



PERIDANCE CAPEZIO CENTER

New York's Premier Dance Center

CERTIFICATE PROGRAM STUDENT HANDBOOK

2012-2013

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About Peridance Capezio Center

History: 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 professional environment, preparing dancers for the continually evolving international dance scene. Peridance offers over 250 weekly adult open classes and is home to a world-renowned faculty, the Certificate Program, 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.

Mission: Peridance is a place where toddlers, teenagers and adults can dance and learn alongside professional dancers, acclaimed teachers and International students from around the globe. Peridance Capezio Center remains dedicated to:

- Offering accessible dance classes of the highest caliber in all styles, for all ages and all levels;
- Offering dancers the opportunity to learn repertory and work with world-renowned guest artists and master teachers;
- Providing affordable, high quality studios and performance spaces for artists to create and perform in a comfortable and friendly environment;
- Maintaining a strong national and international presence in dance education, as a leading New York City based dance school;
- Bringing dance and the performing arts into the local community and positively influencing future generations of artists.

About the Certificate Program / Statement of Purpose

Mission: The Certificate Program offers postsecondary students seeking professional careers in dance an opportunity to hone their technique in a guided environment. We aspire to provide dancers with a multi-faceted dance education, resulting in graduates who are technically accomplished, versatile, and disciplined. 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.

Goals:

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

- reach an advanced level of technique in a variety of dance disciplines.
- develop a thorough understanding of dance as an art form.
- network in the international dance community.
- obtain employment as professionals in the field.

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

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General Information

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

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

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

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

Size and Scope

Total Enrollment Fall 2012: 37 students

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: approximately 15 per week

Non-studio Classes and Seminars: 4 per week

Total Courses Offered: 30+ each semester

Total Workshops: 1 to 2 per year required, unlimited allowed

Total In-Studio Showcases: minimum of 2 per year

Total Productions: 2 fully produced productions per year

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Tracks

Ballet/Contemporary Track

Designed for ballet, modern, and/or contemporary dancers. With over 60 monthly classes, training in this track focuses on the development of strong technical skills in both classical and contemporary vocabulary. Students study with innovative contemporary dance artists supplementing their foundational courses in ballet, pointe, Horton, Graham, and Limón.

Commercial Track

Designed for hip hop, musical theater, and/or jazz dancers. With over 60 monthly classes, this track offers training in hip hop, musical theater, 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.

Both Tracks include:

- Non-studio courses, such as Movement Analysis/Anatomy, Dance History, Dance Criticism, Performance Development, Composition, Music for Dance, Rhythmic Training, Audition Prep, and Improvisation
- Body conditioning classes: Yoga/Pilates/Stretch/Barre à Terre/GYROKINESIS®
- Performance and choreographic opportunities
- Personal mentoring and guidance
- Workshops with guest master teachers, 1 to 2 required per semester
- Discount for additional classes: 20-class cards at \$14 per class (\$280)
- Discount for Workshop classes: For an \$18 per student Workshop, a CP student will be charged \$14. For a \$20 per student Workshop, a CP student will be charged \$17.
- Free studio space for Certificate Program use only; Discounted space for non-CP use, pending availability
- Available list of housing resources and assistance with finding housing upon request
- Discounted performance tickets with Peridance Capezio Center Student ID's, when applicable
- English as a Second Language classes for international students, as needed and/or requested
- Free Injury Prevention Assessment through the Harkness Center for Dance Injuries
- Access to physical therapy through the Harkness Center for Dance Injuries (Additional fees apply)
- Discounts with our partnering businesses

Certificate Program Components and Coursework

Daily Technique Classes

Fall/Spring Semesters

Students are scheduled for classes corresponding to their track, taking at least 15 classes per week, usually three per day. The first week of the Program is 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 scheduling changes as early as possible through Weekly Student Meetings and/or by e-mail. The technique class schedule is drawn for each track from course offerings in ballet, pointe, modern, contemporary, yoga, Pilates, GYROKINESIS®, stretch, barre à terre, jazz, musical theatre, hip hop, house, waacking, voguing, and more. Please see the *Course Catalog Fall 2010 – Spring 2013*.

Summer Session

Students participate in 40 technique classes per month for two months (July/August). In compliance with federal law, international students enrolled in the Certificate Program are required by Peridance to be in study for a full year; International students are obligated to take Summer Session, maintaining their full-time, year-round status. Summer Session is optional for domestic students for an additional fee. Summer Session classes are not for credit. Certificate Program students interested in attending Summer Session receive a discounted per class rate for the classes allotted for the session.

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Additional Dance Coursework: The cost of one week-long workshop including repertory (totaling 15 hours) with a master teacher, choreographer, etc. per semester is included in the Certificate Program yearly tuition. Students may participate in additional workshops and classes, provided that they do not conflict with classes on their Weekly Class Schedules, at a discounted rate.

Rehearsals and Performances: 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 into at least two in-studio showcases as well as two fully produced concerts in the Salvatore Capezio Theater.

Company Apprenticeship: Selected students in their first and/or second year may be chosen for an invitation-only Company Apprenticeship course. These students will work with Artistic Director Igal Perry's Peridance Contemporary Dance Company (PCDC), Peridance's in-house professional dance company, as Certificate Program (CP) Apprentices. They will have the opportunity to understudy as well as dance alongside the company members and gain the first-hand experience of working in a professional rehearsal process as preparation for their potential careers in concert dance. If the opportunity arises that CP Apprentices are chosen to perform with the company, this will only enhance the rich experience of intimately working with the company in-studio by allowing them to further develop their artistry and prepare to share the stage with the seasoned professionals of PCDC. CP Apprentices understand that they are not working as contracted apprentices and will not be compensated as participation with the Company is for credit as students of the Certificate Program. This course will be for 1 credit; Students may be excused from a maximum of two regularly scheduled classes while participating in this course. CP Apprentices should remember their commitment to the Certificate Program takes priority over their work with PCDC unless given approval for special circumstances by the Artistic Director.

Non-Studio Classes: Students attend at least two non-studio classes and several seminars each semester. Classes and seminars cover academic and career preparation topics.

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

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

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

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Class Levels: Certificate Program classes are leveled in order to allow for students to progress appropriately through their training in the Certificate Program. Levels are based on student's technical ability and aptitude, and are decided by the Artistic Director and CP Coordinator after considering each student's performance in his or her program audition and in classes during the first week of the semester. 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.

Independent Study Project (ISP): Each semester, students will independently study a topic relevant to their studies in the Certificate Program and/or to their sensibility as artists. Projects are also encouraged to contain a certain level of practicality, so as to serve as an investment to the students and their future studies and/or careers. Students will make use of the Library of the Performing Arts at Lincoln Center, the New York dance scene, and various other materials. Forms of study and project topics must be chosen and submitted to the CP Coordinator at the beginning of each semester. Meetings will be held with the CP Coordinator throughout the semester to mentor each student throughout the creation and eventual production of his/her project. ISP Showings (usually 2-3) will be scheduled within the last month of each semester for projects to be submitted and/or presented. Grading is completed by the CP Coordinator and is based on a myriad of criteria (see below). For each student's final semester, his/her Independent Study Project will be considered his/her Final Project, has additional criteria to meet, and must reflect the student's ultimate career goals.

ISP Grading Criteria

CP Coordinator will grade each project on the following criteria.

Proposal Submission i.e. Submitted proposal by the due date, complete, etc.	_____ (1-5)
Meetings i.e. Attended all meetings, demonstrated consistent work, etc.	_____ (1-10)
Presentation i.e. Appropriate use of the "Form of Study," a clear topic/intent, supporting materials, resources used, effectiveness, etc.	_____ (1-20)
Content i.e. Original v. unique, appropriate use of time and/or length allotted to convey the topic and translate the intent, what you are offering is educational, useful, entertaining, and/or thought-provoking, has a balance between quantity and quality been achieved, etc.	_____ (1-30)
Artistic Exploration & Demonstration i.e. How does the project relate to your work in the Certificate Program, how does it connect to the artistry already being expanded upon by your participation in the Program, were any discoveries made or questions provoked in relation to your purpose as an artist/dancer, etc.	_____ (1-30)
Overall Impression	_____ (1-5)
TOTAL	_____ (1-100)

Plagiarism:

There is a zero-tolerance policy regarding plagiarism in Certificate Program work. Any student caught plagiarizing anything in their Performance Analyses, Independent Studies, papers for non-studio classes, choreography or any other work will receive an 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.

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Sample Semester Class Schedule

All class schedules are subject to change.

A sample Commercial Track schedule:

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

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

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

Thursday	
Acting for Dancers	2:30pm – 4:00pm
Ballet	4:00pm – 5:30pm
Contemporary Jazz	6:00pm – 7:30pm
Lyrical Jazz	8:30pm – 10:00pm

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

A sample Ballet/Contemporary Track schedule:

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

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

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

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

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

Rehearsal Space

Certificate Students may rent rehearsal space from Peridance Capezio Center for Certificate Program purposes including Independent Study projects at no additional cost by emailing the CP Coordinator. Requests are granted based on space availability.

Students wishing to rent space for non-Certificate Program purposes may do so at a 50% discounted rate by contacting Operations Manager Jason Oo.

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Faculty

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

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 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.

Marlena Wolfe (CP Coordinator, Solo Performance Studies, Repertory, Rotating Seminars)

Marlena Wolfe graduated summa cum laude with a BFA in Dance from Marymount Manhattan College and was awarded the Gold Key for excellence in her field. There she performed the works of (Martha Graham, Twyla Tharp, Jacquelyn Buglisi, Doug Varone, and Robert Battle and professionally danced for Twyla Tharp. In February 2007, Marlena became a member of Robert Battle's company Battleworks and performed Battle's works across the States, including a solo Ella that Battle created specially on Wolfe in 2007. She has assisted Mr. Battle in the creation of many works and staged such works on MMC, NYU, Purchase College, The Juilliard School, River North Dance Chicago and Introdans. She also has taught master classes at MMC, NYU, Earl Mosley Institute for the Arts, and Young Dancemakers Company, as well as substitute taught at Alvin Ailey Pre-Professional Program, The Joffrey Ballet School/Jazz and Contemporary Trainee Division, and American Ballet Theatre Summer Intensive Programs. In the Spring 2011, Marlena returned to Marymount as an adjunct instructor. Most recently, Ms. Wolfe was featured on the cover of Dance Informa's May Edition and currently dances for Camille A. Brown & Dancers and Mimi Garrard. She choreographs her own work via The Wolfe Project and is the Certificate Program Coordinator as well as the Summer Intensive Coordinator at Peridance Capezio Center.

Bryan Arias (Improvisation)

A native of Puerto Rico, Bryan and his family moved to New York City at the age of 8. While living in New York Bryan was exposed to many styles of dance and received his education at La Guardia High school for the Arts. Post graduation, Bryan danced with Complexions contemporary ballet, Netherlands Dance Theater, and most recently, Crystal Pite's Kidd pivot. Bryan has been part of original creations and performed works by choreographers such as Jiri Kylian, Crystal Pite, Alexander Ekman, Lightfoot/Leon, Johan Inger, Ohad Naharin and many others. Bryan is currently a freelance artist in New York City, exploring the lengths of his artistry through choreographing, collaborating, and educating.

Ephrat Asherie (Breaking)

Ephrat "Bounce" Asherie has trained extensively in ballet and modern dance but found her artistic home in breaking, hiphop and house. She began breaking in 2002 under Richard Santiago (aka Breakeasy) and soon after was introduced to house music. She has been greatly influenced by the New York club scene ever since. Ephrat has performed and taught throughout the US and Europe, as well as in Peru, South Africa and Israel. She has appeared on NBC, MTV, Comedy Central and at Carnegie Hall, Madison Square Garden and DTW. Ephrat is a regular guest artist with Rennie Harris Puremovement and has worked with Bill Irwin, Buddha Stretch and Cori Olinghouse among others. Her work has been presented at Dixon Place, The Bushwick Starr, The Flea, the Motherlode Theater and the Bendheim Performing Arts Center. Ephrat loves dancing with her crews FoxForceFive and MAWU. She recently finished working on the creation process of the show Magnifico, directed by Andres Heller and choreographed by Pilobolus. She has a B.A. in Italian Language (summa cum laude) from Barnard College.

Adam Barruch (Contemporary)

Adam Barruch began his career as a young actor on Broadway and in film and television. He graduated early from LaGuardia High School for Music & Art and Performing Arts and was accepted into the dance department at The Juilliard School. He has performed the works of Jiri Kylian, Ohad Naharin, Susan Marshall, Jose Limón, Daniele Desnoyers and Sylvain Émard. As a choreographer, his work has been presented at Dance Theater Workshop, City Center, The Juilliard

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School, Cunningham Studio, Ailey-Citigroup Theater, SUNY Purchase, New York University, Cedar Lake Theater, and Theatre Usine C in Montreal. In March 2009, he self-produced a full evening of original works at The Baryshnikov Arts Center with his company Adam Barruch Dance. He presented work in the 2008 and 2009 Reverb Dance Festivals, 2009 Bushwick SITE Festival and the 2010 Dancer's Responding to Aids benefit. Mr. Barruch was selected as an Emerging Collaborator for Springboard Danse. In 2011, he taught repertory and creative process to the dancers in the Movement Invention Project in NYC and set works for the Ailey/Fordham BFA Senior Concert and the MFA program at NYU Tisch. Also in 2011, Adam Barruch Dance performed on the Inside/Out stage at Jacob's Pillow and at The Chicago Dancing Festival. Adam Barruch was a recipient for the 2011 Alvin Ailey Dance Foundation New Directions Choreography Lab.

Korhan Basaran (Contemporary)

Korhan Basaran is a NY based dancer & choreographer. For his latest creation, Korhan is welcoming various artists from diverse disciplines. This new company is named "Korhan Basaran and Artists" due its inter-disciplinary nature. His previous works have been performed at the Ailey Citigroup Theater, Baryshnikov Arts Center, The Cunningham Studio, The Beacon Theater, and Baruch Performing Arts Center among others. In Spring 2012 he was commissioned / premiered a new work by the Nimbus Dance Works. He manifests that "Art" is the only way to transform humanity into a better being than where it stands right now.

Peter Brandenhoff (Ballet)

Peter Brandenhoff was born in Denmark and graduated from Royal Danish Ballet. He danced with Boston Ballet, Hamburg Ballet and San Francisco Ballet as a soloist. As a guest, he performed with Royal Winnipeg Ballet, South African Ballet Theatre and Mzansi Productions, Les Ballets Grandiva, and Stars of the Royal Danish Ballet. His repertoire spanned from the classics of Balanchine, Bournonville and Petipa to the ultra-modern Redha, and he has been part of creating works with Mark Morris, Christopher Wheeldon, Alexei Ratmansky, Val Caniparoli and Yuri Possokhov. Peter's passion for teaching was born in 2004 when he helped initiate an outreach trip with SFB to teach in South African townships. In 2008 he joined the faculty at Ballet San Jose School creating a successful boys' program there. His teaching engagements include Royal Danish Ballet, Alvin Ailey American Dance Theater and School, San Francisco Ballet School, Oregon Ballet Theater, Lines Ballet, ODC/San Francisco, Marin Ballet. In 2011, Peter completed his BA from St. Mary's College, CA and a Fellowship in Administration at Cal Performances in Berkeley. He is also a contributor of articles on technique, music and mime for Dance Magazine, Dance Spirit and Dance Studio Life.

Ron Brown (Modern)

Brooklyn born, Ron Brown has worked with and learned from Jennifer Muller/THE WORKS, Mary Anthony Dance Theatre/ PHOENIX, Judith Jameson, Bessie Schönberg and Ann Carlson. As a guest artist, he has taught contemporary dance at institutions such as: NYU Tisch School of the Arts, Ohio State University, Koteba Ensemble d'Abidjan, and the Alvin Ailey American Dance Center. Brown's choreography has been performed by Alvin Ailey American Dance Theater, Ailey II, Dayton Contemporary Dance Company, Philadanco, African American Dance Ensemble, Def Dance Jam Workshop, Cinque Folkloric Dance Theater, Cleo Parker Robinson Dance Ensemble, Jennifer Muller/ THE WORKS, and Jeune Ballet d'Afrique Noire. Brown has received the American Dance Festival's Humphrey/ Weidman/ Limón Award, New York Dance and Performance Award (Bessie), Black Theater Alliance Award, Def Dance Jam Mentor of the Year Award, as well as fellowships from the Edward and Sally Van Lier Fund, National Endowment for the Arts, New York Foundation for the Arts and John Simon Guggenheim Memorial Foundation.

Nina Buisson (Stretch)

Nina Buisson is an internationally acclaimed choreographer and dance educator who developed an original release-based and imagery-laden dance technique. Nina is an "excellence" scholar from the Princess Grace Academy of Classical Dance and has obtained her musical training from the Prince Rainier III Music Academy in Monaco. She holds a professional teaching diploma in ballet and modern dance from the Cultural Ministry of France, Aix en Provence. Nina Buisson has garnered critical plaudits and top prizes for her solo performance at numerous national dance competitions in France and Italy. Her inspiring choreography has been presented at renowned New York City venues: "The Best Of" at The Danny Kaye Play House at Hunter College, "Festival on the Pier" at Hudson River Park, The 10th Annual Asian Pacific American Heritage Festival, The American Theatre of Actors, The Latin USA Film Festival Party Extravaganza at Madison Square Garden, The International Dance Festival 2004 at Duke Theater on 42 St., The Dicapo Opera Theater in 2005, The Juilliard Senior Graduation Showcase 2005, La Mama Moves Dance Festival 2007 "Motion Makers," The Motion Capture Lab held at the Steinhardt School of Education at New York University, HERE Art Center, and at White Wave 2007 Dumbo Dance Festival, The Joyce Soho Theater in 2007, Jennifer Muller's the Hatch in 2008, and at The Judson Memorial Church for the "Avant-Garde Festival" in the summer of 2009. Outside of New York, Nina has choreographed for: Bollywood Film & Music Awards Show in Atlantic City; Elan Awards at the Fashion Institute of Technology '01, '02, '03 & '05; InSync Dance Theater at Hope College in Michigan; Freespace Dance Company at Montclair State University in New Jersey; Houston Metropolitan

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Dance Company; Christopher Huggins & Philadelphia School of Dance Arts. Nina has taught all over the world including France, Italy, Spain, Sweden, Mexico, and the U.S. Most notably, she has taught a company class with LE CIRQUE DU SOLEIL during the New York tour for the show "DELIRIUM" at Madison Square Garden. In the winter of 2010 Nina travelled to Brazil, Spain and France with the aquatic show "Paraddax Water" where she performed as an aquatic dancer. Concurrently, she conducted workshops in Italy with the International Workshop Series "Yes You Can Dance". In addition to Nina's ballet and modern proficiency, she is also trained in Yoga, Butoh and Tai-Chi. She holds a certificate in "Yoga & Holistic Eastern and Western Therapy" from the "Qi-Yo Universal Holistic Center" in NY, where she has been studying Integral Yoga with Antonia Katrandjieva and teaching Essential Stretch and Contemporary Dance for the past four years. Nina is currently completing her post-graduate studies in Physical Therapy and Dance Movement. She lives in New York City where she is on faculty of Peridance Center, Qi-Yo Holistic Center, Ballet Arts at City Center and The Valentina Kozlova Dance Conservatory.

Archie Burnett (Voguing)

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

Ashley Carter (Contemporary)

Ashley Carter is passionate about her work as a dancer, teacher and choreographer both internationally as well as in the U.S. 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, Spoke the Hub, Webster Hall and the Ailey Theatre. Ashley is also on faculty at 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, and Round Rock Repertory in Texas. She can be seen working alongside artists such as Ricky Martin and Mila Kunis, for companies like Pilobolus, Germaul Barnes/Viewsic Expressions, [the] movement initiative and Balasole, and for brands such as Nike, Ursus Vodka, Microsoft, and Lush Cosmetics. In 2008 she was invited to Madrid to teach at the Association of Dance Professionals and choreograph for Spanish recording artist Nuria Elosegui. Last year she performed in Sia's music video, in Central Park Summerstage, in a Boost Mobile commercial, and is credited with choreographing independent feature film "Tom and Valkyrie". She has just finished touring with the European show "Compradores de Sueños", premiering with the Legendary Dance Project at the Museo del Barrio and finishing her third season of New York City's Summerstage. Last summer Ashley danced in an upcoming movie with Justin Timberlake and she also choreographed and produced a full-length show for her company DoubleTake Dance. Additionally, this season she can be seen dancing on the Rachel Ray show, choreographing for a breast cancer benefit and the latest commercial for Fuse TV, and travelling to the West Coast and Europe to teach contemporary workshops.

Jessica Castro (Stiletto Heels)

Born and Raised in Hartford, CT, this Latin Beauty of Puerto Rican and Peruvian decent made her way to New York City soon after her 19th birthday. After arriving in NYC, Jessica studied at Alvin Ailey, while at the same time landing a gig as a Knicks City Dancer. This platform, performing in front of 20,000 plus people night after night, molded her into the performer that she is today. Jessica has been on tour with a variety of different artists from the likes of Foxy Brown, Mariah Carey, Jennifer Lopez, Mary J. Blige, Will Smith to Beyonce. Most recently, Jessica was one of the principle dancers on one of the biggest tours of 2011 with the Black Eyed Peas "The E.N.D tour." She has also worked with such artists as Rihanna, Sean "Diddy" Combs, Ricky Martin, Shakira and the one and only Janet Jackson. Jessica's film credits include Step Up Three, Uptown Girls, Idlewild in which she played Bobbie (the showgirl) and Honey in which she served as Jessica Alba's dance double as well as a principle dance cast member. Jessica has also appeared in various televised events such as the MTV Music Awards, The Victoria's Secret Fashion Show, The Grammy's, Billboard Awards, The BET Awards, Fashion Rocks, VH1 Diva's Live, The World Music Awards, World Cup 2010 and many more. She has had the privilege of working with such choreographers and Artistic Directors as Tina Landon, Fatima Robinson, Rich and Tone, A.J., Laurieanne Gibson, Hi Hat, Jamie King, Frank Gatson, Jermaine Brown and Rhapsody. Jessica loves to share her knowledge of the business with young and up and coming working dancers. She believes that you should never compare yourself with anyone else because no one will ever compare to you. Stay true to who you are. Just leave it on the dance floor with no regrets.

La Jon Dantzler (Hip Hop)

Born and raised in the South Bronx, La Jon (aka Lil Luda / Smiles) Dantzler grew up stepping and dancing in the streets. He began his career in a local after-school program called Teens In Motion, where he honed his skills in stepping and

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dancing. He trained with such teachers as Bev Brown, Rhapsody James, and Brian "Footwork" Green. He has been a part of Rhapsody the Company since 2004. He has also been blessed to work on major movies such as "Stomp the Yard," and "Step Up 2," with choreographers Luther Brown, Dave Scott, Chuck Maldonado, and Nu Styles. La Jon continues to perform with Rhapsody the Company.

Gregory Dolbashian (Contemporary)

Gregory Dolbashian has danced and choreographed with a variety of artists, performing with Patrick Corbin, Nelly van Bommel, Sylvain Emard, and The Chicago Ballet. He was resident choreographer for both Chicago Ballet's spring season in 2008 and CorbinDances in 2007. Gregory's works have also been performed at Jacob's Pillow Inside/Out Dance Festival (MA), Joyce SoHo, Alvin Ailey Studio Theatre (NY), Dance Place (DC), Athenaeum Theatre (Chicago), The Dance Theater Lab (SUNY Purchase), and as part of the Dance Sampler at Symphony Space, as well as his first commission for CityDance Ensemble in Washington D.C.

Diego Funes (Stretch)

Diego Funes attended the School of American Ballet and later danced with the Cincinnati Ballet and Teatro dell'Opera di Roma. For the theatre, his credits as a dancer include *Cats*, *Hello*, *Dolly!*, *Riverdance*, *Anything Goes*, and *A Chorus Line*. He has also choreographed productions of *Hello*, *Dolly!*, *Beauty and the Beast*, *And the World Goes Round*, *Zorba!*, and *Leader of the Pack*. Funes also choreographed the films *P.S. I Love You* with Gerard Butler and Hilary Swank, and *Back to High School*. His television appearances include performances in the United States, Italy, London, Buenos Aires, Caracas, Mexico, and Brazil as well as numerous appearances with recording artists on MTV and on tour. He is the artistic director of De Funes Dance Company.

Yuki Hasegawa (Pilates)

Yuki Hasegawa is a native of Japan, and came to New York in 1998. She earned her MA in dance and dance education at New York University. While at NYU, she gathered a wealth of information from courses such as dance alignment (Pilates), anatomy and kinesiology, dance movement therapy, Laban movement analysis, and teaching creative movement for children. Yuki has taught Pilates at Kane School of Core Integration, Kinected, and Arts Cure Program in NYC. She has worked with many dancers and musicians, helping them to maintain body alignment, improve core strength, and prevent injury. Yuki is also certified in traditional Thai Massage from Shivaka Komarpaj Old Medicine Hospital (Thailand). She studied traditional Thai Massage at Healing Space Ashiya (Japan) with Yoshimi Konishi and Junko Hanada, and she has given Thai Yoga Bodywork sessions at several locations in the NYC. As a dancer and actress, she performed in musicals (Japanese productions) such as *Oliver*, *Golden Boy*, *SANADA*, *Tea for Two* and *Little House on the Prairie*, as well as in Japanese TV dramas and commercial films in Tokyo. She has been an artistic director and choreographer of Azul Dance Theatre in New York since 2004.

Sekou Heru (House)

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 Guthrey, toured with Jazzy Jeff and the Fresh Prince, and can be seen in videos with Aretha Franklin, MC Lyte, Clubland, Pet Shop Boys, Foxy Brown, and Jay Z. Sekou was a featured dancer in the movie *Marcy X* with Damon Wayans, can be seen in the dance scenes on Spike Lee's *The 25th Hour*, and 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)

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.

KCDC (Hip Hop)

KCDC (Khristina Cayetano & Daniel Curry) is a high-powered duo based in New York City. Joining forces in 2008, together they have been training, developing, working, creating, and teaching for the past four years. Prior to their

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collaboration both Cayetano and Curry attended Performing Arts School where they each received training from the Alvin Ailey American Dance Theatre and additional training at Broadway Dance Center. While studying various techniques in Ballet, Graham, Horton, Jazz, African, Hip-Hop, and Tap both Cayetano and Curry saw the great need to amplify their dance vocabulary. Thus, when they searched for the opportunity to learn from established freestyle dancers and choreographers such as Tyrone "The Bone" Proctor, Princess Lockeroo, Val MsVee Ho, Lajon Dantzler, and Brian "Footwork" Green, KCDC found their outlet through freestyle dance. With this new outlet they sought to fuse their classical training with their street training to create what they connect as street jazz. With a passion for performing arts KCDC has thankfully had the opportunity to travel overseas and in the greater New York area offering masterclasses and workshops! They have been seen dancing for artists "Ne-Yo" and "Jody Wately". KC has recently been seen in the annual E-Moves Emerging Choreographers Showcase at Harlem Stages. DC has recently been seen in Broadway's Spider-man: Turn off the Dark.

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.

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.

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 her classes are attended by students from all over the world. 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 (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.

Princess Lockeroo (Waacking)

Born and raised in New York City, Princess Lockeroo is a multi-faceted performance artist, with talents ranging from, choreography, directing, costume design & artistic makeup to opera singing & circus arts. With a background and education in musical theater, Princess Lockeroo puts a theatrical twist on urban dance. She has made a name for herself in the NYC & International dance community as a performer, teacher, choreographer and International Champion. Most Recently Lockeroo co-choreographed and led Madonna's NYC Audition and was a finalist in the Smirnoff Dance for Madonna Competition. She also performed at BILLBOARD LIVE in Osaka and Tokyo with Jody

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Watley. Lockerooo has developed & continues to develop work with Akim funk Buddha such as "Carmen, The Urban Opera." They have performed their work at Summer Stage, The Blue Note, Civitanova Danza (Italy,) The Bali Spirit Festival (Indonesia) & The BAM Café (Brooklyn Academy of Music). Princess Lockerooo is head of the NYC chapter of The Imperial House of Waacking (IHOW,) founded by Tyrone Procter (Legendary Soul Train Dancer/Choreographer.) Princess Lockerooo has also performed at Carnegie Hall with Hugh Masekela, Lincoln Center & the Apollo Theater. Her T.V. credits include Americas Got Talent & "So you think you can Dance?"

Stuart Loungway (Ballet, Pointe, Men's Ballet)

Stuart Loungway is the Artistic Director of Terra Firma Dance Theatre. He began his professional career performing with the Joffrey II Ensemble and Joffrey Ballet, before joining San Francisco Ballet Company and continuing as a Principal Dancer with American Repertory Ballet. He has performed soloist and principal roles in work by David Bintley, James Kudelka, George Balanchine, William Forsythe, Mark Morris, and many others. Mr. Loungway maintains an active schedule as a master teacher, choreographer, performer, and served on the dance faculty at Mason Gross School of the Arts, Rutgers University.

Brice Mousset (Contemporary)

A versatile talent with an eclectic career, born in France, Brice Mousset has danced in prestigious musicals, operas, concerts, TV shows, fashion shows, and with companies throughout the world. Today, Brice is an in-demand teacher (current faculty in New York city at Steps on Broadway, Broadway Dance Center, Peridance Capezio Center, and Manhattan Youth Ballet) and international juror. His wide-ranging experiences have led to unique self-expression in choreography. Brice Mousset is the creator, artistic director and choreographer of "Brice Mousset Company." On stage his choreography received much acclaim for his innovative work for the Opera "AIDA" from Verdi, at the antique French arena of Orange with more than 150 artists on stage. Brice has also choreographed for the Alvin Ailey BFA program, the Joffrey Ballet summer program, the Manhattan Youth Ballet, Romeo and Juliet the cirque contemporary project, and high fashion events for the designers Marithé & François Girbaud. Flying between America and Europe, from company to commercial work, you can see Brice's choreography and work on screen in the European MTV Music Awards, British Music Awards (Leona Lewis), the French NRJ Music Awards, the glamorous Victoria Secret Fashion Show, the French award winning TV series "Le Reveillon Des Bonnes", the French TV reality show "La Musicale", the Polish "So You Think You Can Dance", the American NBC "LXTV", the enticing cabaret show at the "Casino de Deauville" (France), and the musical "Attention Mesdames et Messieurs" (Paris). Most recently, Brice and his work were featured in "Prestige International Magazine" with an exclusive interview. He also choreographed for Elle Magazine UK 25th anniversary editorial photo and video shoot with top model Coco Rocha.

Milton Myers (Horton)

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

Benny Ninja (Vogueing/Runway)

Benjamin Thomas, AKA "Benny Ninja," is the Co-Owner and MASTER Training Instructor for The Benny Ninja Training Academy, has been VOGUING since 1990 and is well known for his involvement in the underground "ball culture". He is the father of the House of Ninja, a post given to him by the late Willi Ninja, who is considered the Godfather of Vogueing. Benny Ninja is well known for his unique style of runway walking & posing and has been a featured teacher at workshops and classes in (US) New York, Boston, California, Florida, Illinois, Minnesota, New

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Jersey, and Texas - (International) Paris, Amsterdam, Australia, China, Estonia, Finland, Italy, Japan, London, Russia, Singapore and Sweden. Benny has choreographed, coached and performed in fashion shows, major television shows and dance expos around the world and continues to teach, judge, and perform internationally. Some of Benny's most notable performances and teaching/coaching sessions includes Coach, Instructor and Judge on America's Next Top Model since its eighth season as well as Bravos "Tim Gunn's Guide to Style.", Choreographed/performed in "Dancing in the Streets" sponsored by Mayor Bloomberg, Deborah Gregory's book release party "Catwalk", Choreographed Singer/Songwriter Janid for her Album Release "Twisted", Choreographed Singer Jolin Myself World Tour (2010).

Joanna Numata (Street Jazz)

Joanna Numata moved to Manhattan at the age of 17 to attend Hunter College. During her winter break, her old tap teacher advised her to begin taking dance classes in the city. Joanna continued her studies in ballet, tap, and jazz, and began her study of hip hop. After devoting much of her time to improving her craft, Joanna's tenacious efforts paid off. She was invited to become a member of Rhapsody James's company. This opportunity allowed her to gain the experience and training she would need for the commercial dance world. Almost one year after she began training in the city, Joanna started dancing professionally. During the summer of 2004, she started teaching at different studios in Manhattan. Within the past few years, Joanna has taught master classes across the U.S. and abroad. She has had the privilege of working with such artists as Fergie, Busta Rhymes, P.Diddy, Nelly, Pharrel, Black Eyed Peas, and Cassie. Other credits include the feature film I Am Legend, the Victoria's Secret Fashion Show, Fashion Rocks, the MTV VMAs, Saturday Night Live, Law & Order, and industrials for L'Oreal, Nexxus, Nike, Adidas, Sobe Lifewater, and Equinox.

Francois Perron (Ballet)

François Perron is a graduate of the Paris Opera Ballet School where he studied under the direction of Claude Bessy. Before moving to the United States, François danced with La Scala in Milan, where Maurice Béjart invited him to Brussels as part of Les Ballets Du XXe Siecle. François has had principal contracts with the Northern Ballet Theatre of England and Ballet Du Nord as well as principal roles with the Joffrey Ballet in New York City. François danced with the New York City Ballet for six years and briefly with American Ballet Theatre. He has appeared with numerous companies worldwide as a guest artist and served as Ballet Master for New York Theatre Ballet as well as for Florence, Italy's Maggio Danza.

Alexandre Proia (Ballet)

After Graduating from The Paris Opera Ballet School, Alexandre Proia joined the Boston Ballet. In 1984, he participated in the first New York International Ballet Competition, and subsequently received a contract with the New York City Ballet, where he performed the company's extensive repertoire as a soloist and principal. In 1995, Alexandre was featured in the Drama Desk and Tony nominated Broadway musical *Chronicle of a Death Foretold* (Graciela Daniele). In 1996, he joined the Martha Graham Company as a guest principal. In 1998, he worked with choreographer Martha Clarke and originated roles in *Vers La Flamme* and *Hans Christian Anderson*. Alexandre's repertoire includes works by George Balanchine, Jerome Robbins, Peter Martins, William Forsythe, Robert Wilson, Donald Byrd, and Violette Verdy. He has choreographed and taught for many companies and schools including The New York City Ballet, Paris Opera, Teatro Colon, School Of American Ballet, Pacific Northwest Ballet, The Alvin Ailey School, Joffrey School, and Juilliard.

Ariane Reinhart (Career Development and Preparation)

Ariane Reinhart is an actress, dancer and mezzo soprano whose many stage credits include the roles of The Beggar Woman/Lucy in Sweeney Todd (NightBlue Theatre Company) and Sheila in A Chorus Line (Harbor Country Theatre Festival), as well as featured roles in Gondoliers and Pirates of Penzance for the New York Gilbert and Sullivan Players. She performed her own cabaret show at Don't Tell Mama in New York City, and an Evening of Solos by four choreographers – Martha Clarke, Mark Haim, Shen Wei and Doug Varone – at Joyce Soho and the American Dance Festival (ADF). She recently worked as Event Coordinator for Hubbard Street Dance Chicago running their Gala and Twilight events. For the Paul Taylor Dance Company, Ms. Reinhart, now a member of their Board of Directors, served as Special Projects Coordinator, Special Events Coordinator, Summer Intensive Coordinator and Operations Associate between 1999 and 2002, and assisted with Special Events and Marketing during the 2010 New York City Center season. She was Marketing and Special Events Assistant for The Actors' Fund of America from 2002 to 2004. A graduate of the Dalton School, Ms. Reinhart earned her BFA degree from New York University's Tisch School of the Arts.

Richard Chen See (Taylor-style Modern)

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. Mr. Chen See has been authorized by Paul Taylor to stage/rehearse Mr. Taylor's dances on companies and educational institutions around the USA and the world,

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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 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.

Bettina Sheppard (Voice)

Bettina Sheppard is a classically trained singer and pianist and holds Master's degrees in music and composition from University of Virginia and CUNY Hunter. She has appeared in New York and regional theatres as singer, dancer, and actress in numerous shows, including Sweeney Todd, A Little Night Music, and Pirates of Penzance. She has sung classical repertoire internationally in such venues as Lincoln Center and Carnegie Hall in New York, and St Sulpice in Paris. She has directed and performed with numerous vocal groups from madrigal to rock, and created the harmony group Satin Dolls, a swing jazz trio who played in Radio City Music Hall, Westbury Music Fair, the Rainbow Room, and Trump Castle as well as recording for film, television, and a syndicated radio show. She is also the founder of Bridges Vocal Ensemble, an international classical group. Solus, her CD of original material was released under her Welsh name, Brythonwen. Bettina served as musical director for TraumNovela; 365 Days/365 Plays by Suzan-Lori Parks (Barrow Street Theatre and Public Theater); Forever Plaid; West Side Story; Copacabana (City Center); Deep in the Darkness; Baby, It's Cold Outside; Songs My Voice Teacher Wouldn't Let Me Sing, and Student Performances at Symphony Space, Radio City, and the club Don't Tell Mama. Composition credits include the opera Stillwaters, Emily Dickinson Poems at Lincoln Center; Millay Poems, American Cathedral in Paris; TraumNovela; music for 365 Days/365 Plays by Suzan-Lori Parks; The Picture of Dorian Grey; Kindly Direct Me To Hell: An Evening With Dorothy Parker; New York Renaissance Festival, Mother Goose Rhymes, and she is the in-house composer for The Open Center. Bettina has been teaching voice for over fifteen years and has students appearing in Broadway and Off Broadway productions, as well as industrial jobs, Rockettes, and numerous recording labels. She is the author of The Everything Singing Book, Adams Media.

Tracie Stanfield (Contemporary Lyrical)

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

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.

Kristin Sudeikis (Contemporary Jazz)

Kristin Sudeikis resides in New York City. Years of an intense love for music and dance have brought Kristin to her present existence in the arts. Her training began in Kansas City. She went on to spend years traveling and broadening her vocabulary in many different styles of dance. Kristin's credits include choreographer and dancer for the Emmy award winning NBC hit 30 Rock, as well as NIKE, Under Armour, Good Morning America, The Today Show, Microsoft, Oprah and for events at Self Magazine. Her print work includes Shape Magazine as well as Vogue. Most recently, Kristin finished the second successful run of her original production "Even in Silence..." a dance concert including live music, spoken word and film exploring all those things left unsaid. Whether it be television, stage, film or print - she is committed to bringing an authentic experience. Kristin's focus is on one's musicality, technique and athleticism. Her emphasis on creating pure and intense movement can strike an emotional chord with those she works with. Her influences continue to erupt from every walk of life. A tireless study of the human body, both inside and out, is brought into her classes as well as her performances. She encourages her dancers to reach far beyond any limitations they may perceive to have. "Only then, can they tap into what they want to become. Dance

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is a gift. Study hard and take care of it. Never cease to strive for the artist you want to become.”-- *Kristin Sudeikis*

Kathryn Sullivan (Ballet)

Kathryn Sullivan performed with the Boston Ballet, Les Grands Ballet Canadiens, Connecticut Ballet, and Les Ballet de Nancy in repertory from classical ballet to contemporary dance. She has taught at Broadway Dance Center, Ballet Hispanico, La Guardia High School of Performing Arts, and has done master classes and judging for Professional Dance Teachers Association and Dance Masters of America. Her choreography has been presented at Joyce Soho, Cunningham Studio, New Choreographers on Pointe, and commissioned by Barnard College. She was a co-director and choreographer for InnerLandscapes Dance Theater for seven seasons. Kathryn also teaches at Steps on Broadway, and is on the ballet faculty at Barnard College at Columbia University. Kathryn has made numerous ballet class CDs, written for dance publications, and directed several dance DVDs.

Tavia & Tamara (Dancehall)

Tavia and Tamara have been working in the entertainment industry for several years. They have had the opportunity to work with artists such as Rihanna, Beyonce, Missy Elliot, Diddy, Whitney Houston, Lady Gaga, Alicia Keys, Jennifer Lopez, and many more. They have also toured over 80 countries with platinum artist Sean Paul. You have seen them in all of his major music videos including We Be Burnin, Temperature, Like Glue, Everblazin, Press It Up and Give It Up To Me. Tavia and Tamara have been teaching dance classes throughout the world and at conventions such as The Pulse and Monsters Of Hip Hop.

Aaron Tolson (Tap)

A native of Manchester, New Hampshire, Aaron Tolson continues to make his mark by championing the movement of the art form of Tap in several arenas. Mr. Tolson is a national spokesperson for dance wear company SoDanca, a consultant and writer for Dance Spirit Magazine, former professor of dance at Plymouth State University and the Boston Conservatory, as well as the assistant choreographer, co-creator and assistant producer of the acclaimed stage production Imagine Tap!

Tweetie (Popping)

Always representing The South Bronx, Tweetie is devoted to the street styles of hip-hop. She enjoys traveling all over the world teaching in different countries such as Japan, Poland, China, The Philippines, Ukraine, Saudi Arabia, Australia and South Africa to name a few. Assisting choreography on shows like "So You Think You Can Dance Canada" with Luther Brown, her passion led her to work with top artists like Jay-Z, Fergie, Mya, Shareefa, LL Cool J, Mary J Blige, Ryan Leslie, Shakira and recently Wynter Gordon. She has done commercials for iPod and NIKE commercials in Europe. Recently, Tweetie choreographed Jazmine Sullivan's latest videos "Holding You Down" and "10 Seconds" and her stage show for the Mary J Blige Tour. Tweetie was also the host of MTV's "Dances From The Hood" On Demand. Two of her biggest clients were Oprah and Gail, when she taught them some of the latest hip-hop moves as a guest choreographer on The OPRAH Show.

Ms. Vee (Hip Hop/Locking)

Val Ho (Bachelor of Human Kinetics, Bachelor of Education), also known as "Ms. Vee," is a multi-faceted dancer and performer whose movement background includes Hip-Hop (Freestyle, Breaking, Popping, Locking), House, Chinese Dance, Jazz, Tap, Ballet, Modern, Swing, Salsa, Chinese Martial Arts (Wushu), Capoeira, and Yoga. Specializing in street dance and Hip-Hop culture, Vee has studied with such greats as Mr. Wiggles, Popin Pete, Skeeter Rabbit, Greg Campbell Jr., and Buddha Stretch to name a few. Film credits: Step Up 3D, College Road Trip and Deep Rising. Off Broadway: Mop Tops 20th Anniversary Reunion, Groovaloo: Freestyle, Rennie Harris' Legends of Hip Hop (US & International Tour). Ms Vee has been on the BDC Faculty since 2004, and travels throughout the US & the world teaching Master classes.

Dianna Warren (Ballet)

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

Gustavo Wons (Musical Theater)

Bio coming soon.

Valerie Wright (Acting for Dancers)

Valerie has originated the Broadway companies of *Song And Dance*, starring Bernadette Peters, *Sally Marr And Her Escorts*, starring Joan Rivers, *Steel Pier*, *Annie Get Your Gun* opposite

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Bernadette Peters and ELF. Other Broadway credits include *CATS*, and *Damn Yankees* opposite Jerry Lewis. Off Broadway she has appeared in *Showing Off*, *The World Goes 'Round* and *Wanda's World*. Some favorite regional credits are *On The Town* at Arena Stage, *Pajama Game* and *Redhead*, both at Goodspeed Opera House, *Three* at the Ahmanson Theater, *Peter Pan* at The St. Louis Muny, *Sweet Charity*, Barrington Stage Co. and *Noises Off!* at The Dorset Theater Festival. National Tours include *Hello Dolly*, starring Carol Channing, *Song And Dance*, starring Melissa Manchester, *The World Goes 'Round* (Jefferson award, Helen Hayes nomination) and *Damn Yankees* (Helen Hayes nomination). Films and T.V include *Sleepless In Seattle*, *Ordinary Heroes*, *Second Glance*, and *All My Children*. Valerie has appeared in Concert with Marvin Hamlisch and wrote the music and lyrics to a children's album entitled *Green Beans On The Floor*.

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

Faculty Loads:

A normal faculty workload is considered to be between .5 and 3 credits per semester, and shall not exceed 6 credits per semester. A load includes teaching responsibilities (including evaluating and advising students), and may also include the creation, setting, and/or rehearsing of choreography.

Faculty Classification:

Faculty who teach biweekly or more frequently are considered "curricular" faculty. Faculty members who teach classes that meet less frequently are considered "workshop" faculty.

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Administrative Contacts

Artistic Director: Igal Perry, info@peridance.com

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

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

Yarden Ronen is 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: Marlena Wolfe, certificateprogram@peridance.com

Marlena Wolfe 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.

Assistant to the Certificate Program Coordinator: Eryn Renee Young, eryn@peridance.com

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

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

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

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

School Administrator: Samantha Ringstaff, info@peridance.com

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

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

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

Operations Manager: Jason Oo, jason@peridance.com

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

Technical Staff:

Stage Manager: Meghan Rose Murphy, meghan@peridance.com

Lighting Designer: Dave Lough

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Board of Trustees

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

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

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

Agnes Horowitz – Parent of dancer, Speech and Language Pathologist

Linmarie Martin – Personal Banker, Citibank

Igal Perry – Founder and Artistic Director, Peridance Capezio Center

Peridance Capezio Center Facilities

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

Peridance Capezio Center houses:

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

Peridance Capezio Center is located at:

126 East 13th Street, New York, New York, 10003.

Library Facilities

All Certificate Program students must enroll in the New York Public Library System to gain access to the library facility. Library membership is free and can be done online or in one of the many NYPL locations. Students should use the **Lincoln Center Performing Arts Library** to do their research.

The New York Public Library for the Performing Arts houses one of the world's most extensive combinations of circulating, reference, and rare archival collections in its field. These materials are available free of charge, along with a wide range of special programs, including exhibitions, seminars, and performances. An essential resource for everyone with an interest in the arts — whether professional or amateur — the Library is known particularly for its prodigious collections of non-book materials such as historic recordings, videotapes, autograph manuscripts, correspondence, sheet music, stage designs, press clippings, programs, posters and photographs. (source: <http://www.nypl.org/locations/lpa>)

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>.

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Tuition and Fees

Annual Tuition: 10 months (two semesters) - \$9600

Summer Tuition (Mandatory for International students): 2 months – \$1280

Audition Fee: \$25

Application and Processing Fee: \$50 Domestic students, \$250 International students

Tuition and fees due dates:

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

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

Fee Calendar	Fall 2012	Spring 2013
Program Start Date	September 3 rd	January 28 th
1 st half tuition due	July 23 rd	December 17 th
Remaining tuition due	September 3 rd	January 28 th

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

Admission Information

Admission Requirements:

- The program accepts students by audition only. Students may audition to begin in either the Fall or Spring semesters.
- Students must be between the ages of 17-25 and have a High School diploma or equivalent on the date they wish to start the Program.
- Special Students/Advanced Standing: Students who are currently attending high school or who have not received their high school diploma or equivalent may participate in the Certificate Program, but are considered special students and are not candidates for the Certificate. Special students who subsequently complete high school or equivalent may apply for advanced standing upon officially entering the Certificate Program.

Students may audition by:

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

Students must also provide:

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

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Financial Aid

Peridance Capezio Center offers Financial Aid to the students of the Certificate Program based on need and/or merit criteria. The following are ways in which students can apply for scholarship:

Certificate Program (CP) Scholarship Audition

Prospective as well as current CP students may register and apply for the CP Scholarship Audition held annually. The Audition Fee for the CP Scholarship Audition is \$25.00 and must be submitted along with the CP Registration Form. Scholarships awarded are to cover up to half of the yearly tuition.

Scholarship Value

International Students are eligible for funding up to \$4650 for students enrolled before June 17th and \$5440 for students enrolled on or after June 17th. Domestic Students are eligible for funding up to \$4050 for students enrolled before June 17th and \$4800 for students enrolled on or after June 17th.

Scholarship Criteria

Students are evaluated on technical prowess, performance quality, artistry, professionalism, and financial need. The Program reserves the right to grant or deny scholarships at its sole discretion.

Payment Plan

Prospective as well as current CP students demonstrating significant financial need may be granted a tuition payment plan by appealing directly to the Artistic Director and/or CP Coordinator. The *Payment Plan Agreement* is tailored to accommodate each student on a case--by-- case basis. The Program reserves the right to grant or deny payment plans at its sole discretion.

Work-Study

Work-Study is possible for prospective as well as current CP students demonstrating significant financial need, professionalism, and job-related skills (the ability to be organized, multi-task, proficiency in using a Mac computer, etc). Students should appeal to the Artistic Director and/or CP Coordinator if he/she is interested and wishes to be considered. Qualified applicants are granted Work-Study positions on a first come, first serve basis. The CP reserves the right to grant or deny Work-Study positions at its sole discretion.

Financial Aid Agreements

Upon receiving financial assistance in any of the above forms, a student must uphold the criteria described above in order to maintain his/her scholarship, payment plan option, and/or work-study position. In addition:

Scholarship Students: Any student granted a scholarship and wishes to withdraw from the Certificate Program is responsible for paying the scholarship amount awarded to him/her in full within 30 days from official withdrawal date, whether transferring to the Open Program or not.

Payment Plan Students: Any student granted a payment plan who has declined transfer to the OP upon official withdrawal date from the CP 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).

Housing

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

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Orientation

An orientation is held for all Certificate Program students at the start of each semester. This is to provide students with the information and paperwork they need to get the semester underway, and to allow students, faculty, and staff to get to know one another.

Withdrawal, Refund, and Transfer Policy

All Students:

Students are considered in attendance until they officially withdraw or are requested to withdraw by the CP's Director. To officially withdraw from the Program before or during the course of study, students must contact the CP 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 Program (OP) and must comply with the OP's Schedule, Rules and Regulations, etc. Should a student decline transfer to the OP, 50% of tuition will be refunded within 30 days of the official withdrawal date (minus 3% credit card and 3% payment plan fees, if applicable).

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 CP 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 CP Coordinator.

All Application and Processing Fees are non-refundable. (\$50 Domestic students; \$200 International students)

International Students ONLY:

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

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

If a student wishes to transfer out of the CP and into the OP, he/she will not be permitted to transfer mid-semester but may only 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) through Peridance Capezio Center.

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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.

Policy: Students are allowed no more than 20 unexcused absences in their technique classes per semester. Students are allowed no more than 2 unexcused absences in their academic and specialty classes per semester. Any student missing more than 20 classes at the end of the semester will be called into a disciplinary meeting with the CP Coordinator and Artistic Director to discuss the student's continuation in the Program. For every five absences beyond 20 in technique classes, students' attendance grades in all technique classes will be dropped by ½ letter grade. For every absence beyond 2 in any academic and specialty classes, students' grades will be dropped by ½ letter grade for that class. Excused absences do not detract from a student's class grades.

Excused Absences: In order for an absence to be excused, students must submit a *Student Absence Form* explaining the absence to the CP Coordinator for approval, as well as a doctor's note for sickness/injury cases. Excusal is at the CP Coordinator's discretion; some requests may not be approved. Students excused for absences may be allowed to make up classes – make-up classes will be assigned by the CP Coordinator and must be taken within two weeks or the date on the assignment. *Student Absence Forms* are only valid for absences of 4 days or fewer. Students must submit a *Leave of Absence Form* for any absence exceeding 4 days.

Unexcused Absences: An unexcused absence is the result of a student not submitting the *Student Absence Form* and any other necessary documents. For instance when a student is feeling sick enough to stay home but did not fill out a *Student Absence Form* prior to or upon immediate return to Peridance and does not have a doctor's note, he/she is unexcused.

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 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, but should turn in an *Observation Form* to the CP Coordinator stating the class, date, and reason for observation.

Student Absence and Observation Forms: *Student Absence Forms* are found at the Student Resources Desk and are to be submitted along with any other necessary documents to the CP Coordinator for consideration to be excused from class(es). Students observing class must submit *Class Observation Forms*. These are found at the Student Resources Desk and are to be submitted along with any other necessary documents to the CP Coordinator.

Tardiness: Tardiness will not be tolerated and it is at the discretion of each CP teacher on how to discipline the student. All students should arrive at Peridance no later than 15 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.

Class Substitution or Cancellation: In the event of a teacher's absence, students will be notified by the CP Coordinator and will be given further instruction. Students may be required to take the assigned class with the substitute teacher, however it is possible the CP Coordinator will reassign the students to a different class on the same day, if possible. If a class is cancelled, students will be reassigned to a different class on the same day, if possible. If reassignments or reschedules cannot occur on the same day as the absence or cancellation, the CP Coordinator will 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 changes necessary to maintain the consistency of education needed for students to be most successful.

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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. 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. A *Leave of Absence Form* must be submitted.

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

Rules of Conduct

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

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

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

Auditioning Outside of Peridance: Peridance allows Certificate Program students to audition outside of the school, providing they submit an *Outside Audition Form* to the 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 for the Program in any way. International students may not work for compensation if visa regulations stipulate such rules.

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

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

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

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

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Dress Code

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

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., and nail polish. Dancewear must be washed daily. Men must wear dance belts. Undergarments must be neatly concealed.

Rehearsals: Dress Code applies as set forth for "All Technique Classes." Dancewear/shoes should be fitted and appropriate 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 nude and neatly concealed. Dance belts and undergarments must be washed daily.

Injury Policy

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

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*)

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.

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Evaluation Policy

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

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

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

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

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

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

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

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

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

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 60 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 CP Coordinator and/or Artistic Director. All repeated classes are at additional expense to the student, at the rate of \$350 per class. Repeating classes may delay a student's graduation from the Program.

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Grading Policy

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

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

Final Evaluation Grade: 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 instructor.

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

Students are graded in each **Repertory Rehearsal/Performance** 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.

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+	3.26-3.50	Good Technique, Good Effort in Class, Satisfactory Attendance
B	3.01-3.25	Satisfying Technique, Satisfying Effort in Class, Satisfying Attendance
B-	2.76-3.00	Minimal Effort in Class, Satisfactory Attendance
C+	2.51-2.75	Passing, but Below Average Technical Development and Attendance
C	2.01-2.50	Unsatisfactory Work in Class and Poor Attendance
F	<2.0	Fail

Retention Policy

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

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Credit Policy

Schedules: Schedules are distributed at the start of each term. No students can make changes to his/her schedule without first consulting and receiving approval from the CP Coordinator. 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 for each hour spent in class plus two hours of preparation.

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

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

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

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

Component	Credits/Semester	Total Credits
Dance Technique	7	28
Non-studio Classes	4.5	18
Master Classes	1	4
Rehearsal/Performance	1	4
Independent Study	1	4
Performance Analysis	.5	2
<i>Total</i>	<i>15</i>	<i>60</i>

Graduation Requirements

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

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

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

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

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

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

Certificates Granted and Requirements

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

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

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

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

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

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

Visa Options and Employment

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 your status. Below are the exceptions to that regulation:

On-Campus Employment: We do not currently offer on-campus employment or work study to International Students

Curricular Practical Training (CPT): The opportunity to work (for \$ or volunteer) in the dance field up to 20 hours per week while you are still a full-time student. Students at Peridance are eligible for CPT after one year of study and only if they have maintained good standing in their programs. We need the name and address of your employer along with a letter of employment.

Post-Completion Optional Practical Training (OPT): The opportunity to work (for \$ or volunteer) for one year in the dance field up to 40 hours per week after you have completed your study. Certificate Program students are eligible to apply for OPT after they graduate from the Certificate Program. All other international students are eligible to apply after three years of study. All students must have maintained good standing in their programs.

A \$300 non-refundable processing fee will apply for all students requesting Post-Completion OPT. Application for these employment opportunities must begin a minimum of three months prior to your program's completion date. Please see the International Student Advisor for more details on restrictions and requirements regarding these employment possibilities.

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Graduate Use of Media

Once a student graduates from the Certificate Program, he or she may formally request to obtain video, photography, and/or other media acquired during his or her study. Any graduate who submits a request to gain possession of these materials understands that Peridance reserves the right to grant, deny, or amend any request at its sole discretion as all media is considered Peridance property. The student understands that he or she is being given access to Peridance property and must act accordingly when using the materials in a private and/or public manner. Private use of these materials is any instance where a student uses the materials in a professional, recreational, and/or archival manner and is not for public display on the Internet via a personal/professional website, Facebook, YouTube, or any other public forum. Public use of these materials is any instance where a student uses the materials in a professional, recreational, and/or archival manner and is for public display on the Internet via a personal/professional website, Facebook, YouTube, or any other public forum.

For professional purposes, students are encouraged to use these materials to market oneself, for job application and/or for networking opportunities by including them on resumes, portfolios, reels, and/or any other resources needed to apply for and/or secure employment. Publishing said resources via a public forum to allow potential employers convenient access is tolerated but it's recommended to limit publishing when possible to protect the rights to the work of all parties involved in the production of materials. Distribution of resources is necessary to seek out potential employers, however it is encouraged that all transactions are person-to-person and do not result in public display by those parties the resources are given to. Students agree that video footage used in any capacity, especially in the form of a reel, and for private-use may not contain more than 20 seconds of consecutive footage nor more than 40 seconds total of footage from any individual work/piece performed while a part of the Program. Students agree that video footage used in any capacity, especially in the form of a reel, and for public display may not contain more than 20 seconds of consecutive footage nor more than 20 seconds total of footage from any individual work/piece performed while a part of the Program. Finally, it is recommended that recreational usage of the materials be limited as to protect the rights to the work of all parties involved in the production of materials, especially choreographers in regard to video footage.

All graduates who acquire media materials from Peridance also acknowledge and accept the following conditions when using materials:

- Credit must be given to Peridance Capezio Center, Peridance's Certificate Program, and the photographers, videographers, graphic designers, etc. that were responsible for the production of the media materials being used.
- Credit must be given to the choreographers whose work is featured in any photographs, clips, video footage, etc. being used.

Graduate Records and Evaluative Processes

Graduating classes of students are surveyed three times to gauge the Program's success and to ascertain areas for improvement. They answer questions pertaining to jobs acquired, plans for the future, and success of the program in preparing them for careers in dance

- CP Exit Survey – Students receive the CP exit survey upon graduation.
- CP Alumni Survey-Six Months – Students receive these six months after graduation.
- CP Alumni Survey-One Year – Students receive these one year after graduation.

Student records are kept for ten years beyond their graduation date.

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Academic Calendar

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

2012/2013

FALL 2012:

SEPTEMBER 4TH – JANUARY 25TH

Orientation:	September 4 th
Classes Begin:	September 4 th
Add/Drop:	September 4 th – 7 th
Observation Week:	October 22 nd – 26 th
Midterm Evaluations:	Oct. 29 th – Nov. 2 nd
Closed for Thanksgiving:	November 22 nd
Winter Production (in theater):	December 15 th – 16 th
Closed for Holidays:	Dec. 17 th – Jan. 4 th
Observation Week:	January 14 th – 18 th
Final Evaluations Week:	January 21 st – 25 th
Last Day of Classes:	January 25 th
In-Studio Showcase:	January 25 th

SPRING 2013:

JANUARY 28TH – JUNE 7TH

Orientation:	January 28 th
Classes Begin:	January 28 th
Add/Drop:	Jan. 28 th – Feb. 1 st
Observation Week:	March 18 th – 22 nd
Midterm Evaluations:	March 25 th – 29 th
Spring Break:	April 1 st – 5 th
In-Studio Showcase:	May 17 th
Observation Week:	May 27 th – 31 st
Final Evaluations Week:	June 3 rd – 7 th
Last Day of Classes:	June 7 th
1 Class per Week:	June 10 th – 14 th
Spring Production (in theater):	June 15 th – 16 th

2013/2014

FALL 2013

SEPTEMBER 3RD – JANUARY 24TH

Orientation:	September 3 rd
Classes Begin:	September 3 rd
Add/Drop:	September 3 rd – 6 th
Observation Week:	October 21 st – 25 th
Midterm Evaluations:	Oct. 28 th – Nov. 1 st
Closed for Thanksgiving:	November 21 st
Winter Production (in theater):	December 14 th – 15 th
Closed for Holidays:	Dec. 16 th – Jan. 3 rd
Observation Week:	January 13 th – 17 th
Final Evaluations Week:	January 20 th – 24 th
Last Day of Classes:	January 24 th
In-Studio Showcase:	January 24 th

SPRING 2014

JANUARY 27TH – JUNE 6TH

Orientation:	January 27 th
Classes Begin:	January 27 th
Add/Drop:	Jan. 27 th – 31 st
Observation Week:	March 17 th – 21 st
Midterm Evaluations:	March 24 th – 28 th
Spring Break:	March 31 st – Apr. 4 th
In-Studio Showcase:	May 16 th
Observation Week:	May 26 th – 30 th
Final Evaluations Week:	June 2 nd – 6 th
Last Day of Classes:	June 6 th
1 Class per Week:	June 9 th – 13 th
Spring Production (in theater):	June 14 th – 15 th

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Grievance, Probation, and Appeals Procedures

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

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

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

Appeals Process:

1. Student must submit a written letter addressed to the 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.
3. The CP Coordinator will respond within two weeks of receiving the letter detailing the decision reached by the Probation Appeals Committee.

Self-Evaluative Process

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

- Student evaluations by teachers – students are evaluated by each of their instructors twice per semester, at mid-terms and finals
- Student evaluations of teachers – distributed at the conclusion of each semester and reviewed by administration immediately upon receipt
- Student evaluations of program – extensive form distributed at the conclusion of each Spring semester and reviewed by administration immediately upon receipt
- Administrative evaluations of instructors and schedules – conducted at the conclusion of each semester
- Student-Instructor meetings – one-on-one meetings scheduled by student or instructor request
- Teacher-Director meetings – scheduled as needed by administration or instructor request
- Student-Coordinator meetings – student groups meet weekly with the CP coordinator, one-on-one meetings are scheduled a minimum of three times per semester to discuss students' progress and outlook, additional meetings by request
- Student-Director meetings – scheduled as needed by the CP Coordinator or Director

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

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Other Services

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

- The 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.
- Twice per semester, all students meet individually with the CP Coordinator to discuss any questions or concerns.
- All students in each track have a 30-minute Weekly Student Meeting with the CP Coordinator to review academics and go over general program news and issues.
- A Student-to-Student Mentoring Program provides first-year students with support and advice from a second-year mentor.

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

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

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

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

Retention Rates

Rate of students continuing with their second year:
2011-2012 > 2012-2013: 83%

Contracted Education Services

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

**The Peridance Capezio Center Certificate Program is currently in the process of applying for accreditation from the National Association of Schools of Dance:
11250 Roger Bacon Drive, Suite 21, Reston, VA 20190-5248**

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