

LIU Brooklyn
PERFORMING ARTS DEPARTMENT
FACULTY HANDBOOK

2013-2014

Revised by Professor Dana Hash-Campbell and
Administrator Mary Ann Wall

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Introduction

We are excited to have you join us in the vigorous development & growth of our dance program in the heart of Brooklyn. We have developed this handbook to guide you in your work here. We hope the faculty handbook will clarify our organization and procedures.

If you are a new faculty member, you will need a memo from Courtney Teague the Performing Arts Department secretary to show security. This memo will act as your ID until your contract is processed at University Center located on the LIU Post campus. Once you are in the system, which takes approximately ten days you can get your official LIU-Brooklyn identification card. Keep your eye out for your contract in the mail during the first few weeks of classes. If by the end of the second week of the semester you have not received your contract, contact Courtney Teague the Department secretary at 718-488-1051 or in person on the 4th floor of the Humanities Building. **If you are a returning faculty member, your contract will be emailed to you at your LIU email address.**

New faculty, once you receive your contract, make sure to hand deliver it to the Dean's office on the third floor of the Metcalfe Building, M306, and bring all appropriate photo ID's as well as your original social security card to complete the process. Approximately ten days after your contract has been handed into the Dean's office you should be in the system and can get your official ID. ID's can be obtained on the fourth floor of the Metcalfe Building.

LIU has transitioned into the use of an integrated computer system. Therefore it is imperative for all faculty to obtain an LIU e-mail address. You can sign up for an e-mail address by bringing your LIU faculty ID to Information Technologies, LLC 227. Once you have received your LIU email address you will need to complete the LIU PeopleSoft Access Form, Addendum A, and return it to me as soon as humanly possible. After I have signed the form I will take it to IT. Once IT has the signed form it should take no more than a week for you to access the system for you to grade. **All attendance verification and grades are now done on-line.** If you do not have an LIU email, you will not be able to complete your final grades at the end of the semester and final paychecks for the semester are not released until grades are submitted. **DO NOT WAIT UNTIL THE END OF THE SEMESTER TO GAIN ACCESS TO PEOPLESOFT.** The ITRC (Information Technology Resource Center) specifically designed to assist faculty and staff is located in Pratt 321 and offers periodic training classes on entering grades into the peoplesoft online system. They can also be reached by phone at 718-488-1082, email at bkln-itrc@liu.edu, or walk-in Monday to Friday 9am-5pm.

There are many regulations to ensure the smooth functioning of the Performing Arts Department. We hope that this handbook will help you to facilitate organization of your responsibilities and enable you to manage your classes and administrative requirements consistently. Since the department includes professional training programs set in a liberal arts environment, our educational and professional missions must be tailored to be mutually supportive. We encourage you to read this, ask questions when they arise, and give us feedback. We apologize in advance if there are requests made of the faculty and staff that appear unduly rigorous, but we function under the provision that we are models for our students. Therefore, we must reflect the discipline we expect of them.

New Policies and Procedures

Due to Outcomes and Assessment and our Middle States Review, which is our accrediting body for the university at large, all faculty must get their LIU email addresses and communicate with students using the LIU address. All faculty must use this address to log into the PeopleSoft program to print out attendance sheets for attendance verification with the Registrar and to input their own grades. Team-taught courses will still have a primary instructor that will be responsible for calculating the percentages and inputting the final grades.

Due to a positive change in students perception of their own work in the underclass technique courses last year, the program is now requiring **ALL dance major technique courses to video 3 classes per semester with a group observation of at least the initial videotaping.** The dance program recommends that the first taping happen within the first week of classes, the second around midterms and the last near the end of the semester. In conjunction with the videotaping each faculty member should distribute the Exit Exam Technique Rubric for the students to complete to help the dance program facilitate our Outcomes and Assessments. Additionally, each faculty will need to learn how to upload the assessments into Student Voice. If you want DVD's burned for your students please leave at least a week turnaround time and ask our Student Administrator to facilitate that for you. Cameras are available through the department. Please make camera requests at least 48 hours in advance.

Syllabi

Please follow the syllabi format with the cover page and send this copy to the chair by the end of the second week of classes. The printed copies of the syllabi you distribute to students do not need the cover page. A detailed example of a correctly formatted syllabi with comments can be found in Addendum E.

1. Title Page which includes course number, title of course, instructor's name, date, course credits
2. Pre-Requisites and/ or Co-Requisites (which corresponds to the published campus bulletin available for viewing on line at (<http://www.liu.edu/Brooklyn/Academics/Bulletins/Undergraduate-Bulletin.aspx>))
3. Course Description – First paragraph should correspond to the published campus bulletin available for viewing on line at <http://www.liu.edu/Brooklyn/Academics/Bulletins/Undergraduate-Bulletin.aspx>, copy and paste. The second and subsequent paragraphs are your own interpretation and detailed description.
4. Text or other major references
5. Course Objectives
6. Weekly course outline, (Week 1, Week 2 and so on and so forth)
7. Criteria for Evaluation of Student Performance (I.e., Student Learning Outcomes and the basis for determining grades)
8. Bibliography (optional)

Exit Exam Policy

In order for our programs to stay competitive with area conservatories we have a technique Exit Exam in addition to Exit Interviews at the end each semester. Additionally, we are changing the upperclass Spring Exit Exam to juried solos. A solo will be chosen by the faculty. Students will have a video made available to them to teach themselves the solo by a given date. Then students will have a minimum of a two-hour rehearsal with an appropriate rehearsal director prior to the Exit Exam. The physical Spring Exit Exam will take place after the concert.

Student Uniform (as of Fall 2012)

Please review the changes to the student handbook. It is imperative that the faculty enforces these policies and procedures. Failure to do so will result in a letter in your personnel file and reconsideration of future hiring.

For Technique Classes

Ladies- black leotard with black, skin tone or pink tights (no shorts) or unitard
 Gentlemen- black tights (no shorts) with form fitting solid colored white or black t-shirt
 Warm ups must be dance appropriate, form fitting knit wear is preferable

For Wellness

Same as above for the upperclass

Underclass

Ladies - biker shorts (to mid thigh, no bootie shorts) and sports bra
 Gentlemen - biker shorts (to mid thigh, no bootie shorts) no shirt

Reminder- no hooded sweat shirts of any kind

Students who are not dressed appropriately with hair securely fastened must be marked absent, and required to observe and take notes in their journal. Second offense, the student must be marked absent and asked to leave the studio. Third offense the student must be marked absent, asked to leave the studio and report to the chair of the department at which time the student's eligibility to remain the program will be discussed! Please send a quick email to Dana Hash-Campbell, Stephanie Liapis, and Mary Ann Wall if a student is inappropriately dressed.

Studio Etiquette Policy

All cell phones must remain in bags and backpacks during class. Any cell phone left out on cubbies or benches can be confiscated by faculty until the end of class. The exception is if you have a student who is a parent with an ill child.

DANCE PROGRAM

The Dance Program offers two degree-granting programs: The B.F.A. in Dance, and the B.S. in Dance.

The BFA Program

The Dance Program of LIU Brooklyn offers the prestigious B.F.A. degree with areas of specialization in Performance and Choreography. Emphasis is placed on the technical, aesthetic, artistic, and academic training of every student with keen guidance that allows the individual to nurture a creative spirit and sharpen cognitive, analytical skills. The B.F.A. program is small by design to facilitate an intense interaction between students and faculty ensuring quality education and personal attention.

The B.S. Program

Students enrolled in the B.S. in Dance may choose either a double major or minor in a dance-related field or develop their interests in another area completely. Students in the B.S. Program further specialize in Modern Technique or Choreography. Students may request an opportunity to apply for the B.F.A program even if they're already enrolled in the B.S. program.

Dance Wellness Program (Requirement for ALL MAJORS)

The Dance Wellness program at LIU has been incorporated into the schedule of technique classes to insure that all dance majors receive the appropriate training and conditioning in dancer health.

The department asks that all available faculty volunteer to participate in the annual Dance Wellness Screen. Participating and assisting in the screen is the best way to learn about the program.

Class Procedures

All classes begin on time, either on the hour or half hour. We encourage the students to get to the studio earlier to begin warming up. Faculty should be there to greet them and underscore the importance of arriving on time. **Ending class on time is important** as respect to the next faculty member's class starting on time.

Classes have a definite start and finish time and, in most instances, students must rush off to another class, so please honor the ending time as well as enforce the start time. If a student chooses to ask questions of a professor after one class but before another technique class it is the student's responsibility to beware of the time and not be tardy to the next class, not the professor, however please be mindful.

Students are required to dress and behave appropriately for class, (an updated copy of the Student Handbook is provided to the faculty) which means proper dance clothing and attitude. We request that the faculty present themselves similarly. Since the studios can sometimes be chilly, sweaters may be worn when necessary, but baggy T-shirts and the like are not considered proper dance attire. If the studios are either too warm or cold please call Buildings and Grounds as soon as possible at extension 1079 (718-488-1079). In addition, the program requests that faculty enforce the hair, nail, and jewelry requirement of the students. Students are allowed to enter a studio while a class is in progress to either change in the dressing rooms or warm up quietly in a corner. Subsequently, students cooling down from a class are also permitted to stay in a studio during another class or rehearsal as long as they are not disruptive.

As faculty, you are entitled to take any other dance program class, space and instructor approval permitting.

Attendance

Students are allowed limited absences. Both excessive absenteeism and routine lateness will affect grades. The attendance policy is as follows:

Dance classes that meet once a week, students may have one absence before failure.

Dance classes that meet two times a week, students may have two absences before it affects the students' grades, four absences will result in failure.

Dance classes that meet three times a week, three absences are tolerated before it affects the students' grades, six absences will result in failure.

In addition, if a student is more than 10 minutes late they will be marked absent and will not be allowed to participate in class. They will be expected to observe the class and take insightful notes that they will hand in after class. **TWO** tardy marks are equivalent to one absence.

If a student complains of joint or muscle pain, refer her / him immediately to the department chair for further investigation. Faculty may also encourage students to observe class or help students modify movement limiting the range of motion so that students may still participate in class. If an accident or unexpected trauma occurs, call extension 1078 (718-4588-1078), the Public Safety office, to send for

help. Ice can be obtained from the Brooklyn Grind on the 3rd floor of the Humanities Building. Report all incidents to the department chair. (See Addendum B)

Dance majors must maintain a 2.5 overall index and a 3.0 in their major classes. All Dance majors must have a minimum of a B- or better in dance major courses in order to move on to the next level. If the dance major receives a grade lower than a B- in any dance major course he/she will need to repeat the course and earn a B- or better. If the faculty feels a student has not reached their technical proficiency and/or required professionalism at their current level, the student may be asked to repeat the course. Since discipline is an essential part of a dancer's training, these elements should be seriously considered when grading takes place.

Course Content

Each course should have a detailed syllabus. We are now required to follow the Dean's Template to assist in the University's Outcomes and Assessment reports. A sample of the syllabus template as well as additional dance related syllabi are in Addendum E of this handbook. Please note that the LIU Bulletin defines each course and sets certain parameters. Faculty is expected to comply. The syllabus should be ready to distribute on the first day of class and, since it includes, along with actual course content, dates for papers, exams, and special events, then students will be able to prepare themselves properly. If there is a change in the syllabus, it should be done in writing and distributed to the students. The Dance Program office should likewise have a hard and electronic copy of the syllabus and any addenda at the start of every semester. Please submit your syllabi before the beginning of the semester to the department Chair. In preparing your classes, please confer with the department chair to be sure that your plan will meet department requirements. All classes must have a reading and writing component, which may be different in each subject area, but should require the student to be reflective, descriptive, and use knowledge gained in class. The course should have a text and/or other required reading that are addressed during class.

It is suggested that faculty of technique courses hold 2 individual conferences with each (dance major) student. First to advise them of how they are progressing and second, to give them personal notes on their development, with recommendations for them to work.

At the end of each semester there are Exit Exams and Exit Interviews for all dance major technique classes. These exams occur during academic finals week or during the faculty's regularly scheduled class times at the end of each semester. The department requests that faculty keep their schedules open to accommodate the Exit Exam and Exit Interviews schedule. At the end of each semester there is an Exit Exam (technique) followed by an Exit Interview with each dance major, the faculty member and all full time faculty to discuss the student's work and progress. There are specific ballet criteria for each level that faculty may request at any time. However, there are no specified modern criteria due to the rotating curricula, but their will be specific rubrics required by the faculty to fill out each semester as part of Exit Exams.

At the end of the semester, you are required to submit your grades on-line within 48 hours of your final examination or Exit Exam. You must also hand in a copy of your grades and attendance sheets to the department chair at the end of each semester. If necessary, faculty can obtain a change of grade form from Courtney Teague. *If a faculty member has not obtained the appropriate email and filled out the necessary PeopleSoft paper work prior to the last two weeks of classes, it then becomes the responsibility of that faculty member to enter his/her grades in person at the Registrar's office, which may require faculty to follow the correct protocol and deny grade entry.*

Grading

Students will be evaluated on their ability to reflect the course content and the goals set forth in the syllabus. You should determine in advance the criteria you will use and a system with which to apply those criteria and make these known to your students. If you have any questions in this regard, see the department chair. Included in grading are attendance, attitude, and peer relationship as it pertains to the class, as well as knowledge, technique, writing and communication skills.

Assessment of conceptual knowledge is often best determined through examinations, both practical and written. In studio courses where practical application of knowledge gained is most significant, practical examinations should be applied. Written exams are also appropriate. In theory courses, written exams are required. In both kinds of courses, essays and research papers are encouraged. For recommendations on the use and application of these evaluative tools, please ask the department chair.

Grading Scale

Please utilize the **REVISED** Department Grading Scale as follows:

A	95-100	C⁺	74-76
A-	91-94	C	70-73
B⁺	85-90	C-	67-69
B	80-84	D	63-66
B-	77-79	F	<62

Final grades must now be submitted on-line

Office Hours

All faculty must keep office hours as follows: Full time faculty: Minimum 5 hours per week; adjunct faculty: 1 hour for each class taught. Students and Courtney Teague, the department secretary, must be advised as to when and where you will be available to meet with them. Those teaching in H109 and the Pratt Studio will have access to an adjunct office, H421 located on the 4th floor of the Humanities building, near the dance offices. Three computers are available for use.

Equipment/Keys

If you teach studio courses, you will need keys for both the room and the equipment closet. These are for your use only. You will be responsible for arriving early enough to allow students into the space to change their clothing and to secure all rooms and equipment when you have finished using them. Please report to the department and public safety, if anything is missing or out of the ordinary, including if you find the studio or equipment area open when you arrive. If you find that the lights are out, the room is too hot or too cold, or it is dirty, please report it immediately to Mary Ann Wall, the department administrator at extension 3355. Please be sure all lights are turned off when you're finished with class unless another class directly follows yours.

The department has its own camcorders that can be utilized for classes; please contact the department administrator to make arrangements at least 48 hours in advance.

Faculty Assessment

At the end of each semester, the university asks the students in your dance classes to evaluate each class and instructor with a form that will be placed in your mailbox. The instructions are included in the packet. Additionally, the program asks the majors to evaluate each course and full-time faculty with the form listed in Addenda D.

Forms

A record of attendance and grades must be kept and entered on a roll card to be submitted to the department chair at the end of the semester. This roll card should include a record of all class assignments and exam grades for the class, for an example see Addenda C. Faculty can obtain the roll card from the dance administrator or department secretary.

Mailboxes

You have a mailbox on the 4th floor of the Humanities Building, adjacent to the secretary's desk above the copy machine. Please check your mailbox at least once a week for memos, notes from students, and general campus information.

Payroll

Adjunct professors are paid on a bi-monthly basis but will not receive their final paycheck for the semester until their grades are turned in. Full-time faculty are paid on a 12-month basis.

Book Orders

The book order form is available from the department secretary or bookstore, located next to the Humanities building. These forms are usually distributed 2-3 months prior to the start of the semester at which time they are to be completed and returned to the bookstore so that the books are available when classes begin each semester. You may also submit orders online by visiting the LIU-Brooklyn bookstore website.

Faculty Concert

The Dance Program encourages faculty to participate in the annual LIU Brooklyn Faculty Concert. The concert takes place early in October on a Friday at 7:30 in the Kumble Theater for the Performing Arts. It is an opportunity to show your professional work to our students, the LIU community and the community at large. Faculty interested in participating need to notify the program production director as soon as possible and supply the following:

1. Short Bio (may be edited for program layout)
2. Headshot in digital format (.jpg)
3. Piece Overview: including synopsis of piece, genre, estimated length, special technical needs (these requests cannot be guaranteed), number of dancers, any major conflicts with tech (Tuesday & Wednesday the week of the show) or dress (Thursday the week of the show).
4. Program Information: title, year première, choreographer (as you want it listed), dancers listed alphabetically by last name, and any other pertinent information or credits.

The faculty concert requires a commitment to an individual tech, a dress, and the performance (three separate evenings). Alternate forms, such as Capoeira, need to be preapproved by the chair and structured carefully to prepare performers for a concert venue. No stipends are available for performers and performers cannot be currently enrolled at LIU Brooklyn.

Library Information

The dance collection in the LIU library should be both used and supplemented regularly. The faculty is encouraged to order books and videos for the library in the following ways:

Books----- go the LIU Brooklyn website, go to the Library pages and find Acquisitions and follow the directions on that page. You will be prompted for the book information as well as for a Program Code (DNCU) and a Priority Code, which is either:

1. Needed for current semester
2. Needed for following semester
3. Recommended for the general dance collection;

Videos-----same as above but go to Departments instead of Acquisitions and then choose Media. The rest is self-explanatory.

The Dance Program appreciates your input as you come upon books and videos that you consider important and useful.

We also have access to videos that are not officially produced but would serve our students well. In this instance, the Library Media Center will hold these videos but not list them due to legal constraints. The program has a listing of such videos.

General Information

The Dance Program secretary is Courtney Teague and her desk is with the dance offices on the 4th floor, Humanities. Her direct line is 718-488-1051. Since our copy machine is shared with other departments, it is best to plan ahead. If you chose to do your own copying the photocopier code for the Dance Program is **5062**. Large quantities of copies such as 20+ handouts or numerous page handouts should be given to Courtney Teague to forward to Office Services, please allow two weeks for these types of copies.

The official address of the department and university is as follows:

Long Island University, Performing Arts Department - Dance
1 University Plaza
Brooklyn, New York 11201

The department telephone and fax numbers are as follows:

(718) 488-1051
(718) 488-1372

The direct line to Dana Hash-Campbell is:

(718) 246-6337
e-mail: dhash@liu.edu

The direct line to Stephanie Liapis is:

(718) 488-3413
e-mail: stephanie.liapis@liu.edu

The direct line to Mary Ann Wall is:

(718) 488-3355
e-mail: maryann.wall@liu.edu

Currently, there is no direct line to Pratt 601 or 602

The direct line to the Dance Studio, H109

(718) 488-2825

The direct line to Public Safety (Security)

(718) 488-1078

The direct line to Buildings and Grounds

(718) 488-1079

Rehearsal Space

The Dance Studios are available to the faculty to use for their own work when space is available. Note that the **students** of the program and program functions have priority. Booking arrangements for studio space can be made through the program administrator as follows: Faculty may book 2 hours, 2 times each week no more than one month in advance during the academic year with the use of a Dance Faculty Space Request Form (Addendum F) an electronic version must be emailed for space requests. It should include the name of the responsible party; the date (both the day of the week and the calendar date) as well as the specific time requested for every rehearsal requested. A Google calendar (updated by the student administrator up to three-weeks in advance) is available for viewing online. Email the administrator a Gmail email and you will be invited to have access to the studio Google calendar.

1. The rehearsal schedule is completed once a week (no last minute or day of rehearsal requests). All requests must be emailed in the Dance Faculty Space Request Form to the administrator before noon the day of scheduling (currently every Wednesday).
 - a. The program cannot accommodate last minute rehearsals as we must provide the schedules to Buildings & Grounds for cleaning, Public Safety for security and key access,
2. If any outside dancers come onto the LIU-Brooklyn Campus for rehearsal a yearly waiver form must be filled out and turned into the administrator before rehearsals can be reserved. See Addenda G.
 - a. If dancers have not signed the liability form future rehearsals will be suspended. (The university has become much stricter, so please provide the liability waivers so we can continue to provide free rehearsal space to the faculty.)
3. Rehearsals cannot be run by non LIU Brooklyn faculty members. The LIU Brooklyn faculty member must be present.
4. The studios cannot be used for profit through the dance office. No outside classes, workshops or performances. If you do want to use the space for any of these purposes you must go through the Chancellor's office at least one month in advance with proof of your organization's liability insurance.

Note: Due to the high incident of iPod cords stolen from the studios, faculty members are responsible for bringing their own cords to connect to their iPod or iPhone. CD's can also be played on the boom boxes.

Please clean the area before you leave. As a general rule, no food or liquids (except water) are allowed in the studios. If you move anything in the space return it at the end of rehearsal. Please respect others and end rehearsals and exit the space on time. Do not go on the roof in the Pratt studios! No street shoes on the marley!

When classes are not in session, more frequent use of the studio is possible, please communicate with the Administrator to make arrangements.

Faculty

The Dance Program is proud to present a distinguished faculty whose credentials include professional experience with major and innovative companies.

Full-Time

Dana Hash-Campbell, M.F.A., University of Wisconsin-Milwaukee
Department Chair, Associate Professor: Ballet, Dance Wellness, Repertory, Production
Alvin Ailey American Dance Theater
(Note on Sabbatical Spring 2014)

Stephanie Liapis, M.F.A., University of Washington, Seattle
Assistant Professor: Choreography, Dance Wellness, Improvisation, Modern Technique, and Yoga
Doug Varone & Dancers

Adjunct Faculty

Alexandra Beller, Composition, Modern Technique
Alexander Brady, Ballet
Jennifer Brilliant, Yoga
Clifton Brown, Gyrokinesis
Alenka Cizmesija, Horton Technique, Ballet, Yoga for Dancers
Tim Cryan, Technical Theater, Lighting Designer
Elizabeth Goheen, Ballet
Maré Hieronimus, Yoga, (Modern Technique)
Whitney Hunter, Graham Technique, African Forms, Improv
Vanessa Justice, Pilates, (Modern Technique)
Mary Pat Klein, Aerobics, Dance Through Time
Krista Martins, Jazz, Hip-Hop
Fredrick Earl Mosley, Horton Technique
Germaine Salsberg, Tap
Nathan Trice, Modern Technique
Christopher Tunkel, Music for Dance
Mary Ann Wall, Dance History, Freshman & Senior Dance Seminar

Staff

Mary Ann Wall, Dept. Administrator and Production Director
Courtney Teague, Department Secretary

Accompanists

Roderick Jackson, modern, percussionist
Vadim Rubiniskiy, ballet, pianist
Christopher Tunkel, modern, percussionist

Substitutes

The University allows adjunct faculty to take a professional leave of no more than two weeks per academic semester. For example, if your class meets 3 times a week, no more than six classes total can be missed for professional leave. Contact the Department Chair if you will be taking a professional leave, when taking a leave faculty is responsible for finding and paying their own substitutes. The Program asks that you first reach out to your colleagues here before turning to other alternatives. If it is not possible to have one of your LIU colleagues sub for you, please replace yourself with someone with a minimum of five years of teaching experience. If you need assistance in finding a suitable substitute contact the department.

Student Contract

Students are required to sign a contract that they have read and understood the Dance Program rules and regulations along with the ramifications of failure to comply. Please review the Student Handbook and organize your syllabi and your requirements to conform to the rules and regulations.

2013-2014 Faculty Dance Program Calendar of Events**2013 FALL SEMESTER**

Sept. 2, 2013	Labor Day, No Classes
Sept. 3, 2013	Faculty Meeting 11-12:30pm, (4th floor Humanities lounge)
Sept. 3, 2013	New dance major orientation 2:00pm-3:00pm, H109
Sept. 4, 2013	Classes Begin (Wednesday)
	Mandatory Dance Majors Meeting- 6pm Pratt 602
Sept. 5, 2013	Student Concert Auditions - 6:30 pm, Pratt Studio
Sept. 6, 2013	Wellness Screening 11:30-2:00pm, PRATT
Sept. 9, 2013	Rehearsals Begin
Sept. 10, 2013	Late Registration Ends
Oct. 4, 2013	Last day to apply for January graduation
Oct. 8-9, 2013	Dance Faculty Concert Tech/Dress, Kumble Theater
Oct. 10, 2013	Dance Faculty Concert Dress, Kumble Theater
Oct. 11, 2013	Dance Faculty Concert - 7:30 pm, Kumble Theater
Oct. 14, 2013	CLASSES IN SESSION (Columbus Day)
Oct. 24-25, 2013	Dance Department Written Midterms
Oct. 30, 2013	Last day to withdraw
Nov. 8, 2013	RAW for ACDFa – 4:00 pm, Pratt Studio
	<i>4:30pm Underclass Modern cancelled</i>
Nov. 9, 2013	HS Dance Auditions, 10am Pratt Studio (Rain date 11.16)
Nov. 19, 2013	Winter Concert Tech, Kumble Theater
	<i>All afternoon Underclass dance classes cancelled</i>
Nov. 20, 2013	Winter Concert Tech Run, Kumble Theater
	<i>4:30pm Underclass Modern cancelled, ballet 4pm</i>
Nov. 21, 2013	Winter Concert Dress, Kumble Theater
	<i>4:30pm Underclass Modern cancelled, ballet 4pm</i>
Nov. 22, 2013	Winter Concert Performance 7:30pm, Kumble Theater
	<i>All dance major classes cancelled</i>
Nov. 23, 2013	Winter Concert Performances 2pm & 8pm, Kumble
Nov. 18, 2013	Classes return to normal
Nov. 27, 2013	Follows a FRIDAY Schedule (Wednesday)
Nov. 28-29, 2013	Thanksgiving Break
Dec. 4-6, 2013	Dance Exit Exams & Interviews
Dec. 9-10, 2013	Dance Written Exams
Dec. 12, 2013	LAST DAY OF CLASSES (grades in 48 hrs after last class)
	End of semester showing 6:00pm Pratt (All Faculty Invited)
Dec. 13, 2013	Dance Program Holiday Party 1:00pm-3:00pm
Dec. 16-20, 2013	Finals Exams
Dec. 21-Jan. 19, 2014	Winter Recess

2014 SPRING SEMESTER

Jan. 16, 2014	Faculty Meeting 11-12:30pm, (4th Floor Humanities lounge)
Jan. 20, 2014	Martin Luther King Day, No Classes
Jan. 21, 2014	Spring Classes Begin (Tuesday) Dance Majors & Student Choreographers Meeting - 6:00pm, Pratt
Jan. 22, 2014	Spring Concert Auditions - 6:30pm, Pratt Studio
Jan. 27, 2014	Late registration ends
Jan. 31, 2014	Last day to apply for May graduation
Feb. 8, 2014	HS Dance Auditions, 10am Pratt Studio (rain date 2.15)
Feb. 17, 2014	President's Day – No classes
Feb.18, 2014	FOLLOWS A MONDAY SCHEDULE (Tuesday)
Feb. 21, 2014	RAW for Spring Concert – 4:00 pm, Pratt Studio
Feb. 27-28, 2014	Dance Written Midterm Exams
Feb. 28, 2014	Costume Parade, Audio Complete – 6 pm, Pratt Studio (All dancers and choreographers required to attend.)
March 10-16, 2014	Spring Break
March 11-15, 2014	American College Dance Festival (TBD)
March 19, 2014	Last day to withdraw
March 22, 2014	HS Dance Auditions, 10am Pratt Studio (rain date 3.29)
March 28, 2014	RAWorkshop – 4:00 pm, Pratt Studio, All works Finalized
April 2-6, 2014	National High School Dance Festival (Full-time faculty away)
April 17-18, 2014	Dance Written Exams
April 18, 2014	Good Friday, Classes in Session
April 24-25, 2014	Dance Practical Exit Exams & Interviews, Locations: TBD
April 29, 2014	Spring Concert Tech, Kumble Theater <i>All afternoon Underclass dance classes cancelled</i>
April 30, 2014	Spring Concert Tech Run, Kumble Theater <i>4:30pm Underclass Modern cancelled, ballet 4pm</i>
May 1, 2014	Spring Concert Dress, Kumble Theater <i>4:30pm Underclass Modern cancelled, ballet 4pm</i>
May 2, 2014	Spring Concert Performance 7:30pm, Kumble Theater <i>All dance major classes cancelled</i>
May 3, 2014	Spring Concert Performances 2pm & 8pm, Kumble
May 4, 2014	Spring Concert Performance & Strike, Kumble
May 6, 2014	LAST DAY OF CLASS, Final dance showing 6:00pm
May 7-13, 2014	Final Exams
May 15, 2014	Graduation Ceremony

Effective: 7/16/13

ADDENDUM A - LIU PeopleSoft Access Form



LIU PEOPLESOFT CAMPUS ACCESS FORM

STUDENT ADMINISTRATION OPERATOR ID REQUEST

INSTRUCTIONS TO EMPLOYEE REQUESTING ACCESS:

Complete this form, sign and return the form to your supervisor. Before you can access the ERP Campus Solutions system, you will need to have been assigned a valid LIU e-mail from your local IT office.

Please Select:

- Faculty** (complete section 1, 2 & 3) **Administrator & Staff** (complete section 1, 2 & 4)

Section 1 TO BE COMPLETED BY EMPLOYEE		
Last Name:	First Name:	Middle:
Job Title:	Campus:	Dept. Name:
Campus Phone:	Campus email:	
Supervisor's Name:	Supervisor's Phone:	

Section 2 ACCESS REQUESTED
What is your responsibility that require ERP access?
<input type="checkbox"/> Faculty Grade & Roster Access <input type="checkbox"/> Other: _____ <input type="checkbox"/> Faculty Advisor <input type="checkbox"/> Student Administration

Section 3 Signature: FACULTY ONLY	
Employee's Signature:	Date:

Section 4 Signature: ADMINISTRATOR & STAFF ONLY	
I understand that the data obtained from any LIU PeopleSoft system is to be considered confidential and <u>NOT</u> to be shared with anyone not authorized to receive such data.	
I understand that my LIU email ID is my personal identification and provides permissions to valuable data and automated resources. My LIU email ID is not to be shared with any other employee. As the owner of a LIU email ID it is my responsibility to protect the resources I have been granted by protecting the confidentiality of my password. I understand that any use of my LIU email ID in the LIU PeopleSoft system is monitored and that I am accountable for how it is used.	
Employee's Signature:	Date:

ADDENDUM B
ACCIDENT REPORT

DATE/TIME _____

STUDENT NAME _____

STUDENT ID _____

FACULTY _____

LOCATION _____

DESCRIPTION OF ACCIDENT _____

(CONTINUE ON BACK OF PAGE IF MORE SPACE IS REQUIRED)

WHEN AND TO WHOM REPORTED _____

OTHER ACTION TAKEN (IF ANY) _____

IS STUDENT RESTRICTED FROM CLASSES/REHEARSALS? IF SO EXPLAIN.

RESOLUTION _____

ADDENDUM C

Roll Card

ADDENDUM D
DANCE PROGRAMS /FACULTY & COURSE EVALUATION

Course Title: _____ **Semester:** _____ **Year:** _____

Course # _____ **Section** _____ **Instructor** _____

Please indicate your reactions to the courses by circling the most appropriate response to each statement. When completed, please return evaluation to proctor. Remember: this is anonymous, and the results will not be screened or tabulated by the Art Department faculty. Thank you.

1=Strongly Agree / 2= Agree / 3= Neutral / 4=Disagree / 5= Strongly Disagree / NA= Not applicable

<u>Presentation</u>	SA	A	N	D	SD	NA
1. Class presentations were clear and straightforward.	1	2	3	4	5	NA
2. Instructor simulated and encouraged creativity and thinking.	1	2	3	4	5	NA
3. When appropriate, the instructor made good use of visual aids and instructional media.	1	2	3	4	5	NA
4. Appropriate examples were used to relate theory to practice.	1	2	3	4	5	NA
5. Instructor presented materials on a level appropriately matched to student ability and preparation.	1	2	3	4	5	NA
6. Instructor was well prepared and class sessions were well organized.	1	2	3	4	5	NA
7. Subject matter was presented in an interesting and stimulating way.	1	2	3	4	5	NA
8. Instructor exhibited sensitivity to issues of language, gender, and multiculturalism.	1	2	3	4	5	NA
9. Instructor established an atmosphere in the classroom conducive to learning.	1	2	3	4	5	NA
10. Subject matter was up to date and reflected current literature.	1	2	3	4	5	NA
11. Instructor made extra effort to clarify difficult concepts and abstract material.	1	2	3	4	5	NA
<u>DISCUSSIONS</u>						
12. Adequate opportunities were provided for students to ask questions during class.	1	2	3	4	5	NA
13. Active student participation in discussion was encouraged.	1	2	3	4	5	NA
14. Instructor was responsive to student comments and questions.	1	2	3	4	5	NA
15. Class discussions were organized and well managed.	1	2	3	4	5	NA
16. Instructor provided adequate "hands on" lab and exercise time devoted to the practical application of theory.	1	2	3	4	5	NA
17. Instructor was available to students outside class during posted office hours.	1	2	3	4	5	NA

	SA	A	N	SD	D	NA
<u>STUDIO COUSES</u>						
18. Instructor demonstrated clearly.	1	2	3	4	5	NA
19. Instructor explained the mechanics of the exercises.	1	2	3	4	5	NA
20. The warm up was consistent throughout the semester	1	2	3	4	5	NA
21. Instructor made regular correction.	1	2	3	4	5	NA
22. Instructor gave individual attention.	1	2	3	4	5	NA
23. Clean musical (rhythmic) instruction.	1	2	3	4	5	NA

ASSIGNMENTS AND EVALUATIONS

24. Instructor presented syllabus and class requirements clearly at the onset of the course.	1	2	3	4	5	NA
25. Projects and readings assigned in class were appropriate and contributed to my understanding of the subject.	1	2	3	4	5	NA
26. Assignments were reasonable in quantity and quality.	1	2	3	4	5	NA
27. There were a sufficient number of opportunities (projects, critiques, class participation, class presentation, etc.) for the instructor to evaluate my learning.	1	2	3	4	5	NA
28. Critiques appropriately tested on course content and objectives.	1	2	3	4	5	NA
29. Instructor provided timely and constructive feedback on assignments.	1	2	3	4	5	NA
30. Grading of assignments was fair, objective, And consistent.	1	2	3	4	5	NA

OVERALL

31. I found this class significantly increases my knowledge of the subject(s).	1	2	3	4	5	NA
32. I would recommend this course to other students.	1	2	3	4	5	NA
33. I would recommend this instructor to other students.	1	2	3	4	5	NA
34. I would take another course with this instructor again.	1	2	3	4	5	NA
35. My over all rating of this course is "excellent."	1	2	3	4	5	NA

-
1. Please comment on those aspects of the course (critiques, texts, discussions, etc.) which you found MOST valuable.
 2. Please comment on those aspects of the course (critiques, texts, discussions, etc.) which you found to be LEAST valuable.
 3. Please identify the ways in which the instructor was MOST effective.
 4. Please identify the way the instructor was LEAST effective.
 5. Additional comments:

Please indicate your expected grade for this course: _____

ADDENDUM E**Template for Outcomes Assessment Syllabus**

A syllabus should include the following components to build a foundation for student learning and course improvement.

I. Course Description: Purpose Statement

The purpose statement

- Establishes the overall rationale for the course in one or two paragraphs
- Helps students assess their readiness for the course
- Defines students' intellectual and practical responsibilities

Sample Purpose Statement - Marine Biology 101

This course will introduce students to ocean life and ecosystems, focusing on marine animals, plants, algae, reefs, ocean trenches, inter-tidal zones, and shore habitats. It will also provide students with the foundational knowledge required for advanced studies in marine biology. To accomplish these ends, students will be exposed to the optimal habitats for the study of marine life, including tidal flatlands, coral reefs, estuarine wetlands, and the Atlantic Ocean Gulf Stream. In these habitats, they will be expected to undertake scientific investigations of the relationships between the life forms and their environments.

The course will draw on the expertise of scientists, educators, policy makers, and other experts at the PEW Commissions, BBC (*Blue Planet*), Woods Hole Oceanographic Institute, and Maritime Aquarium of Norwalk. Students will be required to review the work from these sources, integrate it with their own observations, and present their findings at weekly seminars.

II. Course Description: Goals and Objectives

What are the goals of the course? For example, what content, conceptual knowledge, and technical skills are students expected to master? A goal is the general educational aim of the course, i.e., the broad outcomes that are expected. It answers the question: What will the students learn? It focuses on content, skills, or attitude.

- Provide a clear statement of course goals and student outcomes: i.e., what do you want students to do and learn?

Sample Course Goals

1. Learn the scientific vocabulary in the field of marine biology
2. Acquire the skills, critical-thinking, and communication necessary to begin a lifelong study of and concern for the oceans and marine life
3. Build a foundation for advanced study in marine biology

Sample Course Objectives

A **learning** goal should be broken down into a subset of smaller tasks or learning objectives. For example, one might say, “At the conclusion of this course, you will be able to (a) list, (b) identify, (c) state, (d) describe, (e) define, (f) solve, (g) compare and contrast.

Describe marine biology as a study of living organisms and their environment by using the *Blue Planet* series on ocean life and a set of DVDs filmed

- at the aquarium and aboard research vessels and by linking these to resources on the web and other pertinent multimedia resources.
- **Apply** the facts, concepts, and vocabulary of marine biology to understand how evolution through natural selection has resulted in the current diversity of marine life.
- **Use** the tools and framework for reading, discussing, and critiquing scientific studies about marine biology to draw meaningful conclusions from scientific literature and propose future avenues for research.
- **Conduct** experiments with the ocean and its inhabitants to understand the nature of the organisms and their place in the marine community, learn the relationships within the biological community, and define the factors responsible for the relative abundance and distribution of marine species.
- **State** with authority the biological and ecological information needed for informed decisions about the health of the oceans and how all human activities affect this environment and the interactions among marine organism

III. Resources

The materials/resources students need to achieve the goals and objectives of the course:

- Textbooks
- Lab books
- CD-ROM
- Reserved Readings
- Web links

IV. Course Requirements/Assignments

Assignments should be designed to measure the student learning outlined in the course goals and objectives. The professor should clearly outline the assignment and how the assignment will be graded.

Sample Course Objective and Related Assignments

Course Objective: Provide the tools and framework for reading, discussing, and critiquing scientific studies about marine biology. You will develop the skills necessary to draw meaningful conclusions from scientific literature and be able to propose future avenues for research.

Assignment One

Students will be required to read three research articles from the reserved readings in the library. These assignments will compose 30% of the final grade.

For each article, students will be asked to write a three-page critique. The critique should include:

- Did the researcher successfully test his/her hypothesis?
- Was the methodology appropriate to the research?
- Did the researcher summarize his/her results?
- What further research would you the reader recommend?

Assignment Two

Group Presentation (Note: Group work is another way to assess student learning, but the professor must clearly outline the assignment and grading.)

Objective: The objective of this group activity is to create discourse about ideas within the group and to provide interesting insights into the topic for the rest of the class.

Group assignment Each group will be responsible accomplishing what follows:

1. Identify common times for potential group meetings.
2. Maintain ongoing communication about group activities among group members.
3. Immediately read the materials assigned for the group's presentation topic.
4. Identify one biological concept covered in class.
5. Read and provide a one-or two-page written critique about the topic.
6. Identify, in concert with the other member of your group, a theme/issue/talking point/... to be developed in the group presentation.
7. Share responsibility for production and implementation of presentation on the class period assigned to the group.
8. Participate in the group presentation.
9. Complete the project assessment.

Assessment

After the group presentation each individual will submit:

1. A one-page descriptive self-assessment (what individual activities one undertook to contribute to the group and how one worked to make the group function well as a group). This will be graded as follows (from 0 to 20, with 18-20 being the A range, 16-17 the B range, 14-15 the C range, 12-13 the D range, and so on).
2. A one-page commentary on the contribution of others in the group to the group's success (e.g., quality of commentaries, attendance at group meetings, effort, effectiveness, leadership, creativity), including numeric assessment based on the scale above.

Assessments of individual's "Group Contribution" will be based on these internal assessments and my judgment of the group performance.

V. Course Calendar

Include a detailed course calendar that includes course's activity for each course session, required reading, and assignments due.

Sample Calendar Entry

Wednesday, November 20/classroom

In class: lecture on single-celled organisms in ocean ecosystems. Class will view film on the role of single-celled organism in the oceanic ecosystem. Review student questions.

Homework: Read and outline chapter 5 on single celled organisms. Write two questions about what you read in chapter 5.

**LIU Brooklyn Performing Arts Department
DNC 131& DNC133 – Ballet levels 3.1 and 4.1
Beginning/Intermediate Ballet
Professor Dana Hash-Campbell
Fall 2013**

LIU Brooklyn Performing Arts Department
DNC 131& DNC133 – Ballet levels 3.1 and 4.1
Beginning/Intermediate Ballet
Fall 2013

Professor Dana Hash-Campbell

H109

Wed. & Fri. 3:00-4:15 PM

dhash@liu.edu

Audition Placement for DNC 131

DNC 132 is the Pre-Requisite for DNC 133

Office Hours: Tues. 12:00-1:00 pm

Wed. 1:30-2:30 pm

or By Appointment in H404

Office (718) 246-6337

Course Content

This intermediate level course offers the beginning/intermediate ballet student the basic tenets and principles of ballet technique. Class work will involve strong emphasis on proper alignment of the body, dynamic timing, a command of ballet terminology, an understanding of the chronology of a ballet class and a command of stage direction. The class format will include labs, workshops and class with Professor Sara Neece on Monday's. On Wednesday's and most Friday's the class will break down each exercise at the barre with regards to biomechanics, rhythm, and épaulement. By the end of the semester students will have deep understanding of all the exercise at the barre. **There will also be an emphasis on performance quality and classroom etiquette, to familiarize students with what will be expected from them in the professional dance world.** Documents containing information on terminology, concepts, definitions, historical facts, and basic anatomy will be studied and applied throughout the semester. **Some Friday classes throughout the semester will be designated "Dance Lab", Floor Barre or Water Barre days where students could use Therabands®, rotational discs, steps and dowels to help them integrate the biomechanics of proper anatomical alignment and kinesthetic awareness of their bodies.**

Content will include:

1. Barre Work:

- A. An emphasis on strengthening through proper anatomical alignment and proper directions of energy
- B. Understand the concept of weight into the floor and resistance out of the floor
- C. An exploration of performance qualities increasing one's creative freedom within a specific form and structure
- D. An increase in the range of motion in all joints
- E. An exploration of proper balletic dynamic timings and its ability to help movement quality/texture
- F. An emphasis on the awareness of balletic line
- G. An understanding of the ballet chronology of movements
- H. An increase in the ability to apply and retain corrections

2. Center Work (Professor Neece):

- A. A command of the various directions of the body and how the dancer presents him/herself to the audience
- B. An increase in the utilization of focus for movement clarity and performance quality
- C. An exploration of performance qualities increasing one's creative freedom within a

- specific form and structure
 - D. An emphasis on the flow of movement through physical coordination and the musical ear
 - E. An awareness of movement qualities (space, time, flow of energy, weight)
 - F. An understanding of the ballet chronology of movements
 - G. An increase in the ability to apply and retain corrections
3. Written Work
- A. An emphasis on critique writing
 - B. An increased ability to describe dance
 - C. A deeper exploration of how to speak about and interpret dance

Required Reading

1. *Technical Manual and Dictionary of Classical Ballet* by Gail Grant (Dover Publications, NY)
2. Hacker, Diana. *A Writer's Reference*. 5th ed. Boston: Bedford/St. Martin's, 2003

Strongly Suggested Reading

1. *Anatomy of Movement* by Blandine Calais- Germain (Eastland Press, Seattle)
2. *Classical Ballet Technique* by G. W. Warren (University S. Florida Press)
3. *The New York Times* Sunday edition of Arts and Leisure section

Objectives

1. To master basic ballet positions
2. To understand proper anatomical alignment statically and dynamically
3. To achieve technical strength and greater flexibility
4. To increase one's understanding of their body
5. To make energetic and physical connections in the body
6. To develop an aesthetic sense in regard to line and movement quality
7. To be able to perceive one's own strengths and weaknesses
8. To understand and utilize focus for movement clarity and performance quality
9. To apply and retain corrections
10. To understand dynamic timings and phrasings
11. To be able to have a command of ballet terminology and theater directions
12. To increase spatial awareness
13. To develop deeper concentration and focus
14. To understand ballet class chronology and pedagogy to prepare to teach a class
15. To develop a language to discuss dance intellectually
16. To be able to write about dance
17. To increase one's appreciation for ballet and it's relationship to all other dance forms

Requirements

1. Punctual attendance (*warmed up and ready to begin class at 3:00 PM*) (*for more information please refer to the Dance Student Handbook*)
 - More than **three** absences will lower your grade.

- Only **three excused Dr.'s notes** will be accepted, unless there are extenuating circumstances
- **Two** late arrivals equal one absence.
- More than **ten minutes late** will be considered an absence.

2. Dance Etiquette (*for more information please refer to the Dance Department Student Manual*)

- If you are disrespectful or disruptive in class you will be asked to leave and will then have a meeting with the Professor
- If you do not facilitate either a physical correction or a behavioral correction in a timely fashion you will be asked to leave and will then have a meeting with the Professor
- Continued problems with either of the above will result in a meeting with the Chair and/ or Dean and possible expulsion
- If you are injured please inform the professor before class begins

3. Required class attire: (*for more information please refer to the Dance Student Handbook*)

- Form fitting dancewear that does not obscure line
- Men please wear dance belts
- Ballet slippers are necessary, with elastics sewn across the insteps.
NO Safety Pins!!! NO Bare feet!!! NO Socks!!!
- Hair must be off the face and neck!
- No large dangling jewelry!
- No chewing gum!
- For water barre dates, swim caps are mandatory!
- **Students failing to comply will not be allowed to participate in class, lack of class participation can and will result in failure.** (I.e. will be marked absent)

4. For DNC 131, a brief individual goals paper (either in paragraph form, using the paper format below or in bullet form), what would you like to accomplish this semester. Also a brief self-assessment paper, did you accomplish your goals or not, or do you have new goals (3 pg. min., following the format below).

For DNC 133, pick one specific goal that you want to accomplish this semester and create a detailed strategy on how you will accomplish your goal. Also a brief self-assessment paper, explaining how well your specific strategy worked and how would you improve it. (3 pg. min., following the format below).

5. Maintain a daily journal of the class.

This should include a summary of the material covered, comments and corrections given by the instructor, personal feelings and thoughts about one's own experience, and observation of one's own progress and setbacks. Be aware that these journals are about your work in class and not a personal journal or diary. Journal entries **may be written on loose leaf paper, however it must be in a folder otherwise a notebook will also be acceptable.** **Students must bring the journal to every class. They will be randomly collected throughout the semester, be prepared.**

6. PAPER FORMAT: **All papers need to be typewritten with one-inch margins (top, sides and bottom) 1.5 line spaced, 12 pt Times New Roman font.**

BE WARNED, I DO NOT ACCEPT LATE WORK OF ANY KIND!

7. Practical and written exams, this may include additional papers.

The Practical Midterm and Final for DNC 131 will consist of a demonstration of the student's ability to execute proper ballet movement and understanding ballet terminology through dictated barre exercises tested individually.

The Written Midterm and Final for DNC 131 will be essay, multiple choice, fill in the blank and matching exams on all the concepts covered in class and the vocabulary from the text.

The Practical Midterm and Final for DNC 133 will consist of a demonstration of the student's ability to execute proper ballet movement and understanding ballet terminology through dictated barre exercises tested individually and correcting their colleagues.

The Written Midterm and Final for DNC 133 will be primarily essay, as well as some multiple choice, fill in the blank and matching on all the concepts covered in class and the vocabulary from the text, as well as the reasons behind ballet pedagogy.

8. A brief self-assessment paper **3 pages minimum**. Did you accomplish the goals you set for yourself this semester? If not why? If so, explain how. What did you learn about your craft and yourself as an artist and human? (Follow the paper format)

9. **Plagiarism is a crime.** Any student found plagiarizing will receive an automatic failure for the course and University procedure will be followed i.e. expulsion. ***For further information and consequences see the Long Island University Catalogue.***

Water Barre

Water barre is an additional component to the ballet education here at LIU. It will help the students integrate the biomechanics of proper anatomical alignment and kinesthetic awareness of their bodies while not having to resist gravity. Water barre will be held a minimum of two times a semester, in the Wellness, Recreation, and Athletic Center's swimming pool. The class will meet in the pool promptly at 3pm. Prior to the first scheduled class students must fill out the swimming pool's form. Additionally students must purchase a swim cap in order to enter the pool. Water barre dates are as follows:

Friday, October 7th and Friday, November 18th

Evaluations

- Attendance / Participation / Attitude in class	40%
- Progress in class	15%
- Individual Goals	2%
- Practical Midterm	5%
- Written Midterm	5%
- Journals	5%
- Practical Final	10%
- Written Final	10%
- Self Assessment	8%

For the numerical breakdown into alphabetical grade refer to the Dance Student Handbook

Outcomes Assessments

1. Student will demonstrate competency in performing the basic ballet positions
2. Student will demonstrate an understanding of proper anatomical alignment statically and dynamically
3. Student will demonstrate increased technical strength and flexibility
4. Student will demonstrate an increased understanding of their body
5. Student will demonstrate an increased understanding of energetic and physical connections in the body
6. Student will demonstrate an aesthetic sense of line and movement quality
7. Student will demonstrate an increased ability to perceive their own strengths and weaknesses
8. Student will demonstrate an increased understanding and ability to utilize focus for movement clarity and performance quality
9. Student will demonstrate an ability apply and retain corrections
10. Student will demonstrate an understanding of dynamic timings and musical phrasings
11. Student will demonstrate a command of ballet terminology and theater directions
12. Student will demonstrate an increase spatial awareness
13. Student will demonstrate a deeper concentration and focus
14. Student will demonstrate an understanding of ballet class chronology and pedagogy to prepare to teach a class
15. Student will demonstrate ability to develop a language to discuss dance intellectually
16. Student will demonstrate an ability to write and speak about dance
18. Student will demonstrate an appreciation for ballet as an art form
19. Student will demonstrate an understanding of ballet in relation to all other dance forms

Course Calendar

Wed. 9/14	First Class – Video Eval, Go Over Syllabi
Fri. 9/16	Begin to breakdown Plié and discuss the five paragraph format
<u>Week 1</u>	<u>Learn Neutral Spine and Plié</u>
Wed. 9/21	Individual Goals Paper
Fri. 9/23	Class Combined with DNC 108.1 for Neutral Spine and Pelvis, and natural turnout Dance Lab
<u>Week 2</u>	<u>Begin to break down Tendu and continue work on Plié</u>
<u>Week 3</u>	<u>Begin to break down Degage and continue work on Plié, Tendu</u>
Fri. 10/7	Water Barre – Report to WRAC Pool
<u>Week 4</u>	<u>Begin to break down Rond de Jambe and continue work on Plié, Tendu, and Dégagé</u>
Fri. 10/14	Class Cancelled for workshop
Week 5	Practical Midterms
Wed. 10/19	DNC 133 Practical Midterm Part 1
Fri. 10/21	DNC 131 Practical Midterm
Week 6	Practical and Written Midterms
Wed. 10/26	DNC 133 Practical Midterm Part 2
Fri. 10/28	DNC 131 & 133 Written Midterms
<u>Week 7</u>	<u>Begin to break down Frappé, continued work on Plié, Tendu, Dégagé, and Rond de Jambe</u>
<u>Week 8</u>	<u>Begin to break down Fondu, continued work on Plié, Tendu, Dégagé, Rond de Jambe, and Frappé</u>
Fri. 11/11	Warm up for RAW
<u>Week 9</u>	<u>Begin to break down Développé, continued work on Plié, Tendu, Dégagé, Rond de Jambe, Frappé and Fondu,</u>
Fri. 11/18	Water Barre
<u>Week 10</u>	<u>Continued work on Plié, Tendu, Dégagé, Rond de Jambe, Frappé, Fondu, and Développé,</u>
Wed. 11/23	Possible Class Cancellation for Thanksgiving
Week 11	Practical Finals
Wed. 11/30	DNC 133 Practical Final
Fri. 12/2	DNC 131 Practical final Self-Assessment Due

Week 12	Practical Finals
Wed. 12/7	DNC 131 & DNC 133 Written Final
Fri. 12/9	Class Cancelled for Winter Concert

Week 13	DNC 131 & 133 Exit Interviews
Wed. 12/14	Last Class

****Please be aware that the professor uses touch as a teaching tool. You will also have physical contact with your classmates throughout the semester. If for any reason either of these situations is uncomfortable for you, please speak with the professor.*

ADDENDUM G - Liability Rehearsal Waiver



**LIU BROOKLYN ASSUMPTION OF RISK/WAIVER FORM
ALL PARTICIPANTS**

(THIS FORM MUST BE SIGNED BY THE PARTICIPANT, AND WITNESSED BY AN LIU DESIGNEE)

NAME OF PARTICIPANT (print legibly): _____

Date of Birth: _____ Last four digits of SS#: _____

PROGRAM NAME: Dance Program Extension Program PROGRAM DATE(S): Fall 2013-Summer 2014

I AM AWARE THAT PARTICIPATING IN ANY ATHLETIC/ DANCE ACTIVITY CAN BE DANGEROUS, INVOLVING MANY RISKS, INCLUDING, BUT NOT LIMITED TO, SERIOUS NECK AND SPINAL INJURIES, INJURY TO BONES, JOINTS, LIGAMENTS, MUSCLES, TENDONS AND OTHER ASPECTS OF THE MUSCULAR-SKELETAL SYSTEM, INJURY OR IMPAIRMENT TO OTHER ASPECTS OF MY BODY, GENERAL HEALTH AND WELL BEING, OR DEATH.

IN EXCHANGE FOR BEING PERMITTED TO PARTICIPATE IN THIS PROGRAM, I AGREE TO THE FOLLOWING:

I, voluntarily and without reservation, and realizing the full legal significance of my action, hereby waive, renounce and release, on behalf of myself, my heirs and my estate, all claims of whatever nature against Long Island University, its Trustees, Officers, faculty, employees, representatives, agents, or anyone accompanying this Program, or their heirs or estates (collectively referred to hereinafter as “The University”) including, but not limited to, claims of any injury, loss, damage, accident, or for any other cause whatsoever arising out of, resulting from or in connection with the above-referenced Program. Further, I assume all risks associated with my participation in the Program including, without limitation, the risk of any negligence or recklessness or failure to act, by other participants or others, and the risk of injury caused by the condition of any property, facilities or equipment managed by “The University” or used during the activities. I accept personal responsibility for any injury (including, but not limited to, personal injury, disability, dismemberment and death), illness, damage, loss, claim, liability or expense, of any kind or nature, that I or my property may suffer, and I agree to release “The University” from any liability arising from any such risks.

I am in good health, have no physical conditions that affect my ability to participate in any of the activities involved in this Program or that would cause undue stress or strain that would be detrimental to my health, and have not been advised otherwise by a medical practitioner. In addition, I certify that I have health insurance, which affords coverage for sickness and accident, and agree that “The University” is in no way responsible for my medical care costs.

I also grant to “The University” full authority to take whatever action it deems is warranted under the circumstances regarding my health or safety in connection with my participation in this Program, including the providing of any emergency first aid, medication, medical treatment or surgery deemed necessary by medical personnel. This authority will permit “The University”, at its discretion, to place me, at my own expense, in a local hospital for medical services and treatment, or, if no hospital is available, to place me in the hands of a local medical doctor for treatment. I also authorize medical personnel to execute any documents relating to medical attention and to act on my behalf, if I am unable to do so.

I agree that I am responsible for my own conduct, health and safety at all times and will defend, indemnify and hold harmless “The University” for any and all losses, expenses, claims, judgments and liabilities (including attorneys fees) of any nature arising out of, or in consequence of, my acts, words, conduct, etc. in connection with participation in this Program. I further agree that at all times I will follow the directions of “The University” personnel or their designees in all matters in connection with this Program. “The University” reserves the right to suspend or terminate my participation in this Program if it be deemed that my acts, words or conduct are detrimental to, or incompatible with, the interests, purpose or welfare of the Program or of “The University”.

This Waiver is a legally binding agreement and will be construed broadly to provide a release and waiver to the maximum extent permissible under applicable law. Any provisions found to be void or unenforceable shall not affect the validity or enforceability of any other provisions.

I have read this document and I understand its content. I understand that by signing below, I have given up substantial rights. I have voluntarily signed this release.

(Signature of Participant) (Date) (Choreographer’s signature as witness) (Date)