

Queensborough Community College  
Dance Program  
Student Handbook

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## Mission Statement:

The mission of the Queensborough Community College dance program, which is housed in the Department of Health, Physical Education, and Dance, is to provide rigorous training in dance

to prepare students for transfer into BA and BFA programs in both dance and dance education as well as professional training programs in dance. The program prepares dancers for lifelong careers in dance or dance related fields and fosters an appreciation of dance that stems from multiple cultural heritages. The program advocates and promotes dance as a performing art and as an avenue to achieve a physically active and healthy lifestyle.

## Welcome

### Letter From The Faculty

Dear Student,

Welcome to the QCC Dance Program! We are excited you are joining us on this journey of discovery. You must bring with you your passion for dance and your ability to work hard. We are excited to share with you our knowledge, curiosity and joy in exploring every aspect of this art form.

The dance program students and faculty form a tight-knit, supportive community in which different backgrounds and different points of view are honored. Our full-time, studio faculty are professional dance artists with active careers, dedicated to the growth and wellbeing of you, our students. You will have opportunities to work with some of the leading dance professionals in the field today who visit our campus as guest artists. Whether you plan to be a modern dance performer, a hip-hop choreographer, a K-12 dance teacher or pursue any other career in the field of dance or beyond, our program will give you the foundation you need.

Our graduates have gone on to pursue their dance studies in prestigious 4-year BA and BFA programs, in professional training programs, to teach in many settings and to perform in professional dance companies. If you work hard, you will graduate with a more articulate, aligned, expressive, dynamic body. You will have expanded creative and performance skills, an outstanding sense of self-discipline, a deeper ability to stay present and responsive in the moment, greater collaboration skills, and a greater ability to express yourself in speaking, writing and movement.

Congratulations on your decision to pursue your dream of a career in dance. Remember our doors are always open if you need guidance.

Yours Truly,

Emily Berry, Aviva Geismar and Nicole McClam

## **Why Major In Dance at QCC?**

### ***Prepare for Entry into a Prestigious Dance Program at a 4-year college.***

In recent years, students who trained seriously at QCC have received dance scholarships at some of the best dance programs in the country. In 2016, six QCC dance program students were invited to the John F Kennedy Center of the Performing Arts in Washington, DC to perform as part of the American College Dance Association National Convention. QCC was one of only two community colleges nationwide that received this honor. In 2018 QCC students were selected as alternates for performance at the National ACDA conference. If you work hard, we can help you develop your dance skills to the highest level.

### ***Save Money While Receiving a More Personable Education***

Completing your education without amassing huge debt will leave you with more money to start your life. In 2010 - 2011, the average community college student paid \$2,713 in tuition - a tenth of the tuition expense shouldered by students at private four-year colleges. Students at community colleges also received, on average, \$1,700 in Pell Grant aid to offset these tuition fees. Additionally, students can take 2 years of general education courses at a community college and save money for their major-specific classes at a university.

### ***Individual Attention***

Community College offers a more personable education experience - smaller class sizes with Professors rather than Teaching Assistants. Full-time faculty in the dance program frequently meet individually with dance students to discuss student progress, injury prevention and transfer strategies.

## **Department Information**

### **Faculty of the Dance Program At QCC**

#### **Full Time Faculty**

**Emily Berry, Dance Program Coordinator**

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**Office:** RFK 216I

**Emily Berry** (Associate Professor) teaches Improvisation, Contact Improvisation, Choreography, Foundations of Dance Movement, African and Afro-Caribbean Dance, Dance Workshop and all levels of Ballet and Modern Dance. Berry began pursuing her own choreographic endeavors in 1995 and established B3W Performance Group (B3W) in 2006. Since then, B3W has been presented at Henry Street Settlement, Dance New Amsterdam, Dixon Place, BAAD! Bronx Academy of Arts and Dance, 92nd Street Y, Irondale Center as part of FLICFest, International Dance Festival NYC, DUMBO Dance Festival, Manhattan Movement Arts Center, and Cool New York Dance Festival, in addition to films in Maryland and Switzerland. Internationally Berry has performed in Mexico, Greece, Italy, Scotland, Japan, and Thailand. The Forgiveness Project took Emily around the world to 11 countries and 6 continents facilitating Community Workshops on Forgiveness. Tribeca Performing Arts Center presented the premiere of Forgiveness Part I: Forgiving the Personal in May 2016. Look out for Part II: Resisting Racism and Part III: Self-

Forgiveness in the future. Eva Yaa Asantewaa (InfiniteBody) describes Berry's work as "Memorable, intelligent, strong". "Violent but engaging" are the words attached to Berry's work by Clare Croft in the Washington Post. Maura Donahue (Culturbot) writes about Confined as, "Clear expression of idea in movement".

Awards /commissions include Dixon Place's Mondo Cane Commission, Ann Arbor Dance Works, A Queens Arts Fund Recipient for Spin Art in 2014 and for Forgiveness in 2017, and was an Artist Fellow of the Field's Field Leadership Fund 2015-17. B3W Performance Group is also the recipient of the New Music USA grant for Forgiveness Part II: Resisting Racism.

As a performer, Emily has worked with danceTactics Performance Group/Keith Thompson, Boris Willis Moves, Dakshina/Daniel Phoenix Singh & Company, Restless Native Dance/Tamieca McCloud, Lesole's Dance Project, and Ashe Moyubba/Alafia Afro-Cuban Folkloric Dance Ensemble.

Berry is a Certified Movement Analyst, and has a MFA in Dance from George Mason University. She also holds Bachelor degrees in Dance Arts, as well as Women's Studies and Political Science from the University of Michigan. She has taught at Oakland University, George Mason University, Coppin State University, Montgomery College, and Community College of Baltimore County. Master classes include American College Dance Association, Goucher College, College of William and Mary, University of Michigan, and many dance intensives.

#### **Aviva Geismar**

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**Office:** RFK 216L

**Aviva Geismar** (Assistant Professor) teaches Choreography, Improvisation, Dance Workshop, Foundations of Dance Movement and all levels of Ballet and Modern Dance. She is the artistic director of the contemporary dance company Drastic Action. Geismar's dances have been performed at many national and international venues such as "Inside/Out" at Jacob's Pillow, "Fresh Tracks" at Dance Theater Workshop, Dance New Amsterdam, The Millennium Stage at the Kennedy Center, Symphony Space, Philadelphia Fringe Festival, Danceworks (Milwaukee), Studio 303 (Montreal) and Dance Place (DC). In 2005 she was included in *Dance Magazine's 25 to Watch Series* which recognizes notable dance artists throughout the nation. Tom Strini of the *Milwaukee Journal Sentinel* wrote "Geismar's dead-on understanding of social realities is like a poke in the ribs.... In life and in Geismar's dances tragedy and comedy can be hard to sort out."

Between 2006 and 2010 Drastic Action performed and implemented Geismar's successful creative dance curriculum in public schools throughout Germany through "Dancing to Connect," a project developed in partnership with Battery Dance Company. Geismar has been commissioned by Rutgers University, University of Maryland, James Madison University, Dance New Amsterdam, Trammel and Thompson, Dancing in the Streets and Gotham Group. She has been a resident artist at HERE Arts Center and at the Djerassi Resident Artists Program. Geismar was a guest faculty member at Ursinus College and an adjunct at Marymount Manhattan College.

In 2016, Drastic Action premiered "Dis/Location (Fort Tryon)," a site-specific dance in Fort Tryon Park in Washington Heights, NYC. The project was supported by the Bay and Paul

Foundation, the Lower Manhattan Cultural Council, The Mary Duke Biddle Foundation, Jody and John Arnhold, the New York City Parks Department and the Fort Tryon Park Trust. Geismar is currently developing a dance/theater piece entitled “Urge” which explores our culture of disconnection and its individual ramifications.

Geismar is also a licensed massage therapist and a certified GYROKINESIS and GYROTONIC instructor and has done extensive teaching for bodywork professionals. She holds a BFA from NYU and an MFA from the University of Milwaukee-Wisconsin.

**Nicole McClam**

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**Office:** RFK 216L

Teaching Introduction to the Art of Dance, **Nicole Y. McClam**, (Assistant Professor) MFA, CMA received her MFA in Dance while also pursuing her studies in the Laban Certification Program at the University of Maryland, a BFA in Dance Performance and a BA in Chemistry from East Carolina University. She enjoys exploring the awesomeness of dance with her students and has taught at Howard Community College, American University, University of Maryland in Baltimore County, Texas Tech University, and the State University of New York at Potsdam.

A Washington, DC native, she was a long-time member of Dance Place resident company Deborah Riley Dance Projects. She continues to bounce to and fro as a founding member of B3W Performance Group based in Queens, NY. Her work, described as, “beautifully moving through internal and external cycles of imitation, instruction, revolt, struggle, instability, and support,” has been presented in Washington, DC, Baltimore, MD, Brooklyn, NY, Lubbock, TX, Potsdam, NY.

## **Adjunct Faculty**

**Jonathan González**

**Email:** JGonzalez@qcc.cuny.edu

Jonathan González (Adjunct Lecturer) instructs Dance History at QCC surveying the sociopolitical innovations of nations, diasporas, and cultures realized through the works of artists and aesthetic regimes. Their research engages discourses on Black Critical Study, Environmental Science + Urban Planning, and Performance Studies.

González is an artist composing choreographies, set and lighting design, as well as sound to investigate performance as a vehicle of social interaction and study.

Their works have been presented, among others, by Museum of Modern Art, MoMA PS1, Danspace Project, La MaMa Experimental Theater Club, and Abrons Arts Center. They are a resident artist with NARS International, LMCC - Workspace, Abrons AIRspace, and Mount Tremper Arts - AUNTScamp2.

González is a Diebold Awardee for Distinction in Choreography & Performance; Bessie-nominated performer; Bessie-nominated director for Outstanding Production; POSSE Scholar (Trinity College/Trinity Laban Conservatoire for Dance); Bessie Schonberg Scholar (Sarah Lawrence College/MFA). Jonathan was recently nominated for a 2018 Bessie for Outstanding Dance Production.

They have recently become a farmer with Morris Campus Farms in Bronx, NY.

**June Mapp**

**Email:** JMapp@qcc.cuny.edu

**June Mapp** (Adjunct Lecturer) teaches Latin Dance, Afro and Afro-Caribbean Dance and Jazz Dance. She was born on the Caribbean island of Barbados where she attended the Ballet Academy in Barbados. She immigrated to the United States where she attended Queensborough Community College and received trained at the Ailey School. She holds a BA from Hunter College in Dance with a minor in Early Childhood Education and a Master's in Special Education from Brooklyn College.

Mapp is a New York State Licensed Teacher of Performing Arts and Modern Dance and a Special Education teacher. She has worked in several High Schools and has been an Adjunct Lecturer at QCC since 1993, teaching Modern, Jazz, Latin, and Afro-Caribbean.

Mapp has choreographed for the QCC Dance Company, Bushwick High School and YECA Dance Groups, the St. Augustine's Episcopal Church 'Vessels of Praise' (McDonald's Gospel Fest winners 2011). She co-founded Afro-Brazil Arts, an Afro/Brazilian/Caribbean arts company that has performed all over the tri- state area in schools, colleges and nursing homes.

June has worked with many groups, most notably Dance Brazil and O'Samba and has performed in England, Canada and Brazil. In the United States she has performed at venues such as Jacob's Pillow, Radio City Music Hall, Lincoln Center, Madison Square Garden and Symphony Space. June has done lecture demonstrations at Yale, Princeton and Dartmouth Colleges as well as various CUNY and SUNY campuses.

**Kevin McEwen**  
Email: [KMcEwen@qcc.cuny.edu](mailto:KMcEwen@qcc.cuny.edu)

Teaching African and Afro-Caribbean Dance, Music Video Dance and Repertory, **Kevin McEwen** is a native of Brooklyn New York. His dance training is focused with traditional African dance techniques from the countries of Mali and Senegal. His choreographic work highlights topics of social justice, cultural appropriation and ancestral memory, using dance as a creative form of expression. As a lecturer in traditional African dance ethnography, Kevin has presented his research at several conferences, including the Season of Dance in Barbados and the African Theater Associations Annual International Conference in Abjua, Nigeria. Kevin's tireless dedication to educating and supporting young people created a foundation for him to provide mentorship to four young boys from the Southside of Chicago in the groundbreaking documentary, "Walk All Night: A Drum Beat Journey," which documents the sojourn of these young men back to Senegal, West Africa to study the musical and cultural traditions of the Gewel (Griot) caste of musicians.

McEwen is also a graduate of New York University's Steinhardt School of Education, where he obtained a Master's Degree in Dance Education, with a focus on teaching in higher education. This will help in his immediate goal of teaching and lecturing at the collegiate level. His long-term goal is to obtain a Doctorate in Public Health Studies which will benefit his mission of addressing health disparities within the African American community (obesity, mental trauma, stress and depression) using traditional African dance pedagogy and cultural ethnography as a means of community engagement and service delivery. Kevin is currently the West African dance instructor at the Gloria Eve School of the Performing Arts, and an Adjunct Lecturer at Queensborough Community College.

**Judith Moss**  
Email: [JMoss@qcc.cuny.edu](mailto:JMoss@qcc.cuny.edu)

**Judith Moss** (Adjunct Lecturer) teaches Modern Dance, Ballet and Jazz Dance. Moss began her professional career dancing as a child with the Paul Sansardo-Donya Feuer Children's Company in New York City, later joining the Paul Sansardo Dance Company while in high school. After graduating from the University of Wisconsin-Madison, Moss danced with Dan Wagoner and Dancers, touring internationally for seven years. Formerly on the faculty of New York University, University of Wisconsin, Hofstra University, and Washington & Lee University, she has been teaching at Queensborough Community College since 2011. Moss currently works as a freelance artist, conducting workshops and classes in such locations from Turks & Caicos in the Caribbean to Hong Kong as well as throughout Europe and the United States.

As an independent choreographer she has been a guest artist at numerous colleges and universities including Muhlenberg College, Dickinson College, University of Nevada - Las Vegas, Beloit College, Florida International University, Stockton State College, Franklin & Marshall College, and Grand Valley State College among others. In the fall of 2016 she returns to Hofstra University as a guest choreographer for the third time. In recent years Moss has been an invited

adjudicator and panelist for numerous arts boards and since 2014 she has been asked to conduct an annual assessment of the SUNY Purchase College dance program. She is a recipient of fellowship awards in choreography from the National Endowment for the Arts, State Arts Councils in New York, Wisconsin, and Pennsylvania, the Arts Council of Great Britain, and Turks & Caicos Friends of the Arts Foundation.

**Darla Stanley**

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**Darla Stanley** (Adjunct Lecturer) teaches Contact Improvisation, Jazz Dance, various levels of Modern Dance and Ballet and Repertory. Stanley is a dance maker, performer, and teacher. Her choreography is best known for its fluid, postmodern style and is inspired by the contradictions and complexities of human consciousness. Darla has received support from the PEW Charitable Trusts, Susan Hess Choreographer's Project, Philadelphia Live Arts Festival, Philadelphia Fringe Festival, Connecticut Commission on Culture and Tourism, and Dakshina/Daniel Phoenix Singh Dance Company. Her work has been performed domestically and abroad, including at Dixon Place, Judson Church, Alvin Ailey Theatre, Brooklyn Arts Exchange, The Painted Bride, The Kimmel Center, Temple University, The Performance Garage, The Barnevelder (Houston), Projek Theater (Dresden), and Theatre Workshop (Edinburgh). Stanley performed with Philadelphia companies--ZeroMoving, Karen Bamonte Dance Works, Leah Stein, Melanie Stewart, Subcircle--from 1989 to 2005, and has been featured in works by Chris Burnside and London choreographer Siobhan Davies. She performs currently in NYC with David Appel, Emily Berry, Aviva Geismar, and Keith Thompson. Stanley holds an MFA from Temple University and a BFA from Virginia Commonwealth University, She has been a guest teacher at the University of Maryland Baltimore County; Temple, Drexel, and Wesleyan universities. "...and I know she will make a great explosion someday because, there is in the way she moves something so very, very beautiful." Donald McKayle

**Carrie Stern**

**Email:** [CStern@qcc.cuny.edu](mailto:CStern@qcc.cuny.edu)

**Carrie Stern** (Adjunct Lecturer) teaches Introduction to the Art of Dance. Stern's scholarship focuses on the choreographic process and on dance and society. She holds a PhD in Performance Studies from NYU. From 2006-2012 she wrote "*Dance Brooklyn*" for the *Brooklyn Eagle*. She is currently interviewing Brooklyn choreographers towards a depiction of Brooklyn-based choreographers and history of dance in Brooklyn as it became a supportive site for new dance. Included in this project are choreographers working under the umbrella of AfroFuturism. Other, ongoing, work has examined "whiteness" and performance. Key topics have been: Latin Dance in the Social Ballroom, 1950's rock'n'roll television dance programs, and a festival in Northwest Indiana featuring a humorous, Polish-themed performance parade.

Stern's essays on "The Savoy Ballroom," on "Swing" and on "Michael Jackson" are found on the Dance Heritage "One Hundred Dance Treasures" website. She has contributed to *Dance*

*Teacher, Dance Magazine, Dancer Magazine/Dance.com* and the blog Classical TV, as well as other publications.

Stern was a member of the 1980s experimental dance and music community working out of Chicago's MoMing Dance and Arts Center and Links Hall. From this community came both the Chicago Contact Improvisation Group and the Chicago Improvisation Collective, both of which Stern co-founded.

Stern was president/vice-president of Dancycle, a collective of women choreographers/performers creating both theatrical and site-specific dance works. Videos of her site-specific work, performed in Chicago Parks, are in the collection of the Chicago Public Library. Today Stern is primarily interested in improvisation.

Stern has taught at dance history and culture at Queens College and the School for New Learning at DePaul University, dance technique at F.I.T., and freshman writing at the New School.

A Teaching Artist in Chicago and New York public schools for 30 years, Stern is a mentor through the NYC Department of Education "Arts Matters" program. In 2009, with musician Jessica Lurie, she founded Yo! Poetry, a school-based, performance focused, dance, music, and poetry workshop that is partially supported by grants from the Brooklyn Arts Council. Stern also received a NYFA School Arts Partnership award for "The Play's the Thing."

Currently the Co-Chair of the New York Dance Awards (The Bessies) Boundary Breaking subcommittee, Stern has sat on arts panels for both the Westchester and the Brooklyn Arts Councils.

### **Joseph Woodson**

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**Joseph Woodson** (Adjunct Lecturer) teaches Musical Theater Dance, Music Video Dance, Beginning Modern Dance and Jazz Dance. Woodson earned his degree in Dance at the *University of Michigan* as a member of the Peter Sparling Dance Company. In New York City, he studied ballet, jazz, and modern at the Joffrey School, The Ailey School and at Steps on Broadway. Woodson went on to dance professionally with Ailey II, Donald Byrd/The Group, and the Sokolow Now! Contemporary Dance Company. Woodson has taught modern dance, jazz, tap, ballet, and hip-hop throughout the United States and abroad. Notably, Woodson taught at AileyCamp and was an Alvin Ailey Performing Artist for the New York Board of Education. Woodson also performed and was a line captain at Tokyo Disney Resort and Walt Disney World for several years. Woodson is a Pilates reformer instructor and principal dancer and Rehearsal Director for SKIN Dance Company in New York. [www.josefwoodson.com](http://www.josefwoodson.com)

### **Accompanists**

**Joel Forrester**

**Email:** [JForrester@qcc.cuny.edu](mailto:JForrester@qcc.cuny.edu)

**Joel Forrester** (Adjunct CLT) is a [jazz](#) composer and pianist. He has composed over 1650 compositions including the theme song to NPR's *Fresh Air*. He has performed all over the world as a soloist and with a series of jazz groups and continues to play locally and internationally. He records for Elfman's Ride Symbol label and has been selected for five years running to do a week of outdoor concerts in New York's Bryant Park. Joel is a perennial winner of a BMI composition award and holds a B. A. in Journalism from Ohio University.

**Taiwan Green**

Email: [mrfingazctc@gmail.com](mailto:mrfingazctc@gmail.com)

**Taiwan Green Aka Mr Fingaz** Is a multi platinum producer, engineer and musician that has produced hit records for many artist like Jay Z DMX Fab and many more. He's been teaching production and piano for ten years and has won an ascap award for producing the hit song Holla Holla for Ja Rule. Check out the New Joe Buddens album "all love lost". He also produced make it through the night feat Jadakiss and Marsha Ambrosius.

## Academics

### Faculty Advisors

All dance majors meet with a full-time faculty member in the dance program for one-on-one advisement about their dance courses. Students should make an appointment for advisement at least once toward the end of the semester to be advised on classes for the following semester. Additionally, full-time dance program faculty are available during their office hours or by appointment for discussions related to transfers, your progress in the program, academics, family, and life issues, as well as to answer questions about careers in dance.

### VAPA

VAPA stands for the "Visual and Performing Arts Academy," and it is comprised of Dance, Art, Art History, Music and Theatre majors. The Academy provides you with special learning opportunities and activities, along with personalized guidance from an academy adviser. Special events and field trips related to your academy are offered to reinforce what you learn in the classroom (i.e. trips to museums, performances, etc.).

### **Academy Advisor**

Personal academic advisement is a key ingredient of the academies. Every new student - first year and transfer - is assigned an Academy Advisor who becomes your personal guide throughout your college career at Queensborough (i.e. program planning, selection of courses, understanding of degree requirements, and more). Your Academy Advisor is the “go-to” person for many issues related to your success throughout your studies at QCC. **Each semester you should schedule your dance classes first with your Faculty Advisor and then schedule your classes outside the dance program with your Academy Advisor.** (This is because there is only one section of the dance courses, and there are multiple sections of the outside courses.) Please note, the earlier you do your scheduling for the following semester, the more likely you are to get the schedule you want. Many courses offered at popular times become full early in the registration period.

**VAPA Office Location - Humanities Building - Rm: 337**

### **Academy Office Hours:**

Monday: 9am-5pm

Tuesday: 9am-7pm

Wednesday: 9am-7pm

Thursday: 9am-5pm

Friday: 9am-5pm

### **VAPA Advisors**

**William Duquez**

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**Salvatore Pisciotta**

**Phone: 718.281.5147**

**Email: SPsciotta@qcc.cuny.edu**

## Common Core Requirements

Common Core Categories	Courses	Credits
REQUIRED CORE: 1A.	ENGL-101: English Composition I	3
REQUIRED CORE: 1A.	ENGL-102: English Composition II	3
REQUIRED CORE: 1B.	Mathematical & Quantitative Reasoning (Select one course)	3
REQUIRED CORE: 1C.	Life & Physical Sciences (Select one course)	3-4
FLEXIBLE CORE: 2A.	World Cultures & Global Issues (Select one course)	3
FLEXIBLE CORE: 2B.	SP-211: Speech Communication	3
FLEXIBLE CORE: 2C.	DAN-111: Introduction to the Art of Dance	3
FLEXIBLE CORE: 2D.	Individual & Society (Select one course)	3
FLEXIBLE CORE: 2E.	Scientific World (Select one course)	3
FLEXIBLE CORE: 2A., 2B., 2C., 2D. or 2E.	Select one course from 2A., 2B., 2C., 2D. or 2E.	3
<b>Subtotal</b>		<b>30-31</b>

# Major Requirements

Courses	Credits
DAN-110: Foundations of Dance Movement	3
DAN-249: Modern Dance Improvisation	2
DAN-251: Choreography I	2
Three courses from Modern Dance Technique - level determined by placement class:	
DAN-124, DAN-125, DAN-126, DAN-127, DAN-220, DAN-221, or DAN-222	6
Three courses from Ballet Technique - level determined by placement class:	
DAN-134, DAN-135, DAN-136, DAN-137, DAN-230, DAN-231, or DAN-232	6
Two courses from Repertory or Workshop - level determined by audition:	
DAN-160, DAN-161, DAN-260 <sup>3</sup> , DAN-261 <sup>3</sup> , or DAN-262 <sup>3</sup>	4-6
2-4 credits selected from the following: <sup>4</sup>	

Courses	Credits
DAN-124, DAN-125, DAN-126, DAN-127, DAN-134, DAN-135, DAN-136, DAN-137 DAN-220, DAN-221, DAN-222, DAN-230, DAN-231, DAN-232, DAN-252, DAN-103	2-4
Subtotal	27-28

### Additional Major Requirements

Courses	Credits
HE-101: Introduction to Health Education or HE-102: Health Behavior & Society	1-2
PE Requirement PE-530 or DAN-103	1
Laboratory Science <sup>1</sup> : BI-132, BI-171, CH-102, CH-111, CH-121, ET-842, PH-112	0-1
Subtotal	2-4

*<sup>1</sup> Students are required to take particular courses in some areas of the Common Core that fulfill both general education and major requirements. If students do not take the*

*required courses in the Common Core, they will have to take additional credits to complete their degree requirements.*

*2 Recommended: select course from 2C in concentration discipline.*

*3 Audition required.*

*4 Fewer than 4 credits required for students who take workshop only*

*5 Students who have taken a STEM Variant course in the Common Core 1C have fulfilled this requirement. All students must successfully complete two (2) writing -intensive classes (designated "WI") to fulfill degree requirements.*

## **Recommended Course Sequence for Dance Majors:**

### Degree Pathway

#### A.S. in Dance – Catalog Year 2020-21

New Dance students must contact the Dance Program to take a placement class. The number of credits you take each year will determine when you graduate. To graduate on time, you are strongly encouraged to enroll in at least 30 credits toward your degree during the calendar year, including fall and spring semesters and winter and summer sessions. This Degree Pathway is designed for students who place into ENGL-101 and college-level math. An additional pathway is available for students who must complete developmental math or English. Please see the degree website or your advisor for more information.

Courses in Bold Text are prerequisites for later courses or only offered in the Fall or Spring semester and should be taken where indicated in the sequence.

#### Fall Semester #1

<b>Courses</b>	<b>Credits</b>	<b>Prerequisites and Corequisites:</b>
<b>ENGL-101 English Composition I</b> (Required Core 1A: English Composition)	3	Prerequisite: Complete developmental requirements in English
Required Core 1B: Mathematical and Quantitative Reasoning – Select one	3	Check individual courses for prerequisites and corequisites
<b>DAN-110 Foundations of Dance Movement</b>	3	none
<b>DAN-124, DAN-125, DAN-126, or DAN-127 Modern Dance</b>	2	Level determined by placement class
<b>DAN 134, DAN-135, DAN-136, or DAN-137 Ballet</b>	2	Level determined by placement class

Courses	Credits	Prerequisites and Corequisites:
SP-211 Speech Communication <sup>2,3</sup> (Flexible Core 2B)	3	None
<b>Total credits for the term</b>	<b>16</b>	

### Spring Semester #1

Courses	Credits	Prerequisites and Corequisites:
ENGL-102 English Composition II (Required Core 1A: English Composition)	3	Prerequisite: ENGL-101 or placement
<b>Modern Dance: DAN-125, DAN-126, DAN-127, DAN-220, DAN-221, or DAN-222</b>	2	Level determined by placement class
<b>Ballet: DAN-135, DAN-136, DAN-230, DAN-231, or DAN-232</b>	2	Level determined by placement class
<b>DAN-160, DAN-161 Repertory I, II or DAN-260, DAN-261, DAN-262 Dance Workshop I, II, or III</b>	2-3	Determined by Audition
<b>DAN-249 Modern Dance Improvisation</b>	2	Prerequisite: DAN-125 or permission
One course from Flexible Core 2A, 2B, 2C, 2D, or 2E <sub>2</sub>	3	Check individual courses for prerequisites and corequisites
PE-530 Yoga or DAN-103 African or Afro-Caribbean Dance – See Dance Program for placement	1	None
<b>Total credits for the term</b>	<b>15-16</b>	

### Fall Semester #2

Courses	Credits	Prerequisites and Corequisites:
<b>DAN-111 introduction to the Art of Dance<sup>2,3</sup> – Take special section for Dance Majors (Flexible Core 2C: Creative Expression)</b>	3	None
<b>Modern Dance: DAN-126, DAN-127, DAN-220, DAN-221, or DAN-222</b>	2	Level determined by placement class
<b>Ballet: DAN-136, DAN-230, DAN-231, or DAN-232</b>	2	Level determined by placement class
<b>DAN-251 Choreography I</b>	2	Prerequisite: DAN-249 or permission
Required Core 1C: Life & Physical Sciences – Select one course	3-4	Check individual courses for prerequisites and corequisites

Courses	Credits	Prerequisites and Corequisites <sup>1</sup>
Recommended: BI-301 Anatomy and Physiology I		
Science Laboratory course <sup>4</sup>	0-1	Corequisite: 3-credit Science course in Required Core 1C
HE-101 Introduction to Health Education or HE-102 Health, Behavior and Society	1-2	Prerequisite for HE-101: None Corequisite for HE-102: Enrollment in Developmental English
<b>Total credits for the term</b>	<b>14-15</b>	

### Spring Semester #2

Courses	Credits	Prerequisites and Corequisites <sup>1</sup>
<b>2-4 credits from: DAN-124, DAN-125, DAN-126, DAN-127, DAN-220, DAN-221, DAN-222, DAN-134, DAN-135, DAN-136, DAN-137, DAN-230, DAN-231, DAN-232, DAN-103, DAN-252</b>	2-4	Check individual courses for prerequisites and corequisites, audition or department permission may be required
<b>DAN-160, DAN-161 Repertory I, II or DAN-260, DAN-261, DAN-262 Dance Workshop I, II, or III</b>	2-3	Determined by audition
One course from Flexible Core 2A, 2B, 2C, 2D, or 2E <sub>2</sub>	3	Check individual courses for prerequisites and corequisites
One course from Flexible Core 2A, 2B, 2C, 2D, or 2E <sub>2</sub>	3	Check individual courses for prerequisites and corequisites
One course from Flexible Core 2A, 2B, 2C, 2D, or 2E <sub>2</sub>	3	Check individual courses for prerequisites and corequisites
<b>Total credits for the term</b>	<b>13-15</b>	
<b>Total credits required for the A.S.</b>	<b>60</b>	

These are the minimum requirements for graduation, however, if you are interested in transferring to a BFA program, you need to be advised by full-time faculty about the hours of dance technique training you need in preparation for transfer.

## Class Placement Information

All incoming students must take a placement class to determine what level of technique they should be placed in. Continuing students' placement for the next semester will be determined by their progress in their current term. Returning students who have taken off one semester or more will need to take another placement class to determine what level of technique they should be placed in. All students will be placed in Beginning for Majors; Advanced Beginning I, II, or III; or Intermediate I, II, or III for both ballet and modern dance technique.

## Dance Program Attendance Policy

Attendance is monitored from the first day a class is scheduled to begin. Attendance is monitored during all classes including during weeks of performance. Because your growth is only possible if you are present in class, working on your skills, you are expected to attend all classes. The attendance policy is strictly enforced and non-negotiable. If you miss class you are responsible for catching up on work that was missed, whether that was physical exercises, movement material, class discussion, lecture or written work. Written work is expected to be turned in even if you are absent from class. If work is turned in late, it will be marked late and that will impact the grade for the work. If you stop attending class and do not officially withdraw, you will receive an "F".

Do not schedule doctor's appointments for injuries, check ups, or health maintenance whether they are dance related or not, during scheduled class/rehearsal times. Do not schedule work during class/rehearsal times. Make sure that you let your employer and family members know that you cannot be called in during class/rehearsal times. If you are a caregiver for a child/children, make sure you have childcare arranged so that you can attend class.

If there is an emergency or you are ill, you must e-mail the Professor/rehearsal director or choreographer to let them know. The only reason you should miss class or rehearsal is serious illness (i.e. a fever, vomiting, diarrhea etc.) or a real emergency. Being tired, having a minor cold (without fever), having a lot of work or being sore are not reasons to miss class. Save your absences for real illnesses or real emergencies.

The Attendance/Participation grade constitutes 20% of the course grade. The below lists show how absences will impact the Attendance/Participation grade. Please note that excessive absences will bring down your course grade (affecting your GPA and chances to transfer) and/or will cause a failure of the class. Although the below scale is in regard to attendance, participation is also a part of your attendance grade. Showing up without proper attire or not being fully engaged in your learning can also result in a lower Attendance/Participation grade.

### Attendance Policy for Classes Meeting Two Times Per Week

0-1 absence= 100%

2 absences = 90%

3 absences= 80%

4 absences = 70%

5 absences= 60%

6 absences = 50%

7 absences= fail the course

2 latenesses or observations (or a combination of latenesses and observations) are equal to 1 absence. Therefore excessive latenesses can cause a failure of the class.

### Attendance Policy for Classes Meeting One Time Per Week

0-1 absence = 100%

2 absences = 85%

3 absences = 70%

4 absences = fail the course

2 latenesses or observations (or a combination of latenesses and observations) are equal to 1 absence. Therefore excessive latenesses can cause a failure of the class.

## QCC Attendance Policies

It is very important that you attend every scheduled class meeting of a course. Attendance is monitored from the first day a class is scheduled to begin. Absence from class can seriously reduce the student's chances of completing a course successfully. Generally, absences beyond 15 percent of course hours may result in a failure for a course. Lateness to class can be considered as an absence as well. Therefore, excessive lateness may also produce a failing grade ***Students needing to miss class on certain days for religious observance are referred to the Student Regulations section of the College Catalogue (included below). Students are responsible for notifying their instructors in advance of an intended absence.***

### ***Student Rights and Privileges in Regard to Attendance:***

***Note: Education Law Section 224-a provides for various rights and privileges for students unable to attend classes on certain days because of religious beliefs.***

1. No person shall be expelled from or be refused admission as a student to an institution of higher education for the reason that he or she is unable, because of his or her religious beliefs, to attend classes or to participate in any examination, study, or work requirements.
2. Any student in an institution of higher education who is unable, because of his/her religious beliefs, to attend classes on a particular day or days shall, because of such absence on the particular day or days, be excused from any examination or any study or work requirements.

3. It shall be the responsibility of the faculty and of the administrative officials of each institution of higher education to make available to each student who is absent from school, because of his/her religious beliefs, an equivalent opportunity to make up any examination, study, or work requirements which he or she may have missed because of such absence on any particular day or days. No fees of any kind shall be charged by the institution for making available to the said student such equivalent opportunity.
4. If classes, examinations, study or work requirements are held on Friday after four o'clock post meridian or on Saturday, similar or makeup classes, examinations, study or work requirements shall be made available on other days, where it is possible and practicable to do so. No special fees shall be charged to the student for these classes, examinations, study or work requirements held on other days.
5. In effectuating the provisions of this section, it shall be the duty of the faculty and of the administrative officials of each institution of higher education to exercise the fullest measure of good faith. No adverse or prejudicial effects shall result to any student because of his or her availing himself or herself of the provisions of this section.
6. Any student, who is aggrieved by the alleged failure of any faculty or administrative officials to comply in good faith with provisions of this section, shall be entitled to maintain an action or proceeding in the supreme court of the county in which such institution of higher education is located for the enforcement of his/her rights under this section.
7. As used in this section, the term "institution of higher education" shall mean schools under the control of the Board of Trustees of The State University of New York or of the Board of Trustees of The City University of New York or any community college.

## Dance Program Library Collection

The QCC library has a wide collection of dance books, CDs and access to dance periodicals, online databases with articles about dance as well as online dance videos. Some books are reference books that must be used in the library. Other books are in the circulating collection. DVDs may be found at the reference desk and students can watch them on a laptop borrowed from the reference desk. In addition, students may borrow some books from other CUNY libraries through interlibrary loan. Students can access dance related periodicals through the library's databases. For help in finding and accessing these resources, ask for help from the college librarians.

# Dance Program Policies

## Dance Class/Rehearsal Attire

For classes involving movement, students must wear appropriate dance attire. This could be leotards and tights or a tight fitting top and dance pants. Jeans or any type of pants that button and zip are not acceptable. Baggy clothes are not acceptable. The professor must be able to see the alignment of the dancer. For modern dance class, improvisation and choreography, feet must be bare. For Ballet class, Ballet shoes or clean athletic socks may be worn. Long hair must be tied back. Jewelry must be removed!

## Dance Class/Rehearsal Etiquette

- No outside shoes allowed on the dance floor. All shoes must be taken off **before** entering the studio. Only approved dance shoes, such as ballet shoes/jazz shoes, are allowed on the floor in the studios. Sneakers to be used for dancing in the studios must be designated as studio only sneakers and should not be worn outside of the dance studio.
- When you enter the studio, take off your shoes, turn off your cell phone, and place your belongings neatly in the cubbies or on the bleachers. Find a space in the room and quietly begin to prepare for class.
- Any physical problems, past or current, should be discussed with the instructor.
- The studio is a quiet zone starting ten minutes prior to the start of class in order to allow students to prepare mentally and physically for class. If your class has finished, please be mindful of this time frame for the students in the class following yours.
- When the Professor is giving corrections, look the Professor in the eye as he/she is talking. Afterwards, physically do the correction so that you can feel it in your body and say thank you for the correction.
- Do not leave the studio during class/rehearsal unless an explicit break has been given to do so. This means you will need to use the bathroom between classes.
- Have your hair pulled back so that it does not interfere with your movement or focus during class/rehearsal. This includes carrying extra hair bands in your bag in case one breaks.
- Spend time incorporating technique notes from technique class to any and all other classes/rehearsals. This may require a substantial amount of time outside of class/rehearsal.
- Turn your phone completely off or on airplane mode during class/rehearsals. **NOT ON VIBRATE**. Do not use your phone during water breaks. Do not look at your phone until the class/rehearsal is completely over. If there is an emergency reason that you need to receive calls or messages during class notify the instructor. Otherwise, the phone should be put away until the class or rehearsal is complete.
- Never mark in class/rehearsal unless the Professor or rehearsal director says to do so. In such a case, do not mark your arms, timing, or spacing. Your arms, timing and spacing must be full, correct, and accurate to the best of your ability.

- While the Professor or rehearsal director is working with another student/cast member pay attention as this correction or material may also apply to you. If the Professor has stated that this issue does not apply to you, do not use that time as a break. Instead, use that time to work on your own corrections or material.
- Review all of the new material, notes and corrections from the previous class/rehearsal prior to the following class, so that the Professor/rehearsal director will not have to backtrack and the class can continually move forward.
- Gossiping or laughing at other students will not be tolerated. Everyone must be treated with respect.
- It is customary to applaud for the accompanist and for the instructor at the end of each movement class.

## Dance Studio Usage

QCC dance studios are extensively booked with dance and physical education classes. However, there is studio space available for students to rehearse and to work on their skills. Students are allowed to use the QCC dance studios **only**: if they have signed a studio usage agreement (below) and their name is on the schedule.

### Studio Usage Policies Agreement

You must sign the studio usage policies agreement before using the studios.

### Shoe Policy: No Shoes in the Studios!

When entering room 214 (upstairs studio) please remove shoes on the mat as soon as you enter, and leave the shoes near the coat rack or on the risers.

Before entering room 113 (downstairs studio), remove shoes on the mat outside the door and carry them into the studio. Leave them in the cubbies near the door.

Only bare feet or “dance studio designated shoes” can be worn in the studio. “Dance studio designated shoes” are shoes that are not worn anywhere except in the dance studios.

If you are scheduled to use the studio, you are responsible for enforcing the shoe policy and all other policies with your cast. If a faculty member enters the studio and sees the shoe policy is not being enforced, you will lose your privilege to use the space.

Sign up for space can be made via an email to Aviva or on the door of RFK room 113.

If the studio is locked, you can ask the equipment room staff to unlock it for you. However you **must**: be on the permission list, be on the schedule, and show your QCC ID.

If you decide at the last minute to use the studio when there is no one else booked in the space, you must still put your name on the schedule. If you are found in the studio without being on the schedule, you will lose your privilege to use the space. Also the equipment room staff will only let you in if you are on the schedule.

You can use the studios for working on class assignments or rehearsals. The studios are **not** for hanging out, socializing or doing homework **other than** physical, dance class homework.

When you are signed up to use the space, you are responsible for whoever is in the space with you during your scheduled time. You cannot let anyone besides dance students with permission to use the space into the studios. This includes your scheduled time and the time immediately following. When you are leaving, if there is another student waiting to be in the space, ask if they are on the schedule. If they aren't, politely say that you have to lock the studio, and they will have to go to the equipment room to ask to be let in. If there are any problems, find Emily or Aviva or get help from the equipment room staff.

You must never leave the studio unattended (except for a very brief bathroom break). If you need to leave the studio, **lock** it up unless another dance student with permission is in the room.

You may use the sound systems, but keep the volume at a reasonable level. When playing music, please close the door of the studio so the music does not disrupt other people in the building. You must be careful with the sound equipment. You will be held responsible for the well-being of the sound equipment. If something is broken when you are in the room, you will be considered responsible. Don't change the set-up of the sound system in the studio without permission from Emily or Aviva.

**Never** touch or move the pianos or the drums.

You may have to share the space with others. This means taking turns with running things that take up a lot of space and taking turns with the sound system. If there are arguments about sharing the space, your privilege to use the space will be taken away.

In the case of any emergency - injury, argument or arrival of unknown person, immediately go to Emily, Aviva or the staff in the equipment room. In case of life threatening emergency, call Campus Security at 718 631 6384. You can also use one of the red phones to contact Campus Security.

Clean up after yourself. Dispose of all trash in the studio. Clean up any messes that may have occurred. Return mats or any other equipment you moved.

If you signed up for space you are expected to use it. If you cannot use the space you are scheduled for due to an emergency or illness, and it is one day or more before your scheduled

time, or you cannot come to campus that day, email Aviva. If you realize you cannot use the space at the last minute and are on campus, cross your name off of the schedule on 113.

If you do not abide by any of the above guidelines you will lose your privilege of using the space.

## Health and Safety Resources for Dance Students

### **Nutrition**

It is important to eat a nutritious meal before dance class. Proper nutrition will allow you to reach your full potential as a dancer and poor nutrition can actually stand in your way. Also, your chances of getting injured are much greater if you are not eating and hydrating appropriately. On days when you will be doing a lot of dancing, it is wise to eat multiple times throughout the day in small portions. Carbohydrates - fruit and grains are great pre-performance choices because they are easy to digest and can energize you through your practice. Foods with protein such as yogurt, nuts, eggs, chicken and cheese are great after your practice to build and repair the muscle tissues worked during class. Pack nuts, fruit, veggies, lean protein, complex carbohydrates (whole grain bread, pasta or crackers) peanut butter, etc. Drink lots of water. Be prepared with a water bottle. Avoid sugary foods, food high in fat and salt and soda.

This website has some good snack choices. <http://www.webmd.com/diet/ss/slideshow-100-calorie-snacks>

This site has information about food for fitness  
<http://www.webmd.com/fitness-exercise/fitness-game-16/slideshow-best-foods-fitness>

### Recommended Books on Nutrition

*What to Eat*

by Marion Nestle

April 2007

*Healing with Whole Foods: Asian Traditions and Modern Nutrition*

by Paul Pitchford

February 2003

## **Sleep**

Sleep is extremely important for your recovery as a dancer and for your learning and growth. Practice good sleep hygiene. This means having a regular sleep routine and getting to bed at a consistent time. Sleep deprivation prevents you from being able to grow in your skills and increases the likelihood that you will get injured.

## **Soreness**

Dance is an athletic activity. This means you will feel many of the same things that most athletes feel such as sore muscles and fatigue. It is important to get to know your body's normal responses to increased activity or new activity and to distinguish this from overworked tissues that indicate injury. It is also important to work on self-care approaches that reduce your chances of injury and also help diminish normal soreness and fatigue.

## **Stretching**

It is appropriate to stretch after activity. Increased activity leaves muscles full of metabolic waste products (this is experienced as soreness) and leaves muscles and connective tissue (fascia) shortened. Stretching can help to move the metabolic wastes out of the affected tissues and to restore balance of the tissues. Build a stretching routine for yourself that you practice at the end of class and rehearsal or the end of the day. Stretching should be done with conscious breathing. Stretches should be felt as a sensation in the tissues but not forced to the point of pain. Stretches should be held for anywhere between 15 seconds and two minutes. Stretching is safest and most effective after activity. Cold muscles should not be stretched vigorously as they could be torn.

## **Massage/Self Massage**

Massage helps to move metabolic wastes out of the tissues and can help restore fascial length and reduce chances of injury due to overuse. Self massage can be done with foam rollers, tennis balls, your hands and other tools.

## **Massage Therapy Clinic**

The QCC Massage Therapy Clinic offers low cost and/or free massage by student therapists under the supervision of Massage Therapy Faculty for Dance Majors. The clinic publishes its hours of operations on its webpage. The Clinic often offers free or reduced fee sessions to dance majors. Watch for emails from Dance Program Faculty regarding scheduling massages in the massage clinic.

<http://www.qcc.cuny.edu/hped/massclinic.html>

## **Use of Hot and Cold Therapy**

Heat and/or cold can be applied to muscles that are sore or overworked to improve the tissue health and accelerate healing. As a general rule, cold is applied to an acute injury (if the body shows redness, heat and/or swelling or if there has been a sudden traumatic movement, a fall and/or sudden onset of pain.) Heat is used for minor soreness or chronic injury (meaning an injury that is on its way to recovery and for which there is no more redness swelling or heat). Both heat and cold should be applied for a maximum of 20 minutes on and 40 minutes off. Ice

packs or ice compresses should always be applied with adequate toweling covering the skin. Both heat and cold are most effective if applied with compression (an ace bandage can hold on a heat or ice compress.) Both heat and cold should be monitored carefully. Applications that are too hot or too cold or that are left on the body too long can cause injury. Never fall asleep with a heat or cold application on your body. Ice bags and paper towels can be obtained from the equipment room across the hall from room 113 if you need it while you are on campus. Never apply ice immediately before dancing. The tissue needs time to warm up thoroughly before dancing.

### **Faculty Consultations**

Emily Berry is a Certified Movement Analyst and students are encouraged to schedule one to one sessions with Professor Berry to deal with injuries, increasing range of motion, or technical challenges on an as needed basis.

Aviva Geismar is a Licensed Massage Therapist and a Certified GYROKINESIS/GYROTONIC Instructor and students are encouraged to schedule one to one sessions to deal with injuries or technical challenges with Professor Geismar on an as needed basis.

There are several Licensed Physical Therapists in the Department of Health Physical Education and Dance. Dance Program faculty will refer dance students to consult with these faculty members on an as needed basis.

### **Office of Student Health Services**

It is the mission of the Student Health Services of the City University of New York to make quality health care and health education available to all of its students in order to contribute to their academic success and personal growth.

The provision of these medical and psychological services will be sensitive to the needs of our non-traditional student body and will be tailored to the cultural diversity of the CUNY population.

With guidance from the Health Services Advisory Council, all programs are designed to help meet or exceed The Minimal Standards adopted by the CUNY Board of Trustees in May 2000. In a commitment to retain students who will successfully graduate from The City University, health promotion and disease prevention are our primary goals.

<http://www.qcc.cuny.edu/healthServices/index.html>

Medical Arts Building MC-02

## Dance Program Events

### **Dance Workshop**

Dance Workshop is a course that takes place in the Spring Semester each year. It is the major performing opportunity of the dance program. Admission to dance workshop is by audition and is open to all QCC students. The audition takes place on the last Wednesday of October from 12 noon to 4 pm. Casting for dance workshop is decided by a panel of dance faculty and guest artists. On the day of the Workshop audition the schedule of rehearsals/technical rehearsals and performances will be distributed. Students auditioning for Workshop must commit to being available for all rehearsals, some of which take place in January. All Dance Workshop cast members will have 8 hours of rehearsal a week during the Spring Semester in addition to possible January rehearsal times. The Dance Workshop performances take place in May and the programs include works by several faculty and/or guests. In addition, students who are in the Dance Workshop cast can propose a piece of their own choreography for the program. Students who complete the necessary proposal on time will be assigned rehearsal times and will show their developing piece in at least two scheduled showings during the semester. The pieces that are most ready to be performed (if any) will be selected to be included in the performances. Only members of the Dance Workshop cast (faculty and guest pieces) can be cast in student pieces. In addition to the Dance Workshop performances, each Spring the Resident Artist brings his/her dance company to QCC to perform a program of repertory including a performance by QCC students in a work of that artist. This is an incredible opportunity for the student dancers in the Resident Artists' piece to perform alongside professionals. It is also a wonderful chance for the QCC community to see artists of the highest calibre performing. For the Dance Workshop performances, faculty select one student who is not performing to be the Stage Manager and another to be Assistant Stage Manager. These are crucial jobs for the running of the performances, and these positions are a good way to get inside the backstage workings of a performance and to learn valuable theatrical skills.

### **Repertory**

Students at the advanced beginning technique level or above, who are not cast in Dance Workshop, and who want a performance experience and/or need to fulfill the performance credits toward their degree, can participate in Repertory. Repertory is a course in which students and faculty create a dance work over the course of 15 weeks. At the culmination of the semester the students perform the piece for classmates and invited guests.

### **Kwanzaa Celebration**

December 9th, 2018, the dance program is presenting a Kwanzaa celebration performance at Queensborough Performing Arts Center directed by Kevin McEwen. The performance will integrate African dance and music, including QCC dance majors and professional performers.

### **Fall Technique Class and Choreography Showing**

At the end of each Fall Semester, each dance major technique class shows a short sample of what they have been working on in class and the Choreography I students show their final projects in a department wide showing during club hours.

### **American College Dance Association Regional Conference**

Each Spring semester a selected group of QCC Dance majors participate in the American College Dance Association Regional Conference for five days. The conference is a chance for dance students and faculty from college and University dance programs to come together and be immersed in the intensive experience of dance. Events at the conference include performances on adjudicated concerts (at which nationally known dance professionals and educators will give feedback to the artists), performances on informal concerts, up to 4 classes daily in every form of dance, choreography, improvisation, and more. During their time at the conference students have an opportunity to take class with faculty at colleges from all over the region and beyond, to perform, to attend performances by college students from all over the region, to listen to the feedback sessions, see performances by faculty and/or professionals and more. The conference is an incredible opportunity to share your work with the broader college dance community and to be exposed to what is happening around the region. Generally, one QCC faculty or guest work and one QCC student work is shown at the conference on an adjudicated show. One student work is also shown on an informal show. Students in these works are invited to attend the conference. Any additional slots for students to attend are filled at the discretion of the dance faculty based on students' outstanding work ethic, dance skills and professionalism.

### **CUNY Dance Initiative**

The CUNY Dance Initiative (CDI) is a residency program started in 2014 that opens the doors of CUNY campuses to New York City choreographers and dance companies. Developed in response to the shortage of affordable rehearsal space in New York City, CDI aims to support local artists, enhance college students' cultural life and education, and build new audiences for dance at CUNY performing arts centers.

Generally, QCC hosts two guest artists or companies through CDI each year. The artists rehearse in the QCC dance studios and then offer master classes and lecture demonstrations for QCC students.

## Student Resources

### **Single Stop**

Single Stop USA is a national not-for-profit organization dedicated to moving people towards economic mobility. Single Stop works to achieve this by facilitating coordinated access to benefits and supportive services including, the Supplemental Nutrition Assistance Program (SNAP) formerly known as food stamps, health insurance, tax credits, financial counseling, and legal services. Individually, this acts as a band-aid but it is not sufficient. Applied in combination, they can begin to heal the underlying causes of intergenerational poverty, help low-income families work their way to self-sufficiency, and build stable environments. Accessing supports comprehensively can promote family stability, increase job security, boost income, provide a cushion in times of crisis, and help students to stay in school.

### **Benefit Screening**

Through a series of questions, Single Stop Coordinators determine which NYC/State/Federal benefits a student and/or their family members are eligible to receive. Once determined, they will assist with the application process. You do not have to apply at your local Social Services for the Supplemental Nutrition Assistance Program (SNAP) formerly known as food stamps. If you qualify, Single Stop staff can submit the application in their office. For those already receiving benefits, they can help you manage your case (recertify, submit documents) and advocate on your behalf if you experience difficulties. They want to make the process easy and accessible. Inquire within.

### **Supplemental Nutrition Assistance Program (SNAP)**

### **Low or no cost health care under the Affordable Care Act (Health Insurance ACA)**

### **Temporary Assistance for Needy Families (TANF)**

### **Home Energy Assistance Program (HEAP)**

### **Child Care Assistance Programs (CCAP)**

### **NYCHA Public Housing**

### **WIC Program - Women, Infants, Children**

### **Contact**

Single Stop  
Library Building, 4th Floor, Room: L-432A  
Phone: 718.631.6347  
Singlestop@qcc.cuny.edu  
Monday - Friday: 9:00am - 5:00pm  
**Counseling Center**

Professional counselors at the Counseling Center are available for free, one on one counseling sessions and to assist with services, information and resources to help students reach their personal, academic and career goals. The Counseling Center provides the following free and confidential services to Queensborough's students:

Personal Counseling

Academic Information

Career Counseling

Freshmen Courses (ST 100/101)

Transfer Information

Women's Group

LGBTQ Group

Social Anxiety Group

Referrals

### **The Counseling Center**

Library Building, Room 422

718-631-6370

### **Office Hours:**

Mondays & Thursdays: 8:45am-6pm

Tuesdays & Wednesdays: 8:45am-7pm

Fridays: 8:45am-5pm

### **ASAP**

Accelerated Study in Associate Programs

Some students may qualify for ASAP. If you qualify benefits include:

- Comprehensive and personalized advisement
- Career development services
- Tuition waivers for financial aid eligible students
- Yearly Textbook vouchers provided
- Free Metrocard
- Priority registration
- Enhanced Academic Tutoring

Queensborough ASAP students get the benefits of a small college atmosphere within the nation's largest urban university system. Queensborough faculty and staff are with you every step of the way. Each semester, you will complete at least 12 credits of coursework and participate in supportive weekly programs to help you reach your academic and career goals. You will attend classes with a small, connected group of students who share your interests and drive, taught by faculty who are committed to helping you achieve your full potential.

In order to qualify you must

- Be a New York City resident and/or eligible for in-state tuition (as per the [CUNY tuition and fee manual](#))\*
- Agree to enter into a full-time associate degree program (A.A., A.S., or A.A.S., taking a minimum of 12 credits or equated credits per semester in an ASAP-approved major: including any major except Nursing and Early Childhood Education Joint/Dual degree articulation with Queens College. Pre-clinical nursing students and students majoring in Liberal Arts with an education concentration may join if otherwise eligible)
- 2.0 GPA or higher (for continuing, re-admits, and transfers only)
- 15 credits or fewer (for continuing, re-admits, and transfers only)
- Be fully skills proficient or have no more than two developmental course needs based on CUNY Assessment Test scores
- Complete the [Free Application for Federal Student Aid](#) and the [New York State Tuition Assistance Program application](#) (*students not in receipt of financial aid but otherwise eligible may join ASAP but may not receive a tuition waiver*)
- Current CUNY or transfer students must have 15 or fewer college credits and must have a GPA of 2.0 or above by June 2016
- Have the following placement(s):
  - Triple Exempt/3X
  - MA10 only
  - Write Prep (CATW) only
  - BE-112 only
  - BE-122 only
  - BE-205 only
  - BE-226 only
  - MA10 and Write Prep (M1 score greater than or equal to 30 and M2 score less than 40)
  - MA10 and BE112 (M1 score greater than or equal to 30 and M2 score less than 40)
  - MA10 and BE205 (M1 score greater than or equal to 30 and M2 score less than 40)

#### Contacts

<http://www1.cuny.edu/sites/asap/>

#### Staff

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Program Coordinator

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Ms. Anna O'Neal

Administrative Coordinator

## **Lucille A. Bova Food Pantry**

<http://www.qcc.cuny.edu/FoodPantry/>

The Lucille A. Bova Food Pantry, located on the 4th floor of the Kurt R. Schmeller Library Building in room 433A offers non-perishable food options to members of Queensborough Community College who may be experiencing hunger. Each semester the food pantry publishes its hours on the above webpage. Students can stop in during hours of operation to pick up food from the pantry. Students can also make an appointment outside of those hours by contacting *Emily S. Tai, Chair, Committee on Food Insecurity: [Etai@qcc.cuny.edu](mailto:Etai@qcc.cuny.edu)*.

Food Pantry services are confidential. For more information or to make a donation to the Food Pantry, please email [FoodPantry@qcc.cuny.edu](mailto:FoodPantry@qcc.cuny.edu).

## **Office of Financial Services**

In addition to overseeing the entire aid award operation, the Office of Financial Services provides counseling to students interested in financing their Queensborough education. Among the programs available to students are:

- New York State Tuition Assistance Program (TAP)
- New York State TAP for Part-time Study
- Federal Pell Grant Program
- Federal Work-study
- Federal Supplemental Educational Opportunity
- Federal Perkins Student Loan Program
- Federal Direct Loan Programs

**Students apply for financial aid via the internet at [www.fafsa.ed.gov](http://www.fafsa.ed.gov) for faster processing. Pay attention to deadlines regarding this application. Missing this deadlines has caused students to drop out of school due to lack of aid. Students may receive assistance with applying online in the Financial Services computer laboratory located in L-409.**

More than 60 percent of all students enrolled at Queensborough receive one or more forms of financial assistance. Regulations governing student eligibility for aid are mandatory and specific, based on the types of awards they are receiving. Faculty is strongly encouraged to contact the Office of Financial Services with any questions or concerns, as well as to direct students to seek guidance from the counseling staff of the office. In addition, please refer to the Financial Services section of the college catalog for specific academic requirements mandated by federal and state agencies for financial aid eligibility.

**Location: Library, Rooms 409 and 411**

**Telephone: 718-631-6367**

**Website: [www.qcc.cuny.edu/financialaid](http://www.qcc.cuny.edu/financialaid)**

## **Scholarships**

The following webpage will provide you with a listing of scholarship opportunities for QCC students. <http://www.qcc.cuny.edu/Scholarships/>

## **Learning Centers**

Students may choose from a variety of academic support services. Tutoring is offered through a number of learning centers that respond to the needs of academic departments and students.

### **Academic Literacy Center**

Humanities Building, Room 237

Telephone: 718-281-5709

Website: [www.qcc.cuny.edu/academicLiteray/allc.html](http://www.qcc.cuny.edu/academicLiteray/allc.html)

The Basic Skills Learning Center offers individual, group, and computer-assisted support for students enrolled in Basic Skills courses. It also offers workshops to help prepare students for the CUNY ACT exit tests in reading and writing.

### **Campus Writing Center**

Library, Room 104, 105 and 118

Telephone: 718-631-6663

Website: [www3.qcc.cuny.edu/isswebt/ISSmain.aspx](http://www3.qcc.cuny.edu/isswebt/ISSmain.aspx)

The Campus Writing Center provides students with assistance in writing-intensive courses and offers one-to-one and small-group workshops for all writing-related assignments. Workshops are also regularly offered to help students prepare for the CUNY Assessment Test in Writing (CATW).

### **Mathematics Learning Center**

Science, Room 216

Telephone: 718-281-5364

Website: [www.qcc.cuny.edu/mathCS/mathcenter.html](http://www.qcc.cuny.edu/mathCS/mathcenter.html)

The Mathematics Learning Center provides tutoring for all mathematics courses across curricula. The Center also prepares students for the ACT exit test in mathematics. Students who are studying computer science may utilize fully equipped computer laboratories in S-218 (telephone: 718-281-5172) to work on class and research assignments. Numerous software tutorials are available and range from pre-algebra to pre-calculus. Instructor-led workshops are conducted to prepare students for the CUNY/ACT exit test in mathematics.

### **The Student Learning Center**

Library first floor

Telephone: 718-631-6660

Website: [www.qcc.cuny.edu/slc](http://www.qcc.cuny.edu/slc)

The Student Learning Center provides students with tutorial assistance in the following disciplinary clusters: Arts and Humanities, Biology and Health Sciences, Business, and Social Sciences. The Student Learning Center offers one-on-one and small-group workshops to assist students with their course work.

## Graduating and Transferring

It is important for you to complete your degree at QCC before you transfer. Why? Because this will give you the best chance of having the credits you have completed at QCC accepted by the next college you attend. Those who transfer with credits left to do to complete the degree, may need to do additional coursework at their next college. Additionally, colleges are attracted to students who have shown that they can complete a degree. Also the dance program recommended course of study has been proven to prepare students for entry into top dance programs. Students who do not follow our recommendations (for example students who stop taking technique class) have a much lower chance of getting into (and getting scholarships at) high level dance programs.

It is never too early to start to research 4-year dance programs. Look carefully at what degrees and what concentrations are offered. Look at what kind of dance technique they emphasize (classical modern, post-modern/contemporary, African, Ballet, hip hop, Flamenco etc.) See who their faculty are and what guest artists come to work with their students. Pay attention to their course offerings in relationship to the things you want to explore. Ask what kinds of careers their alumni go on to have. A BA (Bachelors of Arts) will give you more classes in general education and a BFA (Bachelors in Fine Arts) has a higher percentage of classes in your area of concentration. Some colleges offer degrees and certification programs in K-12 dance education. Some offer concentrations in different dance techniques or in choreography versus performance. A BFA program is more like a conservatory.

Look into what kinds of scholarships are available in the dance program and through the college for a strong academic record for transfer dance students. The department should be able to inform you about how to apply for these kind of scholarships or to refer you to someone else who can let you know. For BFA programs an audition is necessary. You should anticipate needing to demonstrate strong ballet and contemporary/modern dance skills to transfer to a BFA program. You will also need a high GPA to be admitted to and receive scholarship money at a strong dance program.

## Articulation Agreement Information

An articulation agreement is an agreement between QCC and a four-year college that they will accept the courses you have taken at QCC toward your degree at the four-year school. For example if you take Choreography I at QCC, an articulation agreement would insure that those two credits count toward your requirements in choreography at the school you transfer to. An

articulation agreement does **not** insure that **all** of your dance credits count to your degree. For example, some classes (like beginning ballet for majors and beginning modern for majors) may not be counted toward a degree in a BFA program because only higher levels of technique would be counted. For the latest information about the status of these Articulation Agreements, please talk to the Dance Program Faculty.

QCC Dance program has articulation agreements with:  
Hofstra University (BA in Dance Education)

Here is a list of schools that QCC dance program is in the process of creating articulation agreements with: Long Island University Brooklyn Campus, Rutgers University Mason Gross School for the Arts, SUNY Brockport, Lehman College BA in Dance, and Lehman College BFA in Multi-media Performance with a concentration in dance.