

Dear LUTSF,

I am writing to express thanks for supporting my attendance at the New York Limon Workshop for Teachers 2014.

The workshop took place in New York University, for two weeks from July 7-18<sup>th</sup>. It was a truly wonderful experience which allowed me to discover so much more about a technique I value so dearly. This experience will most definitely have a major influence on my future teaching practice, especially as I am currently undertaking my PGCE in Dance Training at the Royal Academy of Dance in London. I most certainly know that this opportunity has provided me with the skills and tools necessary for teaching Limon, which is a hugely beneficial technique for dance students.

Again, I wish to show my complete gratitude for this allowing me to fulfil this opportunity. I most definitely recommend anyone who wishes to explore an area of interest within their dance practice to apply for the Lisa Ullmann Travelling Scholarship.

Please find my report attached.

Best wishes,  
Kayleigh

## Report

The Limon workshop is open to teachers and graduates of teaching programs. It is also open to dancers trained in the Humphrey/Limón tradition who are interested in learning to teach the technique. It is designed to guide each participant to find an individual approach to Limón-based teaching. Prior to submitting my application for the New York Limon Teachers' Workshop I suppose I had to ask myself, above all other contemporary/modern dance techniques, why am I choosing Limon? For me, the answers had already been established throughout my time studying Limon at undergraduate level.

Unlike other techniques, Limon is not based on set vocabulary. It certainly has classical repertoire which is taken from Jose Limon's choreographic works, but this repertoire was Limon's personal response to what could be achieved by using the principles he shaped within the technique. This notion of establishing your own way with the technique is reiterated by Jose Limon himself, to which he expressed "don't do what I do, find your own voice." and is also an important feature to the outcomes of the Limon teachers' workshop. Until being introduced to Limon technique I had never quite experienced this idea of 'experimenting' (or as my undergraduate Limon teacher would always say "going into your laboratory") as much as I have been encouraged to do within a Limon class. This idea of finding, challenging and questioning your own capabilities was so refreshing. The biggest selling point for me when it comes to the Limon technique is the humanity that it requires of the human body. There is no other dance technique that makes you feel more human and so alive simultaneously. So understandably, I couldn't just be satisfied with what I had already learnt, I needed more.

So here I found myself, on the way to New York City, ready to commence a two week Limon intensive and I couldn't have been more excited. With the workshop in its 7<sup>th</sup> year, this year however was unlike any other year. The recent passing of Alan Danielson must be mentioned in full respect. This course was established and developed by Alan himself in his passion to see the need for the technique to continue to be taught worldwide. Understandably his sudden passing is still very raw to the Limon faculty and this was definitely evident throughout the two weeks. The sadness and loss of such an inspiring person definitely shaped a great sense of generosity, kindness and protectiveness to the workshop, making it a journey of discovery for even the master teachers. Many an emotional moment was shared between those who knew Alan, and despite having never getting the chance to meet or experience a class with Alan personally, just having the chance to listen to these first-hand stories, how highly everybody spoke of him and his passion for teaching Limon, was an honour in itself. I truly believe that the programme convenors; Roxane D'Orleans Juste, Geraldine Cardiel and Logan Kruger did the workshop the justice it so highly deserves. I have never felt a more warming and safe environment for learning than I did during these two weeks.

## Teachers Workshop - NYU '14

### Week 1

	Monday	Tuesday	Wednesday	Thursday	Friday
	9:30 Intro to Program - Monday only				
10:00 - 12:00	Technique <b>Roxane</b>	Technique <b>Roxane</b>	Technique <b>Roxane</b>	Technique <b>Geraldine</b>	Technique <b>Geraldine</b>
12:00 - 1:00	Principles Breath <b>Roxane</b>	Principles Weight <b>Geraldine</b>	Principles Space <b>Logan</b>	Principles Fall / Recovery <b>Roxane</b>	Principles Suspension / Opposition <b>Logan/Geraldine</b>
1:00 - 2:00	Lunch; videos				
2:00 - 3:15	Phrase Work <b>Geraldine</b>	Phrase Work <b>Logan</b>	Phrase Work <b>Geraldine</b>	Phrase Work <b>Roxane</b>	Etudes
3:15 - 4:30	Rhythm & Music <b>Roxane</b>	Rhythm & Music <b>Roxane</b>	Anatomy issues <b>Geraldine</b>	Using Principles in Teaching <b>ALL</b>	

### Week 2

	Monday	Tuesday	Wednesday	Thursday	Friday
10:00 - 12:00	Technique <b>Logan</b>	Technique <b>Logan</b>	Technique <b>Logan</b>	Technique <b>Geraldine</b>	Technique <b>Geraldine</b>
12:00 - 1:00	Principles Isolation / Succession <b>Geraldine</b>	Principles Initiation <b>Geraldine</b>	Principles Gesture / Focus <b>Logan</b>	Principles Synthesis <b>Logan/Geraldine</b>	Group Teaching 2
1:00 - 2:00	Lunch; videos				
2:00 - 3:15	Rhythm & Music <b>Logan</b>	Group Teaching	Group Teaching	Group Teaching 2	Closing and discussion
3:15 - 4:30	Anatomy Issues <b>Geraldine</b>				

Our days began with a two hour technique class every morning, where we were put through our paces in understanding and experiencing class at an advanced/professional level. These classes were highly beneficial not only to our training as teachers, but also in appreciating the value of 'learning through doing' and ingraining these principles into the body in preparation for the day ahead. This was followed by a 'Principles' session where we focused on the integral elements of the technique such as breath, weight, space, fall/recovery, suspension/opposition, isolation and succession. The phrase work sessions that were held after lunch would then show us how the principles studied earlier in the morning could be used within movement material and how to vocalise and verbalise these ideas, transferring them into our teaching practice. This was followed by different workshops looking at a range of important supplements to the technique such as the use of rhythm and music, Feldenkrais method work and anatomy issues. The end of the second week also allowed allocated time for individual teaching opportunities to the rest of the group, where feedback was given by the course leaders. This was a particularly useful opportunity to get the chance to put everything we had been learning into practise within our own teaching.

All participants were also encouraged to observe several Limon evening classes held at the Peridance centre. These drop-in sessions attract a varied range of experience with the technique. It was a highly valuable opportunity to completely withdraw from the physical participation, to sit and watch, fully concentrating on the language, imagery and structure used throughout a class.

Also not forgetting to mention the wonderful (and free of charge!) outdoor Limon classes held on Saturday mornings in Bryant Park. What a great opportunity it was to take part in this type of class where the main focus was on enjoyment! The session welcomed those of all ages and Limon abilities, and even had a live accompanist; a great start to anyone's Saturday mornings!



On reflection of my two weeks spent in New York I have come home with a refreshed approach to how I will continue to teach contemporary technique. It was most definitely the most rewarding and valuable professional development and refreshment course I could have undertaken at this moment in my career. The course has given me a strong foundation in the tools and skills necessary for best teaching Limon which are applicable to any dance class situation. I am interested in experimenting with these principles within different group contexts and how they can be applied and adapted to suit all ages and abilities of dance enthusiasts: Particularly how the Limon technique can create a strong foundation for young dance students. By studying a technique that is not bound by a certain aesthetic but rather by its principles, they will be served for any physical demand asked of them. I most definitely see myself taking part in many more Limon teacher workshops in the future in order to continue to delve deeper into the technique. I strongly believe that the reason the technique holds such value, is down to its humanity and what it asks of us as humans; or as one member of our group so simply put it during our final feedback session - which pretty much sums up my own personal feeling toward this way of moving - "my body *needs* this technique!" and how correct she was.

