre of Montpellier- Les Orsoline (France), Von Ussar Danceworks (New York), Battery Dance Company (New York), Zakharif In Motion Dance Festival,(Giordania), International Dance Festival (Bangkok), Arts On Site (New York), MDP (Arizona), Compagnia Zappalà Danza (Italia), Modulo Project (Italia), DanceStar (Croazia). Experimentation and research, the key elements to choreographer Enzo Celli's work, power his unconditional love for contemporary dance and theatre. His relentless curiosity gave birth to a structured technique permeated by poetry and aiming to become part of the current Avant- garde. Even though Celli has codified a technical language belonging to the contemporary dance field called MEME, it is the use of simple gestures appreciated by the audience that the essence of his poetic language reveals itself. Enzo Celli's work, focusing on man, from the start has aimed to create an uncommon poetic language able to deal with sociological topics. In 2015 he founded VIVO, new project that forms part of contemporary dance into which all previous experiences in creative and formative.

Princess Lockerooo (Waacking)

Princess Lockerooo is a multifaceted performer educator and activist with a 14-year tenure in the dance and entertainment industries. Her talents encompass choreography, artistic direction, costume & makeup design, event curating, mentorship, public speaking and women's empowerment. Princess Lockerooo has been showcased on many of the entertainment industry's leading television platforms such as Harry Connick Jr., Wendy Williams, So You Think You Can Dance, has worked with top pop artists Madonna, Jody Watley, Icona Pop) Princess Lockerooo's productions have featured across the world: including Lincoln

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Center, Summerstage, Women's Entrepreneurship Day, SAP Next-Gen & NYC Pride. A catalyst of the 70's dance style Waacking, Lockerooo's work has brought her to over 26 countries throughout Asia & Europe. At the heart of Princess Lockerooo's vision is inspiring individual self-empowerment.

Sun Kim (Popping)

Sun Kim breaking at the age of 12 in South Korea and a few years later she fell in love with popping. She moved to New York in 2011 and since then, she has been active as dancer and choreographer. Awards include winning the Step Ya Game Up popping battle and Top 8 at the UK B-Boy championship World Finals as USA popping representative. She can be seen in the MDMA commercial for Madonna, the Philadelphia Freedom music video for Elton John. She produced her own show, WHO YOU ARE in New York and Korea and has performed with 45Degrees/Cirque Du Soleil at Stella Artois Hosts Le Savoir.

Justin Boccitto (Theatre Dance and Tap)

Justin Boccitto has worked with several companies and artists in theatre, television, and film. Credits include The National Tour of *Dance/Speak: The Life of Agnes De Mille*, MTV's MADE, the Off-Broadway production of *One Night With Fanny Brice*, NYMF productions of *What Do Critics Know?* and *Errol and Fidel* (2015/2017 Winner Outstanding Choreography), *The Seven Little Foys* (Fringe Festival), *Broadway Takes Two* (92nd Street Y), and recently the short film *Cocaine*, based on the play by Pendleton King. His work has been seen at the 2017 Gypsy of the Year Awards as well as the New York City revival of *In The Heights* at The Gallery Players. Regional credits include: *Side Show* (Westchester Broadway Theatre), *Singin' in the Rain* (MacHaydn Theatre), *Sweeney Todd* (White Plains Performing Arts Center), *Orpheus in the Underworld* (Virginia Opera) and directing such plays as *Album* and *Vanities* with Group Theatre Too. He also received a Kennedy Center College Award for Best Director on his production of *Hairspray* at Lipscomb University in Nashville, TN. Justin is an associate member of the Society of Directors and Choreographers.

Yuka Kawazu (Ballet)

Yuka Kawazu was born in Kanagawa, Japan. She has performed throughout the United States and Japan as corps, soloist and principal dancer with many distinguished ballet and theater companies. In the past, Yuka has served as ballet mistress for the Staten Island Ballet Company among others. Yuka is a regular faculty member at several New York City studios, including Ballet Arts and Broadway Dance Center. She was also a faculty member of New Dance Group and the 92nd Street Y Harkness Dance Center. She has choreographed performances at several theaters including the Alvin Ailey Theater, Symphony Space, The Sylvia & Danny Kaye Playhouse, the Duplex and the Triad Theaters and for several dance companies. Most recently, Yuka formed Yuka Kawazu/Danse En L'air, a vibrant new ballet company that was fiscally sponsored by New York Live Arts, an internationally recognized forum for innovative dance and visionary artistry. As Artistic Director of Yuka Kawazu/Danse En L'air, Yuka choreographed an entirely original evening-length concert, *Planets*, which featured pieces that drew from traditional ballet repertoire as well as more experimental styles of dance. Yuka is a guest professor and choreographer at the Showa Music Academia in Japan.

Laura Rae Bernasconi (Ballet)

Laura Rae Bernasconi has worked internationally teaching ballet, choreographing and dancing for the past 33 years. Some of the companies for whom she has taught are the Norwegian

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National Ballet, Netherlands Dance Theatre, Studio Wayne McGregor, Alonzo King LINES Ballet, Scapino Ballet, Henny Jurriens Foundation, Bern Ballet, ODC/San Francisco, Australian Dance Theater and Carte Blanche, Norwegian National Company of Norway.

Kate Loh (Ballet)

Kate Loh began her training at the Atlanta Ballet Center for Dance Education and went on to train in New York City at Studio Maestro and the Joffrey Ballet. Professionally she has performed a wide range of classical and contemporary roles with Charleston Ballet Theater, Connecticut Ballet, Staten Island Ballet, Neglia Ballet Artists in Buffalo, NY and New York City based companies: Continuum/Contemporary Ballet, Some Dance Company, Morales Dance, Danse En L'air and CelloPointe. She has taught ballet for the Columbia Ballet Collaborative at Columbia University, Lydia Johnson Dance Company, MorDance, Staten Island Ballet, D'Valda and Sirico Dance and Music Center, and The Paul Taylor School as well as master classes throughout the tri-state area. She currently teaches ballet in New York City at Peridance Capezio Center, Ballet Arts and Broadway Dance Center, and is the Ballet Mistress for the New York City based CelloPointe.

Tsai Hsi Hung (Contemporary)

Tsai Hsi Hung (Taipei, Taiwan) graduated from Taipei National University of the Arts. In 2009, she travelled to Australia as an exchange student for the Dance at Queensland Technology University Dance Department. Hung has worked with the Australian Dance Theater, Tasdance, and Chunky Move Dance Company Dancers. While in Australia, she appeared on the TV show "So You Think You Can Dance." Hung is also active as a choreographer. In 2012, Hung choreographed for the Beijing TV show "Passion for Dance." Meimage Dance commissioned her to choreograph a solo piece entitled Bluebeard, which she performed throughout Taiwan in the summer of 2016. Hung's choreography has been featured at Baruch Performing Arts Center's REVERB dance series in 2017 and in June of 2018, the MET Dance company performed Hung's work IO for 12 dancers at the Miller Outdoor Theatre in Houston, Texas. Hung's most recent work, "DOUBLEND" was composed for the Queens Ballet Center and performed at Peridance's 2019 APAP Showcase, the Nu Vu Dance Festival at LaGuardia Performing Arts Center, the Martha Graham Studio Theater, Italian Dance Connection's Dance and Film Festival, and the Skirball Center NYU. Hung has given master classes in New York (Peridance), Boston, Houston, and throughout China and Taiwan. She maintains an active schedule of performing, choreographing, and teaching.

Guanglei Hui (Contemporary)

Guanglei Hui is from China. He studied at The Bishkek of arts named B. beishenalieva from 2001 to 2003 where he earned a degree in Choreography/Russian Classical Ballet Performance with Education. During his study, he competed in the Bishkek International Dance Competition and won second place. In 2005, he joined Guangdong Modern Dance Company, the first ever modern dance company in China. In 2008, as a GMDC member, he performed in an anniversary celebration of Pina Bausch Dance Company in Germany. In 2011, he worked as an invited choreographer in Yokohama Dance Collection; in 2012, he was invited by the International Choreographers Residency Program (ICR) participating in the American Dance Festival. In 2013, he joined White Wave Young Soon Kim Dance Company; in 2014, he began working with Shen Wei Dance Arts; in 2016, he was invited to Taipei Dance Round Table Project to work on a new original piece. In 2017, he began teaching in the Queens College. In 2018, he received Artist Commissioning Program Grants from Queens Council on the Arts and started teaching in Peridance Capezio Center. He has toured in more than twenty countries,

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participating in international arts festivals. He is also a co-founder of Touch Contact Improvisation in China.

Mike Esperanza (Contemporary)

Born in Manila, Philippines and raised in Southern California, Mike Esperanza has established himself as a sought-after teacher and choreographer throughout the nation. With a BFA in graphic design from California State University, Fullerton, Mike's approach to visual construction has influenced a unique movement orchestration on stage. His works have been commissioned by prestigious college and university dance programs including Chapman University, Loyola Marymount University, UNLV, Cal State Long Beach, Cal Poly San Luis Obispo, and Utah Valley University to name a few. Six choreographic works have made regional gala appearances at the American College Dance Festival with 3 going on to perform at the American College Dance Festival National Gala held at the Kennedy Center in Washington D.C. In 2005, Mike was awarded the "Dance: Creation for Performance" grant presented by Dance/USA and the Irvine Foundation. With this distinguished award, BARE Dance Company began. BARE has produced numerous shows around Southern California including the Lester Horton Award nominated "Manhattan" - an alternative take on West Side Story. Mike has also been a finalist at the Palm Desert Dance Under the Stars Choreography Festival in 2006, 2008, 2009 and 2010 taking second place in 2009 and winning the paid engagement award in 2010. BARE was recently part of the "Innerstate" roster presented by ODC Theater and funded by the Irvine Foundation. The program allowed the company to perform numerous cities in Southern and Northern California.

Emily Greenwell (Contemporary)

Emily Greenwell was raised in Michigan and in 2009 moved to New York City. She completed The Professional Semester at Broadway Dance Center and has most recently continued her training studying with Erica Sobol in "*The Gypsy Project: LA*". Upon moving to New York, Emily booked a tour with "Oz the Musical", directed by American Idol finalist, Todrick Hall. Emily can be seen as a featured dancer on the Wendy Williams Season 5 TV Promo, choreographed by Luam and Derek Mitchell. Other credits include dancing for rock group Phish choreographed by Jon Rua at the Boardwalk Hall in Atlantic City and traveling to Argentina to perform the works of Derek Mitchell. Emily teaches at Broadway Dance Center in both open classes, and the children & teen programs. She taught workshops and Master classes as a guest teacher in Buenos Aires, Argentina, and continues teaching and setting choreography on various studios throughout the United States. Emily has gained a great deal of knowledge about the industry through her work as assistant choreographer to Derek Mitchell, with projects including "*So You Think You Can Dance Ukraine*", "*The Brooklynettes*", music videos for artists, Carrie Underwood, Sylvia Tonsun and Irina Jade, and most recently, as assistant to choreographers Jon Rua and Derek Mitchell in "*Broadway Bares: United Strips of America*", directed by Nick Kenkel. Emily has also assisted Derek Mitchell with Industrials for the NBA playoffs, Sears, Clarins, Fonseca, and NYC Color, to name a few. This past summer, Emily was selected as "The Featured Choreographer" for The Pulse on tour in New York City, giving her the opportunity to choreograph the Opening Number for their 10th Anniversary Gala. Emily was also recently asked to set choreography on Broadway Dance Center's Professional Semester students for their summer showcase. Through assisting and performing, Emily has found her creative voice, developing a method of teaching and a genuine passion for choreography. She is a firm believer that dance should be a release from reality as well as a challenge of the mind and body. Emily is so grateful to be living her dream in the Big City and sharing her love for art through movement.

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Miles Keeney (Street Jazz)

Miles Keeney born in Hong Kong but raised in the New York City area, is an NYC based professional dancer, choreographer, and teacher. He's represented by MSA talent agency, and has worked commercially in both New York and Los Angeles. His credit span across live performances, tv, music video, and film and recently have included dancing for Samsung, Ru Paul's Drag Race, Silentó, Jason Derulo, and Calvin Chen. As a teacher and choreographer, he has taught and set choreography on dancers from all over the the United States and internationally at the University of Auckland in New Zealand. He's had the opportunity to work with and train under the most revered names in the industry on both coasts including Rich and Tone Talauega, Oththan Burnside, Kennis Marquis, Luam, Rhapsody James, and many more. He has been noted in both his dancing and choreography for his power, ferocity, and versatility. Miles graduated in May 2015 with a BA in Dance with a double major in Developmental Psychology from Connecticut College, and immediately began his professional career in New York City. A powerhouse teacher, Miles teaches consistently in New York City, in addition to various studios across the country, and has developed jazz funk style that pulls from his training in hip hop, jazz, contemporary, and modern. His classes leave his students feeling like they channeled their inner superstar and tapped into a higher level of performance quality. He is currently a resident faculty member at Artistic Dance Exchange Competition and Convention and is also an, experienced competition judge, having judged for countless regional and national shows with dozens of competitions.

Korie Genius (Dancehall)

Korie Genius was born in Kingston, Jamaica and grew up in Brooklyn, NY. He has studied various styles of hip hop, and specializes in Dancehall as well as styles like Flexing, Krumping and Popping. Korie is always open to new styles and new ideas. He loves to broaden his visions of dance every day by taking classes and train with the best choreographers in the city. He has been performing for over a decade in various venues all around America. Korie has been seen on the CBS morning show performing with reggae artist Mr.Vegas (2010), with reggae artist Mr.Lexx in Orlando Florida (2010) and international reggae, soca, hiphop artist Bunji Garlin "Brrrt". He has choreographed music videos for Nikhil P. Yerawadekar & Low Mentality "Run Fast" (2013) and "Chi- ching" by Chairlift (2015). Korie has performed at numerous shows around the tristate area such as Sirens After Dark by Rhapsody James, Sybarite Collective, Carnival, Michael Jackson 25th anniversary to name a few. Currently he works with his company BlackGold who performs and teaches dance nationwide. Korie has been teaching children and adults for many years at some of New York's most prestige dance schools such as Broadway Dance Center, Peridance Capezio Center and a well-known Bronx competition school Performers Edge Dance Academy. He makes his classes fun and positive, allowing everyone to bring out their personalities into their dance. Korie is a growing artist that always strives for the best. His goal is to pass on his passion and unique style as well as making an impact with his dancing and choreography

Omari Mizrahi (Afrobeat)

Ousmane Wiles (Omari Mizrahi), age 28, was born in Senegal. He began his training in West African dance at the age of 6 years old. He then joined with Marie Basse Wiles, a known master in West African dance. Ousmane continued his training with his mother's company The Maimouna Keita School of African Dance as a member of their children's company. He later

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became the assistant director of his mother's company, and his choreographic work was viewed by many. Venturing further into the world of dance, he found himself learning, training, and falling in love with other styles of dance such as Hip Hop, ballet, modern, pop, house, and vogue. Ousmane has been given the chance to work with many artists in and out of the USA, including John Legend, Zuma Zuma, Wunmi, Hassan Boukray, Lil' Mama, Estelle, Gala, Kesha, Kenya Moore, Cuba Gooding Jr, Lady Gaga, Jennifer Hudson, Gargon City & Rashaad Newsome. He adopted a stage name, aka "Omari Mizrahi". Ousmane is now working on creating his own style of dance blending African, Vogue, and House as one.

Beth Graczyk (Improvisation)

Beth Graczyk is a Brooklyn-based dance artist and scientist. She brings a decade of teaching nationally and internationally, working with populations spanning from non-dancers to advanced professionals. She recently began teaching movement practices to artists with developmental and cognitive disabilities through Interact Theater in Minneapolis and is commissioned to make a new dance work with their LGBTQIA artists in 2019. She has a collaborative partnership with John Gutierrez (G²), in which they co-teach improvisation and create performance works together. In addition, Beth partners with BAIRA in Detroit as a teaching and creative collaborator and is a resident artist for NYC-based Pioneers Go East Collective. Graczyk has performed throughout the United States and internationally in Japan, Ecuador, France and India for the past 17 years. Concurrently, she has contributed to 10 science publications in the field of cancer research. Graczyk travels annually to India to work as an educator and choreographer with Kerala-based artists Sen Jansen and Arunima Gupta. She co-directed the performance company Salt Horse in Seattle with Corrie Befort and Angelina Baldoz from 2008-2016. After moving to NYC five years ago, Graczyk launched a solo project called *Desire Motor*. In NYC, her solo works have been presented by Gibney, La MaMa, Judson Church, Jack, Triskelion, CPR, Movement Research, Oye Group, Kraine Theater, and through Pioneers Goes East Collective. As a performer, Graczyk has most recently danced for Raja Kelly, Sara Shelton Mann, Amy Chavasse, and Jen Salk/Chase Angier.

John Gutierrez (Improvisation)

John Gutierrez is a multidisciplinary artist, creator, and performer originally from Washington Heights, a neighborhood in a densely populated small island known as Manhattan/New York City. Since finishing his BFA (in theater/drama) at NYU Tisch's Experimental Theater Wing, John has ventured into various worlds of performance - working with directors and choreographers from around the world such as Big Dance Theater, Full Circle Souljahs, The Ridiculous Theater Company, Andrew Schneider, the feath3r theory, MOTUS of Italy, Ivica Buljan of Croatia, Jesse Phillips-Fein, Martha Tornay, Culture Hub NYC, and many more, performing in venues all over the East Coast and Europe such as BAM, The Kennedy Center, La Mama, Dixon Place, Danspace, Dance Place DC, BAX, and many more. John's personal work combines theater, movement, and original music ranging from artistic expressions based in everything from hip hop to postmodern and has been presented at The Rubin Museum, Gibney, Theater for The New City, HERE Arts, TADA Theater to name a few. His work, typically collaborative based, often deals with current and historical interpersonal and systemic sociopolitical issues. John recently finished his training at the Terry Knickerbocker Studio which offers a two-year acting conservatory in the Meisner technique/method. He is faculty at Peridance Contemporary Dance Center where he co-teaches improvisation with Beth Graczyk, from which has stemmed a new collaboration project known as G²! Recent credits include performing internationally with Miguel Gutierrez,

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MOTUS, and Pilobolus. John is a proud member of the Great Jones Rep Company of La Mama and BAIRA / MVMNT PHLOSHPY. @jmg160.

Naoko Moriyama Robbins (Gyrokinesis®)

Certified Master Trainer in Gyrotonic® and Gyrokinesis®, Naoko Moriyama-Robbins was born in Japan where she studied ballet, modern, jazz and traditional Japanese dance. For the past 20 years, Ms. Moriyama-Robbins has been an integral part of The School at Peridance, a division of Peridance dedicated to dance education for children. Ms. Moriyama-Robbins teaches Ballet at all levels and has taught in various locations throughout the city including Ballet Tech, Harkness Center at the 92nd Y and Central Park studio in Scarsdale, NY. She also owns and teaches at GYROTONIC® on Broadway.

Please note: Salsa and Pilates teacher's bios coming soon.

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Staff

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-van Heerden, yarden@peridance.com

Yarden Ronen-van Heerden is the Director of Development of Peridance Capezio Center and founder of the Certificate Program. He makes final executive and artistic decisions regarding the Program. He chairs all committees regarding admission, financial aid, grievance and appeals, and any other subjects requiring executive administrative action.

Certificate Program Coordinator: Nikki Holck, certificateprogram@peridance.com

Nikki Holck is the Certificate Program Coordinator. She is the direct head of the Certificate Program and arranges registration, auditions, 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 dance training and careers.

Commercial Dance Track Advisor: Justin Boccitto, justin@justinboccitto.com

Justin is the Certificate Program Commercial Dance Track Advisor. He serves as the main advisor and mentor to the Certificate Program Commercial Track. He helps the CP Coordinator with day-to-day concerns for the Commercial Dance Track students.

Assistant to the Certificate Program Coordinator: Amberlyn Wemmer, cpassistant@peridance.com

Amberlyn is the Certificate Program Assistant. She assists in registration, auditions, admission, scheduling, and day-to-day concerns of the Program.

Account Receivable, HR and Technical Director: Tomer Perry, tomper@peridance.com. The Account Receivable and HR and Technical Director manage the daily income of the school, the payroll of all employees, as well as overseas building maintenance and repairs. He manages all issues related to the school's finances, including accepting and processing all tuition and fees related to the Program.

International Student Advisor: Isabel Eisen, international@peridance.com

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

School Administrator: Christine Jacobsen, info@peridance.com

Christine Jacobsen is the School Administrator. He coordinates workshops and master classes, arranges faculty substitutes, and manages the website.

Stage Manager, Richard Scandola: Theater@peridance.com

Lighting Designer: Brant Murray: Brant@peridance.com

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Appendix

Certificate Program Curriculum Overview

Major Areas	Other Studies in Dance	Electives
<ul style="list-style-type: none"> • Classical Ballet • Floor Barre • Contemporary • Modern (Graham, Taylor) • Improvisation • Hip Hop (Vogue, House, Heels, Popping, Waving, Locking, Waacking, Party Moves, Soul Dance) • Street Jazz • Tap • Theatre Dance 	<ul style="list-style-type: none"> • Performance Skills <ul style="list-style-type: none"> ◦ Repertory ◦ Solo Performance Studies ◦ Independent Study Project ◦ Voice ◦ Acting for Dancers • Theory Studies: <ul style="list-style-type: none"> ◦ Anatomy ◦ Dance Composition ◦ Dance Criticism ◦ Dance History ◦ Music for Dancers ◦ Stage Craft 	For Both Tracks: <ul style="list-style-type: none"> • African Diaspora • Gyrokinesis® • Pilates • Salsa • Stretch • Yoga For Ballet/Contemporary Track Only: <ul style="list-style-type: none"> • Acting for Dancers • Tap • Theatre Dance For Commercial Track Only: <ul style="list-style-type: none"> • Contemporary

	Semester I	Semester II	Semester III	Semester IV
Ballet/ Contemporary Track	<ul style="list-style-type: none"> • Classical Ballet • Floor Barre • Contemporary • Modern (Graham, Taylor) • Performance Skills: <ul style="list-style-type: none"> ◦ Repertory • Theory Studies: <ul style="list-style-type: none"> ◦ Dance Composition ◦ Dance History ◦ Independent Study Project ◦ Music for Dance 	<ul style="list-style-type: none"> • Classical Ballet • Floor Barre • Contemporary • Modern (Graham, Taylor) • Improvisation • Performance Skills: <ul style="list-style-type: none"> ◦ Repertory ◦ Solo Performance Studies • Theory Studies: <ul style="list-style-type: none"> ◦ Anatomy ◦ Independent Study Project ◦ Music for Dance 	<ul style="list-style-type: none"> • Classical Ballet • Floor Barre • Contemporary • Modern (Graham, Taylor) • Improvisation • Performance Skills: <ul style="list-style-type: none"> ◦ Repertory ◦ Solo Performance Studies ◦ Voice • Theory Studies: <ul style="list-style-type: none"> ◦ Dance Composition ◦ Independent Study Project ◦ Stage Craft 	<ul style="list-style-type: none"> • Classical Ballet • Floor Barre • Contemporary • Modern (Graham, Taylor) • Performance Skills: <ul style="list-style-type: none"> ◦ Repertory ◦ Solo Performance Studies ◦ Voice • Theory Studies: <ul style="list-style-type: none"> ◦ Dance Criticism ◦ Independent Study Project
Commercial Track	<ul style="list-style-type: none"> • Classical Ballet • Floor Barre • Hip Hop (House, Party Moves, Popping, Locking, Soul Dance) • Theatre Dance • Tap • Performance Skills: <ul style="list-style-type: none"> ◦ Voice ◦ Repertory • Theory Studies: <ul style="list-style-type: none"> ◦ Dance Composition ◦ Dance History ◦ Music for Dance ◦ Independent Study Project 	<ul style="list-style-type: none"> • Classical Ballet • Floor Barre • Hip Hop (House, Heels, Popping, Locking) • Theatre Dance • Tap • Performance Skills: <ul style="list-style-type: none"> ◦ Voice ◦ Repertory ◦ Solo Performance Studies • Theory Studies: <ul style="list-style-type: none"> ◦ Anatomy ◦ Independent Study Project ◦ Music for Dance 	<ul style="list-style-type: none"> • Classical Ballet • Floor Barre • Hip Hop (Vogue, Waving, Waacking) • Theatre Dance • Tap • Performance Skills: <ul style="list-style-type: none"> ◦ Voice ◦ Repertory ◦ Acting • Theory Studies: <ul style="list-style-type: none"> ◦ Dance Composition ◦ Stage Craft ◦ Independent Study Project 	<ul style="list-style-type: none"> • Classical Ballet • Floor Barre • Hip Hop (House, Vogue, Popping, Locking, Waacking) • Theatre Dance • Tap • Performance Skills: <ul style="list-style-type: none"> ◦ Voice ◦ Repertory ◦ Acting ◦ Solo Performance Studies • Theory Studies: <ul style="list-style-type: none"> ◦ Dance Criticism ◦ Independent Study Project

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Curricular Tables

Program Title: Certificate Program – Ballet/Contemporary Track

Number of years to complete the Program: 2yr

Current Semester's Enrollment in Major: 26

Program Supervisor: Nikki Holck

Major Area	Other Studies in Dance	Electives	Totals
24 Credits	24 credits	4 credits	52 credits

Major Areas:

Dance 101	Ballet I	3 credits
Dance 102	Ballet II	3 credits
Dance 103	Ballet III	3 credits
Dance 104	Ballet IV	3 credits
Dance 105	Contemporary I	3 credits
Dance 106	Contemporary II	3 credits
Dance 107	Contemporary III	3 credits
Dance 108	Contemporary IV	3 credits

Other Studies in Dance:

Dance 109	Performance Skills I	2 credits
Dance 110	Performance Skills II	3 credits
Dance 111	Performance Skills III	3 credits
Dance 112	Performance Skills IV	4 credits
Dance 113	Theory Studies I	4 credits
Dance 114	Theory Studies II	3 credits
Dance 115	Theory Studies III	3 credits
Dance 116	Theory Studies IV	2 credits

Electives: (Students may choose four courses from the following)

Dance 301	Yoga	1 credit
Dance 302	Pilates	1 credit
Dance 303	Stretch	1 credit
Dance 304	Gyrokinesis®	1 credit
Dance 305	Salsa	1 credit
Dance 306	Acting For Dancers	1 credit
Dance 307	Tap	1 credit
Dance 308	African Diaspora	1 credit
Dance 309	Theatre Dance	1 credit

Total: 52 credits

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Curricular Table - Non-Degree-Granting Program

Program Title: Certificate Program – Commercial Track

Number of years to complete the Program: 2yrs

Current Semester's Enrollment in Major: 12

Program Supervisor: Nikki Holck

Major Area	Other Studies in Dance	Electives	Totals
24 Credits	24 credits	4 credits	52 credits

Major Areas:

Dance 201	Ballet I	2 credits
Dance 202	Ballet II	2 credits
Dance 203	Ballet III	2 credits
Dance 204	Ballet IV	2 credits
Dance 205	Hip Hop I	3 credits
Dance 206	Hip Hop II	3 credits
Dance 207	Hip Hop III	3 credits
Dance 208	Hip Hop IV	3 credits
Dance 217	Theatre Dance I	1 credit
Dance 218	Theatre Dance II	1 credit
Dance 219	Theatre Dance III	1 credit
Dance 220	Theatre Dance IV	1 credit

Other Studies in Dance:

Dance 209	Performance Skills I	2 credits
Dance 210	Performance Skills II	3 credits
Dance 211	Performance Skills III	3 credits
Dance 212	Performance Skills IV	4 credits
Dance 213	Theory Studies I	4 credits
Dance 214	Theory Studies II	3 credits
Dance 215	Theory Studies III	3 credits
Dance 216	Theory Studies IV	2 credits

Electives: (Students may choose four courses from the following)

Dance 301	Yoga	1 credit
Dance 302	Pilates	1 credit
Dance 303	Stretch	1 credit
Dance 304	Gyrokinesis®	1 credit
Dance 305	Salsa	1 credit
Dance 308	African Diaspora	1 credit
Dance 310	Contemporary	1 credit

Total: 52 credits

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