



# PERIDANCE CAPEZIO CENTER

New York's Premier Dance Center

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## INTENSIVE SEMESTER HANDBOOK

**2016-2017**

*Artistic Director, Igal Perry*

*Director of Development, Yarden Ronen*

*Intensive Semester Coordinator, Erika Seonjoo Lee*

*Intensive Semester Student Advisor, Rachel M. Hettinger*

**Peridance Capezio Center**

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## Academic Calendar

The Intensive Semester requires 6 months of study. Students can enroll in the program in the Fall, Spring, or Summer session.

### **SPRING 2017**

MARCH 1<sup>st</sup> – AUGUST 31<sup>st</sup>

Intensive Semester Orientation:	Mid-February (Date & Time TBD)
International Student Orientation:	Beginning of March (Date & Time TBD)
Classes Begin:	March 1 <sup>st</sup>
Add/Drop:	March 1 <sup>st</sup> – March. 14 <sup>th</sup>
Midterm Evaluations Week:	May 22 <sup>nd</sup> – May 26 <sup>th</sup>
Vacation:	May 29 <sup>th</sup> – June 9 <sup>th</sup>
Final Evaluations Week:	August 14 <sup>th</sup> – August 18 <sup>th</sup>
Performance:	End of August (Date & Time TBD)
Last Day of Classes:	August 31 <sup>st</sup>

### **FALL 2017**

SEPTEMBER 1<sup>st</sup> – FEBRUARY 28<sup>th</sup>

Intensive Semester Orientation:	Mid-August (Date & Time TBD)
International Student Orientation:	Beginning of September (Date & Time TBD)
Classes Begin:	September 1 <sup>st</sup>
Add/Drop:	September 1 <sup>st</sup> - September 16 <sup>th</sup>
Midterm Evaluations Week:	Nov. 13 <sup>th</sup> – Nov. 17 <sup>th</sup>
Vacation:	Nov. 20 <sup>th</sup> – Nov. 25 <sup>th</sup> Dec. 26 <sup>th</sup> – Dec. 30 <sup>th</sup> .
Final Evaluations Week:	Feb. 12 <sup>th</sup> – Feb. 16 <sup>th</sup>
Performance:	Middle of February (Date & Time TBD)
Last Day of Classes:	February 28 <sup>th</sup> , 2018

## General Information

### History of Peridance Capezio Center

Peridance Capezio Center has been a core member of New York City's dance community since its inception in 1983. Peridance Capezio Center provides a broad spectrum of dance education within a nurturing and professional environment, preparing dancers for the continuously evolving international dance scene. Peridance offers over 250 weekly adult open classes and is home to a world-renowned faculty, the Certificate Program, the Intensive Semester, an International Student Program, the acclaimed Peridance Contemporary Dance Company, and The School at Peridance: a K-12 program training the next generation of dancers, emphasizing a thorough understanding of various dance techniques, while promoting self-expression and creativity.

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.

### Statement of Purpose

About: Our Mission is to link critical thinking and creative discovery with the distinct movement skills derived from intense training and studio practice. Students develop a deeper understanding of dance and how it has emerged and evolved as an art form. They have the opportunity to study ballet, modern and jazz with equal emphasis. In addition, our curriculum includes a wide array of movement techniques ranging from yoga, GYROKINESIS®, barre a terre and other diverse cultural forms (Hip hop, heels, street jazz, etc.). The program facilitates and nurtures dance artists in their area of emphasis while offering a comprehensive education in dance/criticism. Our goal is to prepare students for careers in fields of performance, choreography, dance education, arts administration and exercise science.

### Size and Scope

Total Faculty: 40 instructors (not including Workshop and Repertory Faculty)  
Total Accompanists: 13 musicians  
Total Administrative Staff: 8 employees  
Total Studios: 6 dance studios  
Technique Classes: 15 per week  
Total Workshops: 1 per semester required, unlimited allowed (at additional cost)  
Total Showcases: minimum of 1 per semester

### Library Facilities

All 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>.

## General Information

### Peridance Capezio Center Facilities

All 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  
The Capezio Store is located on the Lower Level of Peridance Capezio Center for your dancewear needs.  
Hours of Operation: Monday-Friday 11:00a-6:30p, Saturday 12:00p-5:00p, Sunday CLOSED
- Free WiFi throughout the building
- Drinking fountains and rest rooms located on each floor
- Men's and women's locker rooms with shower facilities
- First-Aid/Medication  
First-Aid can be found at the Front Desk. If you are in need of an ice pack, please come to the office on the 2nd floor and a member of the Peridance staff will assist you.  
Peridance staff members are not permitted to supply any student with medications, including Tylenol, Advil, etc.

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

### Breaks/Nearby Resources

We understand that the breaks built-in to the schedule can seem quite long! That's why we would like to provide you with a list of nearby resources to Peridance in case you are unfamiliar with the area and would like to have lunch and/or dinner out and about in NYC.

Liquiteria	Smoothies and health food	145 4th Ave (corner of 4th Ave and 13th St)
Fresh & Co	Organic healthy to go food	127 4th Ave (corner of 4th Ave and 13th St)
Paradis	Organic healthy to go food	114 4th Ave (between 11th St & 12th St)
Subway	Sandwiches	120 4th Ave (between 12th St & 13th St)
Think Coffee	Coffee, sandwiches, soups	123 4th Ave (between 12th St & 13th St)
Dos Toros	Burritos, tacos, etc	137 4th Ave (between 13th St & 14th St)
Chipotle	Burritos, tacos, etc	117 East 14th Street (between 4th Ave & Irving Pl)
Whole Foods	Grocery, prepared foods	4 Union Square S. (14th St btw Bway & University)
Trader Joe's	Grocery, prepared foods	142 East 14th Street (between 3rd & 4th Aves)
Five Napkin	Burgers, fries, etc	150 East 14th Street (between 3rd & 4th Aves)
Walgreen's	Pharmacy/drugstore	145 4th Ave (between 13th St & 14th St)
Duane Reade	Pharmacy/drugstore	123 3rd Ave (between 14th St & 15th St)
The Bean	Coffee, sandwiches, salads	824 Broadway (between 11th St & 12th St)
Au Bon Pain	Sandwiches, salads, soups	10 Union Square E. (between 14th St & 15th St)
Starbucks	Coffee, sandwiches, baked goods	10 Union Square E. (between 14th St & 15th St)
M2M	Asian grocery and café, sushi	55 3rd Ave (between 10th St & 11th St)
Republic	Asian Fusion restaurant	37 Union Square W. (between 16th St & 17th St)

## General Information

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

### Mentor/Advisor

#### ***Rachel M. Hettinger***

Originally from Pennsylvania, Rachel moved to NYC to train at Broadway Dance Center as an intern in their Scholarship Program, and then continued her training with the Pushing Progress Contemporary Training Program focusing on contemporary movement and anatomy. During this time Rachel enjoyed numerous performance opportunities with an incredible variety of Choreographer's and artists, some of which include Brice Mousset, Calen J. Kurka, Sidra Bell, Jim Cooney -for the Office Max Elf Yourself Ad Campaign and Glamour Magazine, Cara Goodwin - honoring the Wounded Warrior Project at Symphony Space, Emily Greenwell- at the Paul Taylor Theater , Rhapsody James' Sirens After Dark, and the Capezio Ace Awards, Shelly Hutchinson- for the Young Choreographer's Festival, Derek Mitchell- in the Capezio Ace Awards, Carnival The Choreographer's Ball (L.A), Pushing Progress Showcase Series, and a TV promo for Wendy Williams. Rachel teaches open contemporary classes at Peridance Capezio Center, and as guest faculty at Broadway Dance Center, as well as several studios in and around the tri-state area. Rachel is the Artistic Director of metaphors&similesDANCE, a NYC based contemporary dance company. Her company has presented work at the Salvatore Capezio Theater at Peridance, Galapagos ArtSpace, and at San Jose State in San Jose, CA at the sjDANCEcoChoreo Project, where she was awarded with the Audience Choice recognition for choreography. As well as the Pushing Progress Showcase Series, the Young Choreographer's Festival, In-sight Dance Company's Annual Suite Summer Festival at Socrates Sculpture Park, the Annual DUMBO Dance Festival, the Annual Amalgamate Artists Series, and The Giving Tree, a benefit concert to raise awareness for pediatric cancer. Rachel has also presented work at J CHEN PROJECT's 2015 TRANSLATE (The Voices of Dance) at Dixon Place, the USDAN Center for Performing Arts, the Peridance Faculty Showcase, the Periapsis Open Series at the Gelsey Kirkland Arts Center, and alongside singer/songwriter Jenna Nicholls as part of GIG, a live musical and dance performance collaboration at University Settlement. Most recently, Rachel co-produced an evening of dance at the West End Theater alongside, NSquared Dance Co, directed by Nick Neagle. This was the first ever full evening length work of metaphors&similesDANCE entitled Two Companies, One Stage.

### Coordinator

#### ***Erika Seonjoo Lee***

Erika is a Korean traditional dancer, choreographer, and instructor. She graduated from Yewon Arts University in Korea with a B.A. in Arts Management. She studied Taepyeong-Mu(Great peace dance) and Jindo Buk-Chum(Jindo Drum Dance) which are the Important Intangible Cultural Properties of South Korea. Ms. Lee was a member of 'Shim Ka Hee Kumrim Dance Company' in Korea for years as a professional dancer and a Team manager. She has performed throughout Asia, Europe, South America and USA, and participated in many international events, Since her moving to New York in 2012, She has danced with Korean Performing Arts Center in New York City and performed at many culturally diverse and celebratory occasions held at the the John F. Kennedy Center, Lincoln Center, Metropolitan Museum of Arts, Philadelphia Art Museum as well as festivals including Lincoln Center Out of Doors Festival, Cross Cultural Arts Festival. She has continued her training at International Dance School/Peridance Center and started working at Peridance Capezio Center as a program coordinator and a student mentor.

### Faculty

#### ***Igal Perry (Ballet)***

Igal Perry is the Founder and Artistic Director of Peridance Center. Mr. Perry's international engagements as a teacher and choreographer include: The Scapino Ballet and Het National Ballet (Holland), Laterna Magica and the National Ballet (Prague), Architanz (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

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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.

### ***Jae Man Joo (Ballet)***

Jae Man Joo Started classical ballet training in Kwang-Ju, Korea where he was born and raised. He also studied modern dance and Korean traditional dance. After graduating from Dankook University in Seoul he danced with a wide range of Korean dance companies including the Korea Contemporary Dance Company. Before moving to New York City in 1996, he received the Best Individual Artist Award from the Bagnolet International Dance Festival in Paris, France. He has worked with Zvi Gotheiner, Igal Perry, Ballet Hispanico, Shen Wei And Michele Elliman, And Pass 15 Years He Worked With Complexions Contemporary Ballet, Served As A Dancer, Ballet Master, Associate Artistic Director. He is a recipient of 2009 Princess Grace Award for Excellence in Choreography. He choreographed solo work, "Sorrow" (Frank Schubert) At Dance Theater Workshop In 2004. In 2007 his premiered his work for Complexions Contemporary Ballet "Tears" (Sergei Rachmaninoff), in 2008 "Surface" (Claude Debussy), in 2009 "Atmosphere" (J.S.Bach) and in 2012 "Flight" (J.S Bach) which opened at New York's Joyce theater. Recently Joo premiered a sensitive approach & visual focused his first full length Act work "Recur" commissioned by Complexions Contemporary Ballet, Which World Premiered at Aram Opera House in Korea, and NY Premiere at the Joyce Theater. "Recur" performed in national and international 2014 tour including BALLEET OPEN Festival in St.Petersburg, Russia. For more information about Jae, visit <http://www.jaemanjoo.com/>

### ***Yuka Kawazu (Ballet)***

She 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. Yuka is a guest professor and choreographer at the Showa Music Academia in Japan.

### ***Martha Chapman (Ballet)***

She 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.

### ***Dorit Koppel (Ballet)***

A native Israeli, Dorit Koppel first studied and performed with internationally renowned Bat-Dor and Bat-Sheva companies of Israel. She received a MFA in Dance from NYU Graduate School of the Performing Arts, after completing a BA in Dance at Sarah Lawrence College. Dorit was the Artistic Director and owner of Progressive Dance Studio in Englewood, NJ, where she developed a ballet training program for children, teens and adults. Acclaimed as "Teacher of the Year" by Dance Pages Magazine, Dorit classically trained students who now dance with NYC Ballet and Boston Ballet, to list but a few. She coached Kioko Ina of USA Ice Skating team in Monsey, NY, and also developed their ballet program. Dorit danced with the Wendy Osserman Dance company throughout the USA, participated in workshops and summer residencies led by Jose Limon Company and Alvin Ailey and has choreographed and appeared in a wide range of works in ballet and contemporary dance. Currently Dorit guest teaches throughout the United States and internationally.

### ***Laurie de Vito (Contemporary Simonson Technique)***

Laurie de Vito was a founding director of Dance Space/Dance New Amsterdam where she taught for 30 years. Along with her company, Laurie De Vito and Dancers, she has taught, choreographed and performed at schools and theaters across the United States, Canada and abroad. Most notably, she has worked at NYU Tisch School of the Performing Arts, Yale University, York University (Toronto), Montreal Jazz Festival, Spirit Square Center for the Arts(NC), Gustavus Adolphus College(MN), Tel Aviv Dance Center(Israel), I.A.C. Studio (Tokyo), International Dance (Spain), Balettakademien (Sweden), She has self produced 8 seasons in NYC. Laurie brings Simonson technique which is specifically designed for dancers of all disciplines and injury preventive to Peridance Capezio Center.

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### ***Diane McCarthy (Contemporary Simonson Technique)***

Diane McCarthy has been teaching, performing and choreographing throughout the U.S. and Europe for over twenty-five years. Her work has been presented in Holland, Spain, Washington, New York and Canada where she travels yearly to give workshops and choreograph. She has been on faculty at various colleges and universities around the United States including Manhattanville College, Hofstra University, Marymount College and Bates College in Maine. Presently, Diane is in the Arnold Graduate Dance Education Program at Hunter College working to receive her masters in dance education. She now will be teaching Simonson technique at several studios in New York including Gibney Dance, Peridance Capezio Center and the Mark Morris Dance Center in Brooklyn.

### ***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.

### ***Julia Ehrstrand (Contemporary)***

Julia graduated with a Bachelors Degree in dance/teaching from DOCH/University of Circus and Dance (Stockholm), She has also studied at Institut del Teatro (Barcelona) and graduated from the ISVP program at DNA in 2009. Since coming to New York in 2007, she has danced for TNSP, Jana Hicks/Marijke Eliasberg, Max Stone, Abe Abraham, Carrasco Dance Company, Destiny Bergwall and Collective Noir, among others. In 2010, she choreographed a piece together with Akiko Tomikawa for the Joffrey School of Ballet Summer Intensive. Her choreography has been presented at DOCH in Stockholm and other festivals in Sweden. She has taught at The Royal Swedish Ballet School in Stockholm, DOCH (Stockholm), Balettakademien (Stockholm), Daily Professional Classes for Danscentrum (Stockholm), Amsterdam School of the Arts (Amsterdam), UiS/ University in Stavanger (Norway), the Joffrey Ballet Summer Intensive, Ballet Hispanico, Peridance Capezio Center, Gibney, DNA, Steps on Broadway and Connecticut Dance Conservatory. Julia has also been dancing/choreographing/teaching in China, Uganda and Ethiopia. Julia has also assisted Max Stone in NYC and in Norway and assisted TNSP in Europe and NYC.

### ***Jon Ole Olstad (Contemporary)***

He started dancing at the age of 16 and took his first ballet class when auditioning for a high school dance department. He quickly realized dancing was his big passion and that he would do anything to make his dream of becoming a professional dancer come true. Later he was accepted into the National Academy of the Arts in Oslo, and graduated with a bachelor degree in 2009. After college he was hired for the tour project "Kamuyot", a collaboration between the Swedish Riksteatern and Batsheva Dance Company led by artistic director Ohad Naharin. During this time he participated in daily 'gaga' class, the training form they use in Batsheva Dance Company, and developed a great love and respect for this work. In 2010 Jon Ole formed the choreographic duo "Ruth n 'Walter" together with Caroline Skjoershammer. Their first duet "Epilogue" got invited to the Cross Connection Choreography Competition and in 2012 they created "Dear, its time to turn the lights off", which was performed in different festivals and venues. In 2013, Jon Ole was hired by Nederlands Dans Theater 1, led by artistic director Paul Lightfoot. He has worked with choreographers such as Paul Lightfoot and Sol Leon, Johan Inger, Hofesh Shechter, Marco Goecke, Alexander Ekman, Jiri Kylian, Mehdi Walewski and Crystal Pite. In 2015 he was awarded 1. Prize in the prestigious competition, International Solo- Tanz Festival in Stuttgart. With his solo "and we already knew the names" he was awarded 1.Prize in Dance and 1.Prize in the Choreography category. He started teaching in 2009 and has a huge passion for sharing his knowledge and the love of dance. He has taught at numerous colleges and studios across Norway, as well as in Los Angeles and New York City- Lines Ballet in San Francisco, New York University/Tisch, The National Academy Of The Arts in Oslo, Edge performing Arts Center in Los Angeles, Movement Lifestyle and Opificio Movimento in Rome.

### ***Mike Esperanza (Contemporary Jazz)***

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

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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.

### ***Jackie Nowicki (Contemporary)***

Jacquelyn Nowicki originates from Chicago, Illinois. She received her BFA in Dance from Western Michigan University, where she graduated summa cum laude and was named Presidential Scholar in April 2008. She has performed works by Robert Battle, Lou Conte, Helen Tamiris, George Faison and Doug Varone, among others. Jacquelyn currently dances for Pilobolus Dance Theater in their PCS company and has performed for them all over the world including Abu Dhabi, Germany, Italy, and Mexico, and she is certified to teach for their Educational Outreach Program. Her professional credits also include working for Mike Esperanza's BARE Dance Company, Calen Kurka's :pushing progress, and Marlena Wolfe's The Wolfe Project. Jacquelyn worked as a part-time faculty member at Western Michigan University's Department of Dance where she still frequents as a guest teacher and choreographer, and she currently teaches all over the New York dance scene including being on faculty at Peridance Capezio Center, and guesting at Steps on Broadway, and Broadway Dance Center. Her athletic, daring, and unique approach to movement has also landed her numerous master classes and conventions throughout the United States and internationally in Rome, Italy. Most recently Jacquelyn started her own New York City based dance company, NOW Dance Project, and will be premiering her work in festivals and showcases in the months to come. In addition to dancing, teaching, and choreographing Jacquelyn is a nationally certified Personal Trainer.

### ***Rachel M. Hettinger (Contemporary Jazz)***

### ***Diego Funes (Contemporary Lyrical, Stretch)***

Diego Funes is one of New York's leading contemporary dance instructors and choreographers. His choreographic style, which he terms "Contemporary Lyrical," has graced world stages. Influenced by his ballet, gymnastics and worldwide dancing career, he worked for ten years to create a style that involves kinetic, exciting and unconventional solo and group pieces that challenge and inspire his dancers and students. He has taught and choreographed worldwide, in countries including London, Italy, Argentina and Brazil and throughout the US, in cities including New York City, Los Angeles, Boston, Saint Louis, Kansas City, Fort Lauderdale and Miami. His credits as a dancer/choreographer include major works in dance theatre, musical theatre, film and television.

### ***Ashley Carter (Contemporary Lyrical/Jazz)***

Both internationally as well as in the U.S., Ashley is passionate about her work as a dancer, teacher and choreographer. Primarily trained in New York, she has studied and worked in many different styles from ballet to lyrical, modern, tap, hip-hop, contemporary, and musical theatre. She has had the opportunity to perform and/or choreograph at venues such as Jacob's Pillow, Teatro Madrid, The Gerald Lynch Theater, The Barrow Street Theater, SummerStage, The Highline Ballroom, Webster Hall, BB Kings and the Ailey Theatre. Ashley is also on faculty at Peridance and Joffrey in New York, various schools in Mexico and Spain; and has taught at Broadway Dance Center, Steps on Broadway, and Ballet Arts in New York City, Lines Dance Center in San Francisco, Tony Williams Dance Center and Green St Studios in Boston and Round Rock Repertory in Texas.

### ***JoLea Maffei (Horton Technique)***

JoLea Maffei is a master teacher of the Horton technique and has been teaching Horton in New York City for over twenty years. She has been on the faculties of Marymount Manhattan College, New York University, City College of New York, and Ballet Arts at City Center, and is currently on faculty at Hofstra University. She has taught at summer festivals including Hunter College Summer Sampler, Jacob's Pillow, Internationale Tanz Wochen in Vienna, Austria, and the Cleo Parker Robinson Summer Festival in Denver, Colorado.

### ***Raphaëlle Kessedjian (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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### ***Shirlene Quigley (Heels)***

Shirlene Quigley was born and raised in Los Angeles, California, and just moved to New York city. She is best known for her work as a professional dancer and teacher. She has performed all over the world at arenas world wide touring with some of the biggest stars of our generation. dancing on television, commercial, film, and Music videos with artists such as Beyonce, Rihanna, Chris Brown, Destiny's Child, Missy Elliot, Mary J Blige, Jamie Foxx, Ray J, PorcelainBlack, Lil Romeo, Ashanti, Fantasia and many more.

### ***Bo Park (Street Jazz)***

Bokyoung Park(Bo) is a professional dancer from Seoul, South Korea. In 2010, Park came to New York City and started training in Hiphop, Ballet and Contemporary in ISVP(the International Students Visa Program). There she trained with Luam Keflezgy, Jermaine Browne, La Jon Dentzler, Rhapsody James, Jared Grimes, Andrey Silantsev, Dana Foglia and many more. In September 2013, she received her artist visa and came back to NYC. She has worked for top choreographers such as Luam Keflezgy, Brian Friedman, Neil Schwartz, Carlos Neto etc. Her current dance credits include Adam Lambert Trailblazer Awards, Rob Thomas 'trust you' music video, Nike Portland, Nike NTC Tour LA, Nike NYC windbreakers, Adidas NMD, Moncler fashion week, Sephora Pharrell's Fragrance Flash Mob, MALUMA La Mega Mezela. In terms of teaching, choreographing, she has started teaching at Connecticut Dance Conservatory and Broadway Dance Center Children Teenager Program. Park also choreographed with Neil Schwartz for Rome Fortune 'Dance' Music Video, assisted him for Astr 'homecoming' Tour.

### ***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 hype 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.

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

## General Information

### Other Services

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

- The Coordinator will hold open Office Hours on Tuesdays, Wednesdays, Thursdays from 3:00p-7:00p. During this time, students may meet with the Coordinator to discuss any questions or concerns. For a meeting at any other time, students must email the Coordinator to arrange an appointment.
- The Coordinator / Advisor and faculty members will meet students at any time by appointment to discuss any technical, artistic, administrative, and personal concerns.
- Students are required to meet the Student Advisor once a week to discuss progress and address any questions/concerns.
- A Student-to-Student Mentoring Program provides the IS students with support and advice from the Certificate Program students.

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

- Housing
- Doctors, Physical Therapists, Nutritionists, Psychologists, etc.
- Low cost insurance for international students

**Student Discounts:** Peridance partners with the following businesses to provide discounts to students:

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

**Injury Prevention Assessment:** Students are required to make appointments at the beginning of their course 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.

## General Registration

### Program Information

**Intensive Semester** is excellent for students looking for a **short-term training session**.

The session provides students with an individually tailored class schedule, based on each student's level and goals. The session is open for international students who may choose to focus on classical, contemporary, or commercial dance techniques.

By offering daily interaction with top international dance artists in New York City, we prepare students to enter the professional dance world fully equipped for success.

The curriculum offers a minimum of three classes per day, five days a week. The course emphasizes personal attention and mentoring in order to nurture each student's full potential as both performer and individual. Technique classes are drawn from Peridance's open class offerings, which allow the dancers to train alongside New York City and international professional dancers in a dynamic environment.

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

#### **Goals:**

In the session, we aim to enable our dancers to:

- Reach a furthered level of technique in a variety of dance disciplines based upon each individual's abilities
- Develop a thorough understanding of dance as an art form
- Network in the international dance community
- Obtain employment as professionals in the field

#### **Intensive Semester offers:**

- An individually customized schedule of 15 weekly technique and body conditioning classes.
- A large variety of dance disciplines to choose from.
- Personal mentoring and one-on-one sessions and evaluations.
- One special master class or one class from a workshop series that are drawn from Peridance's open class offerings.
- Certificate of Completion and Academic Transcript.
- Networking opportunities with industry professionals and faculty
- Final performance showcase with a faculty choreographer at the Peridance student/faculty showcase

#### **Intensive Semester also includes:**

- Discounts with partnering businesses
- Discounts on additional classes purchased
- Discounts on Peridance merchandise
- Available list of housing resources
- Discounted performance tickets at the Salvatore Capezio Theater
- Free Injury Prevention Assessment through the Harkness Center for Dance Injuries

## General Registration

### Self-Evaluation Process

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

- Student evaluations of teachers (completed at the end of the session)
- Student evaluations of class schedules (completed at the end of the session)
- 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 Intensive Semester on an ongoing basis, which allows the session to continuously evolve into the future and meet its demands. Results are reviewed after each evaluation and meeting, noting areas for improvement. Improvements are implemented on an as-needed basis; urgent concerns are immediately addressed. Following each session, structural, administrative, and/or program-wide concerns are re-evaluated.

### Rules of Conduct

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

**Technical Improvement:** Students are expected to make efforts to improve their technique by attending all their classes, implementing critiques and/or constructive feedback, seeking guidance and/or personal coaching when needed, and consistently demonstrating commitment to the learning process. The IS Advisor is available for one on one coaching to further technical improvement.

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

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

## General Registration

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

**Mail:** We ask that no personal mail or packages be directed to Peridance Capezio Center at any time. If necessary, seek permission from the IS Coordinator first.

**Media:** Students may not 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, the IS Coordinator, and the Peridance Faculty) until receiving approval from the Artistic Director or the IS Coordinator.

## Dress Code

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

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

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

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

**Hip Hop:** Sneakers and comfortable dancewear should be worn.

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

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

**Performances:** Jewelry is not permitted. No nail polish. Tattoos must be covered in makeup for ALL performances. Men must wear dance belts. Undergarments must be nude and neatly concealed. Dance belts and undergarments must be washed daily.

## General Registration

### Tactile Cueing

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

### Injury Policy

In case of serious injury, dancers should make an appointment at the Immediate Care Center located at 301 East 17<sup>th</sup> Street (at 2<sup>nd</sup> 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. Any Intensive Semester 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.

**Injury Prevention Assessment:** The Intensive Semester students are required to make appointments at the beginning of their 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*)

## Expenses

### Tuition and Fees

Processing Fee (non-refundable)

- \$50 (Domestic Student Only)

All fees are non-refundable and subject to change.

Participation in special workshops, seminars or master classes may incur additional costs.

\*\*\*Tuition due date

- Students must pay ½ of their tuition no later than 6 weeks prior to their program start date.
- Tuition must be paid in full for the semester by their program start date.

<b>Session Length</b>	<b>6 months</b>
<b>Full Tuition</b>	\$5,800
<b>Minimum Tuition Payment Required Upon Enrollment</b>	\$2,900
<b>Total Tuition and Living Expenses Required for Immigration</b>	N/A
<b>Vacation</b>	2 weeks
<b>Classes Per Month</b>	60-66

### Withdrawal, Refund, and Transfer Policies (Domestic Student Only)

#### All Students:

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

#### Cancelation/Refund Policy:

- 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 Open class and must comply with the OP's Schedule, Rules and Regulations, etc. Should a student decline transfer to the OP, 50% of tuition will be refunded within 30 days of the official withdrawal date (minus 3% credit card and 3% payment plan fees, if applicable).

## Expenses

### Housing

While students are responsible for obtaining their housing, Peridance may help 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.

### Financial Aid

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

- Students would apply for the Certificate Program through a competitive audition process with a scholarship opportunity. 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 IS Coordinator and Artistic Director. The program reserves the right to grant or deny payment plans at its sole discretion. 3% of 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 assistance.
- Students who withdraw **after the first 30 days** of the program will not be eligible to receive any refund.
- Payment Plan Students: Any student granted a payment plan who has declined transfer to the OP upon official withdrawal date from the Intensive Semester and has an outstanding tuition balance is responsible for paying the remaining balance of tuition 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 with the IS Coordinator.
- All Application and Processing Fees are non-refundable. (\$50 Domestic students; \$350 International students)

## Core Curriculum

### Orientation

The orientation is held for all Intensive Semester students before starting the session. This is to provide students with the information and paperwork they need to get the session underway, to set each of student's schedule assigning their master teachers, and to allow students, faculty, and staff to get to know one another

### Program Components and Coursework

#### **Ballet and Contemporary technique** Daily Technique Classes per week

- 10 classes with 5 master teachers in  
Ballet  
Contemporary  
Modern  
Body Conditioning
- 4 Elective classes in open classes
- 1 of the IS advisor's contemporary class

#### **Non-Studio Classes in a semester** A Master Class or A Workshop class Self-Reflection Evaluation

#### **Liberal Arts Components in a semester** Performance Analysis

#### **Extra Curricular Component in a semester** Rehearsals

#### **Commercial and urban technique** Daily Technique Classes per week

- 10 classes with 5 master teachers in  
Ballet  
Contemporary  
Urban Styles  
Body Conditioning
- 4 Elective classes in open classes
- 1 of the IS advisor's contemporary class

#### **Non-Studio Classes in a semester** A Master Class or A Workshop class Self-Reflection Evaluation

#### **Liberal Arts Components in a semester** Performance Analysis

#### **Extra Curricular Component in a semester** Rehearsals

### Daily Technique Classes

- **Ballet and Contemporary technique**  
Designed for ballet, modern, and/or contemporary dancers. With 60 monthly classes, Students focus on the development of strong technical skills in both classical and contemporary vocabulary. Students study with innovative contemporary dance artists supplementing their foundational courses in ballet, pointe, Horton, Graham, Limón, Simonson and Improvisation Techniques.
- **Commercial and urban technique**  
Designed for hip-hop, musical theater, and/or contemporary jazz dancers. With 60 monthly classes, students will be trained in hip hop, musical theater, contemporary jazz, street jazz, acting for dancers, and voice, with classes in ballet and contemporary also required. Emphasis is placed on audition preparation and exposure to dance artists connected to the latest projects on Broadway and in the commercial dance world.

Students are scheduled for classes corresponding to their pursuit of dance techniques, consisting of at least 15 classes per week, usually three per day. **The first two weeks of the session is identified on each Academic Calendar as Add/Drop; This is a placement period during which schedules are adjusted as necessary to best benefit each student, particularly in regard to level. Adjustments to students' schedules are also possible during the semester to facilitate upcoming performances, additional rehearsals, and special events happening at Peridance, for example. Students are given up-to-date schedules or are made aware of minor schedule changes as early as possible by e-mail.** The technique class schedule is drawn from course offerings in ballet, pointe, modern, contemporary, yoga, Pilates, GYROKINESIS®, stretch, barre à terre, jazz, hip hop, house, waacking, voguing, and more.

## Core Curriculum

### Non-Studio Classes:

- A Master Class / A Workshop class  
Students attend a Master Class or a Workshop class during their semester.
- **Self-Reflection Evaluation**  
: Students will take part in a Self-Reflective Evaluation. Students will complete a form detailing their progress in the session. This Reflection can include, but is not limited to: goals they have made and/or accomplished, struggles they have faced, things they are discovering about themselves/their dancing, etc. This process will take place once per week. *Self-Reflection* must be turned in to the Coordinator on Fridays of each week.

**Class Levels:** Intensive Semester students are placed in classes based upon their individual abilities in order to progress appropriately through their training in the session. Levels are based on student's technical ability and aptitude. They are decided by the Artistic Director and the Advisor after considering each student's performance in classes through out the beginning weeks of the session. Progression to more advanced levels of technique class is contingent upon satisfactory completion of current coursework. Students who demonstrate consistent improvement in their technique, artistry, and professionalism are evaluated for subsequent placement accordingly.

### Sample Class Schedule

#### Ballet and Contemporary focus

Class	Teacher	Time
<b>MONDAY</b>		
Ballet	Perry	10:00a-11:30a
<i>Break (30 minutes)</i>		
Pilates	Hasegawa	12:00p-1:00p
Contemporary	Ehrstrand	1:00p-2:30p
<b>TUESDAY</b>		
Ballet	Perry	10:00a-11:30a
Contemporary	Copeland	11:30a-1:00p
<i>Break (90 minutes)</i>		
Horton	Myers	2:30p-3:45p
<b>WEDNESDAY</b>		
Ballet	Perry	10:00a-11:30a
<i>Break (90 minutes)</i>		
Contemporary	Hicks	1:00p-2:30p
Stretch	Funes	2:30p-3:30p
<b>THURSDAY</b>		
Ballet	Perry	10:00a-11:30a
Improvisation	Copeland	11:30a-1:00p
<i>Break (90 minutes)</i>		
Horton	Myers	2:30p-3:45p
<b>FRIDAY</b>		
Contemporary	Hicks	1:00p-2:30p
<i>Break (90 minutes)</i>		
Graham	Kessedjian	4:00p-5:30p
Elective class	-	-

#### Commercial and Urban Styles focus

Class	Teacher	Time
<b>MONDAY</b>		
Ballet	Chapman	11:30a-1:00p
<i>Break (90 minutes)</i>		
House	Heru	2:30p-4:00p
Comm. Hip Hop	Davis	4:00p-5:30p
<b>TUESDAY</b>		
Yoga	Lopez	2:30p-4:00p
<i>Break (90 minutes)</i>		
Heels	Quigley	5:30p-7:00p
Elective class	-	-
<b>WEDNESDAY</b>		
Ballet	Chapman	11:30a-1:00p
<i>Break (90 minutes)</i>		
House	Heru	2:30p-4:00p
Comm. Hip Hop	Davis	4:00p-5:30p
<b>THURSDAY</b>		
Somatic Stretch	Buisson	12:00p-1:00p
Popping	Ms.Vee	1:00p-2:30p
Cont. Modern	Ralph	2:30p-4:00p
<b>FRIDAY</b>		
Cont.Jazz	Greenwell	1:00p-2:30p
Comm. Hip Hop	C.Brown	2:30p-4:00p
Street Jazz	Q	5:30p-7:00p

## Core Curriculum

### Evaluation Policy

Students are evaluated throughout the Semester. Final grades for each class are issued at the conclusion of the session and grade point averages are calculated. Explanations of each evaluation in regards to technique class and non-studio class work are given below.

**Technique Class:** The progress of each student will be monitored throughout the session by his/her master teachers. Students are evaluated on technical skill; movement quality; overall understanding of concepts, technique, quality etc.; kinesthetic awareness; ability to apply corrections; work ethic and attentiveness; attitude and ability to work well with others; preparedness and presentation; artistry; and overall professionalism. Attendance is separate from evaluations and is given weight in students' midterm/final grades.

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

**Performances:** Students are evaluated by the choreographer(s) and the Advisor. Evaluation is based on their work in performances at the student showcase. Technical process, performance quality, and professionalism are taken into consideration.

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

**Midterm/Final Grades:** Grades are given twice during the session. Midterm evaluations are given halfway through the session and Final grades are given at the end of the session.

**Grades demonstrate to students how they are progressing. Students are given midterm and final evaluations for their technique classes and non-studio classes. Students' grades are determined by each teacher and take into consideration their overall work in each class.**

### Credit Policy

**Schedules:** Schedules are distributed at the start of the semester. No students can make changes to his/her schedule without first consulting and receiving approval from the IS Coordinator and Advisor. Schedule changes must be completed during the Add/Drop period. (See Academic Calendar).

**Value of Credit per Semester:**

*Technique Classes:* Students are given ½ credit for every 60-90 minutes spent per week in technique class.

*Non-Studio Classes (Classes, Seminars, etc.):* Students are given 1 credit.

*\*Rehearsal:* Students are given 1/2 credit for every 60-90 minutes spent per week in rehearsal.

**Credit Limit:** All students must take 10.5 credits in the program to be considered full-time. The Intensive Semester students may not study part-time.

## Core Curriculum

**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.*

*The Intensive Semester credits may be applied to the Certificate Program in accordance with the policies established by the Certificate Program*

Component	Credits/Semester
Dance Technique	7.5
Non-studio Classes	1.0
Performance Analysis	2.0
<i>Total</i>	<u>10.5</u>

## Grading Policy

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

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

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

*Students' grades are adjusted to reflect their attendance based on the attendance policy.*

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

*Student's grades are adjusted to reflect their attendance based on the attendance policy.*

Letter Grade	Grade Point	Qualifications
A	3.76-4.00	Excellent Execution of Technique, Artistic Growth, and Class Attendance
A-	3.51-3.75	Above Average Technique, Good Effort in Class, Good Attendance
B+	3.01-3.50	Good Technique, Good Effort in Class, Satisfactory Attendance
B	2.76-3.00	Satisfying Technique, Satisfying Effort in Class, Satisfying Attendance
B-	2.51-2.75	Minimal Effort in Class, Satisfactory Attendance
C+	2.01-2.50	Passing, but Below Average Technical Development and Attendance
C	1.76-2.00	Fail, Unsatisfactory Work in Class and Poor Attendance
C-	1.51-1.75	Fail
D+	1.01-1.50	Fail
D	0.76-1.00	Fail
D-	0.51-0.75	Fail
F	0.00-0.50	Fail

## Core Curriculum

### Attendance Policy

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

**Policy: 1.** Students are allowed **no more than 2 unexcused absences** per technique class.

**2.** For every absence beyond the 2 allowed per technique class, students' attendance grade in that technique class will be dropped by  $\frac{1}{2}$  a letter grade. Excused absences do not detract from the attendance grades of students for their classes. Students who have more than 8 unexcused absences in any given class will be marked as failing that class.

**3.** Any student missing more than their allowed unexcused absences at the end of the semester will be called into a disciplinary meeting with the IS Coordinator and Artistic Director to discuss the student's continuation in the program. If excessive absences continue, a student may be asked to leave the program.

**Excused Absences:** In order for an absence to be excused, students must submit a *Student Absence Form* via email explaining the absence to the IS Coordinator for approval, as well as a doctor's note in the case of sickness/injury.

Absence emails must be sent to [Intensivesemester@peridance.com](mailto:Intensivesemester@peridance.com) with "Absence" in the subject line, with the body of the email containing the **student's name, list of class(es) missed, date and time of class(es) missed, and the reason for the absence(s)**. This policy also applies for all classes that are missed due to scheduled rehearsals. *Student Absence Forms* must be submitted **within 72 hours of the class(es) missed**. Excusal is at the IS Coordinator's discretion; some requests may not be approved. *Student Absence Forms* are only valid for absences of 4 days or fewer. For any absence exceeding 4 days, students must submit a *Leave of Absence Form* (see below).

**Make-Up Classes:** Students excused for absences may be allowed to make up classes. This make-up classes will be assigned by the IS Coordinator and/or Advisor and must be taken by the date assigned. If a student does not take the assigned make-up class, the absence will stand as unexcused.

**Unexcused Absences:** Any absence for which no *Student Absence Form* is submitted will be tallied as an unexcused absence. For example: if a student is feeling sick enough to stay home but does not send a *Student Absence Form* and does not have a doctor's note, he/she is unexcused. Additionally, any student are not marked as present in the front desk computer will be given a  $\frac{1}{2}$  unexcused absence for that class. Signing in is important, and any student who is not signed in, and therefore disrupts the flow of class, will be given a  $\frac{1}{2}$  unexcused absence and  $\frac{1}{2}$  an hour of unpaid work-study.

**Work-Study Policy:** In addition to the grading penalties outlined above, all students who have more than 2 unexcused absences in a class will be required to do one hour of unpaid work-study per class missed. Another option will be a written homework assignment. Work-study will be arranged by the IS Coordinator, and students will have one week from the date of the unexcused absence to complete this work-study. If a student does not complete this work-study within the allotted time period, the student will be called in to a disciplinary meeting with the Artistic Director and/or the IS Coordinator and **the hours of work-study owed will be doubled.**

## Core Curriculum

**Observations:** 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 and take notes on the *IS 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 email the *observation Form* to the IS Coordinator on the same day. The *IS Observation Form* should state the class, teacher, date, reason for observation, and any notes taken during the class. If sufficient notes are not taken, credit will not be given and student will be marked unexcused. *IS Observation Forms* will be submitted along with any other necessary documents to the IS Coordinator. When a student observes class, the student is considered in attendance and will not receive a makeup class. Students may not observe class without submitting a *IS Observation Form*. **Students are only permitted to observe class two times per technique class per month.** For every observation form turned in exceeding the two allowed forms, students will receive  $\frac{1}{2}$  of an unexcused absence in that class (counted toward the student's absence quota as stated in the attendance policy).

**Tardiness:** Tardiness will not be tolerated, and it is at the discretion of each IS faculty how to discipline the student. 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  $\frac{1}{2}$  of an unexcused absence for that class (counted toward the student's absence quota as stated in the attendance policy), and will be asked to observe class at the teacher's discretion. Being signed in to class and being present in class are two different things. Make sure you are physically (and mentally) present in the classroom.

**Class Substitution or Cancellation:** In the event of a teacher's absence, students should take the assigned class with the substitute teacher, unless otherwise notified. In some cases, it is possible the IS Coordinator will reassign the students to a different class on the same day. If a class is cancelled, students may be reassigned to a different class on the same day. If reassignments or reschedules cannot occur on the same day as the absence or cancellation, the IS 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 IS Coordinator will arrange schedules accordingly and make changes necessary to maintain the consistency of education needed for students to be most successful. A student may not attend class at their own discretion, even in the absence of the IS Coordinator or IS Advisor.

**Injuries/Sickness:** In the case of serious, long-term injury/illness, due to which the student is no longer able to participate in classes, the student must immediately report to the IS 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 week at maximum. It is at the discretion of the Artistic Director and the IS 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 IS Coordinator to discuss and obtain permission for personal or medical leaves of absence. A leave of absence is considered an absence from class 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*.

## Academic standing

### Completion Requirements

Any student needs to meet the academic standard in order to receive a *Certificate of Completion*.

**Academic Standard:** To meet the academic standard for the Intensive Semester, students must fulfill each of the following requirements:

- Students must have completed a minimum of 10.5 credit hours.
- Students must maintain an overall Grade Point Average (GPA) of 2.01.

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

### Certificates Granted and Requirements

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

- No incompletes for any classes.
- An overall GPA of at least 2.01 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.

### Retention Policy

In order to remain in the program, students must maintain a minimum overall Grade Point Average of 2.01 and must adhere to the Attendance Policy and Rules of Conduct.

### Failing Grades

If a student does not pass a class, whether because of an instructor giving a failing grade or because of poor attendance, the student will not receive credit for that class. Students must earn 10.5 credits to complete the Intensive Semester. 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 IS Coordinator and/or Artistic Director. All repeated classes are at additional expense to the student. Repeating classes may delay a student's completion of the program.

## Academic standing

### 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 IS Coordinator.

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

**Dismissal:** Repeated violations of the Rules of Conduct may lead to dismissal from the program. Peridance Capezio Center and the Intensive Semester 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 IS 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 the Intensive Semester standards.
2. A Probation Appeals Committee, consisting of the Artistic Director, the IS Coordinator, and the Director of Development, will review the letter.
3. The IS Coordinator will respond within two weeks of receiving the letter detailing the decision reached by the Probation Appeals Committee.

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