

SENIOR PROJECT: Thesis Choreography + Paper | Spring 2024

concert coordinator: Xan Burley (pronouns: she/her/hers)
email: xburley@arts.ufl.edu
office hours: TBA and by appointment
office hours zoom link: on Canvas
lab fees: <http://aa.ufl.edu/policies/material-and-supply-fees/>

SENIOR PROJECT SUMMARY

The dance program provides you with an exceptional and supportive opportunity and experience that requires you to combine your skills as a choreographer, producer, and writer to achieve success. It is a culmination of the education you have received in the program that has prepared you for this capstone course. The focus of the Senior Project is the creative process/research behind an original dance that will be featured in the Spring showcase (Feb 21-25, 2024). The actual dance work should have a running time of no more than eight (8) minutes and no less than four (4) minutes. You work as a *class* to produce the showcase simultaneously while you work on your creative project. Finally, you will articulate your creative research in a thesis-style paper.

OBJECTIVES OF THE SENIOR PROJECT: Thesis Choreography + Paper

You are provided the opportunity to:

- create an original dance
- collaborate within a group of your artistic peers to produce a showcase of quality and substance
- participate in a works-in-progress UnShowings to receive feedback from the UF dance community
- work with their faculty mentor(s) to help you explore the full potential of their choreographic voice
- finalize and articulate their creative process through the paper

EXPECTATIONS + GRADING PROCEDURES

Attendance

You are expected to:

- ⇒ Attend meetings with your mentor
- ⇒ Attend meetings scheduled for production of the concert with the concert coordinator
- ⇒ Attend ALL required rehearsals, UnShowings, and events associated with the Senior Concert

Choreographic Process / Project

Points are given for the preparedness of the choreographer to implement their choreography, how well the concept is communicated to the dancers, and how well the choreographer guides their dance through the rehearsal process into performance.

Producing Assignment

Each person will be assigned a role to support the production of your showcase. Even if you are working jointly with another senior, you are still responsible for the successful completion of the assignment related to the successful running of the show. Ultimately everyone is responsible for getting the show up and running. Assignments may include: Technology, Tech, Poster/PR, Program Copy, Props, etc. You are expected to:

- ⇒ Communicate clearly and effectively with your peers and the concert director.
- ⇒ Practice professional collaboration and communication with Design and Stage Management faculty, staff, and students.

Mentorship Expectations

Rehearsal visits and meetings to be determined by you and your mentor.

Evaluation / Grading Procedures

Points	Area	Supervisor
<i>(deductions only)</i>	Attendance at all concert-related required rehearsals and events.	Coordinator
20 pts	Choreographic Project Completion	Mentor
40 pts	Senior Project Paper	Mentor
40 pts	Showcase Overall	Coordinator
100 pts	Total	100

LETTER GRADES

A = 93-100 / A- = 90-92 / B+ = 86-89 / B = 83-85 / B- = 80-82 / C+ = 77-79 / C = 73-76 / C- = 70-72 / D+ = 67-69 / D = 63-66 / D- = 60-62 / E = 59 and below

SCHEDULES

UNSHOWING SCHEDULE

SPRING SEMESTER	
Monday, January 22 nd / 6:30-8:30pm	UnShowing #1 (BFA Showcase senior choreographers) in G-6
Monday, January 29 th / 6:30-8:30pm	UnShowing #2 (BFA Showcase senior choreographers) in G-6
Monday, March 25 th / 6:30-8:30pm	UnShowing #3 (any work-in-progress) in G-6
Monday, April 22 nd / 6:30-8:30pm	UnShowing #4 (Comp 3, BA Symposium, Senior Circle, other) in G-6

TECH + PRODUCTION SCHEDULE

Wednesday, January 10 th / 4-5pm	Production Meeting
Friday, February 9 th / 9a-5p	Load-In
Friday, February 9 th / 6-11pm	Optional Light Cueing (no dancers)
Sunday, February 11 th / 10a-8p	Spacing Rehearsals (detailed schedule TBD)
Monday, February 12 th / 5-7pm	Lighting Orientation
Monday, February 12 th / 7-11pm	Spacing Rehearsals (detailed schedule TBD)
Tuesday, February 13 th / 7-11pm	Spacing Rehearsals (detailed schedule TBD)
Wednesday, February 14 th / 7-11pm	Tech Rehearsal: Program A
Thursday, February 15 th / 7-11pm	Tech Rehearsal: Program B
Friday, February 16 th / 7-10:30pm	Tech Run Thru in Costumes: Program A
Sunday, February 18 th / 7-10:30pm	Tech Run Thru in Costumes: Program B
Monday, February 19 th / 7:30-10:30pm	Dress Rehearsal: Program A*
Tuesday, February 20 th / 7:30-10:30pm	Dress Rehearsal: Program B*
Wednesday, February 21 st / 7:30-9pm	Performance #1: Program A*
Thursday, February 22 nd / 7:30-9pm	Performance #2: Program B*
Friday, February 23 rd / 7:30-9pm	Performance #3: Program A*
Saturday, February 24 th / 7:30-9pm	Performance #4: Program B*
Sunday, February 25 th / 1:30-3pm	Performance #5: Program A*
Sunday, February 25 th / 4-5:30pm	Performance #6: Program B*
Sunday, February 25 th / 5:30-7:30pm	STRIKE**

*Plan for scheduled warm-up and call times to be earlier than show start time. More detailed schedules will be created and shared later in the Fall semester or early in the Spring.

ALL dance majors participating in the BFA Showcase Concert are **REQUIRED to attend and help during strike. This is industry standard. Please see the student handbook highlights page for the policy and excusal from participation.

SENIOR PROJECT 'THESIS' PAPER

The Senior Project paper is the final phase of your Senior Project and the articulation of your research. It is expected that you will use the following format in the writing of your Senior Project paper.

RESEARCH PAPER REQUIRED FORMAT

NOTE: USE MLA STYLE GUIDELINES TO WRITE PAPER

A GREAT and EASY-TO-USE site for **MLA STYLE GUIDELINES**: <http://content.easybib.com/citation-guides/mla-format/>

MLA Formatting and Style Guide: <https://owl.english.purdue.edu/owl/resource/747/01/>

Please note that for the paper you will have additional requirements beyond MLA, including title page, acknowledgments, etc.

- **Title Page**, with title of paper, your name, date submitted, class name and number, and professor (no page number) See: <http://content.easybib.com/citation-guides/mla-format/how-to-cite-a-scholarly-project-mla/>
- **Dedication** (roman numeral ii)
- **Acknowledgements** (roman numeral iii)
- **Abstract** succinct overview of the paper (Write—or rewrite—*after* you have completed your paper) (roman numeral iv). An abstract summarizes the paper and is used by prospective readers to decide whether or not to read the entire text. Make it compelling and powerful reading (100-250 words maximum).
- **Table of Contents** (roman numeral v). Use exact title of section on left and 1st page number of the section on right: include page numbers for dedication, acknowledgments, abstract, and section headers (but do not cite page numbers for title page or Table of Contents).
- One- to two-page **Introduction** to topic (start numeral 1)
 - *Problem and Purpose Statement: who or what are you proposing to discover, challenge, understand, illuminate. Purpose of paper and what you seek to achieve in this writing.*
 - *Rationale: what is important about this exploration? What contribution does it make to the field of dance?*
 - *Personal Statement: Why is the subject important to you? Is there a personal connection to the subject; or a connection you would like to make?*
- Two- to five-page **Discussion of the Literature** and other resources you researched (written, visual, media) - Demonstrate your knowledge of what has been done before related to this topic.
- Two- to five- page **Methodology** section describing the research process you undertook.
 - Detail ideas and approaches showing WHAT you actually did.
 - You may include HOW you made unique connections across (or unique use of) your selected "literature" (written, visual, media, etc.) and questions it prompted.
- Two- to three-page **Outcomes, Reflections, and Future Directions** section, summarizing the most salient outcomes of your project and possible future directions of your research/project.
 - The critical findings, results, or conclusions of the research, including strengths and weaknesses.
 - What further questions do you have or what directions for research?
 - What are the *larger* implications of your findings?
- Optional: Visual Resources
- Works Cited in **MLA** (Note you will use simple in-text citations as per **MLA**; place extra explanatory notes in endnotes) (page numbers...)

PAPER DEADLINES

- Literature Review Draft 2 (January 26-28 OR Feb 2-4)
- Methodology Draft 2 (March 1-3)
- Introduction Draft 1 (March 1-3)
- Abstract Draft 2 (March 1-3)
- Outcomes, Reflections, and Future Directions Draft 1 (March 8 OR March 18)
- Full Paper Draft 1 (March 29)
- Full Paper Draft 2 (April 12-14) -- *peer review*
- Full Paper FINAL (May 3)

SoTD STUDENT HANDBOOK HIGHLIGHTS – Senior Concert Edition

AUDITION POLICIES / INFORMATION

8.A.i. Dance

Auditions for dance concerts, fall/spring dance showcases, and specialty events are usually held at the beginning of each semester. The auditions are announced and not part of the Block Auditions for the theatre portion of the SoTD season. Auditions will be held for faculty, student, and guest artist works and themes/concepts will vary according to the design and intent of the concert. They are open to the UF dance and theatre community. *The primary requirement is that the student be currently enrolled in a viable dance technique class for the duration of rehearsals and performances.*

1. 8.B. AUDITIONS

8.B.i. Dance Auditions

All students wishing to audition for dance productions will be required to fill out an information sheet for each audition and are encouraged (but not required) to bring headshots and resumes. Auditions are held during the first week of classes and will be widely announced. The audition may include movement, repertory, vocal work, and improvisation. *All auditioners must be enrolled in at least one UF technique class for the semester.*

All students interested in collaborating with faculty and BFA dance major choreographers are encouraged to attend, including, but not limited to: designers, dancers, musicians, actors, writers.

8.D.ii. Three-Piece Rule

Dance students are to self-regulate and limit their casting to three dances (faculty, guest artist, and/or student) to be performed in a production/semester (including *Agbedidi* and/or *Spring Into Dance* as one of the three). The dancer and the casting choreographer are responsible to monitor compliance with this policy to avoid overload, fatigue, illness, and injury and to prevent scheduling issues for any show.

If a dance student has been cast in multiple dances, they must self-monitor their dance load before signing up/initialing the cast list. Before final casting, choreographers (faculty, guest artist, and student) are required to check in to see if their dancers can healthfully navigate the addition of the work to their schedules.

[See the Petition Appendix to learn more about petitioning for a 4th project.]

REHEARSAL POLICIES / INFORMATION

5.G. SPACE ASSIGNMENTS

The scheduling of studios and classrooms are prioritized in the following order:

1. Scheduled courses
2. *School productions*

3. School/college/university Events
4. Independent work of students and faculty
5. Outside groups

Rehearsal spaces are determined by the Production Manager and all rehearsal space assignments are subject to change at the discretion of the Production Manager.

Each evening the Stage Manager or Rehearsal Director must submit a Security Report to the Production Manager, School Director, and Technical Director. This report must include: time in and out of building and who, if anyone, was still in the building when the Stage Manager left. The building must be vacated by 11:00 pm. Stage Managers may include security information in rehearsal/performance reports instead of sending a separate report.

5.H. SPACE REQUESTS

To request the use of a studio or classroom email sotdspace@arts.ufl.edu with the following information:

- Name and contact information
- Date and time for requested reservation
- Purpose of request (ie. rehearsal for class)
- A list of all students who will be using the space as part of the reservation
 - This list should identify any student participants that are not currently enrolled in SoTD classes

Requests must be submitted 48 hours in advance (Mon.-Fri.)

Space can be reserved by currently enrolled SoTD students, and will be granted on a space available basis. While the School does not allow student groups to reserve space, individual students currently enrolled in SoTD classes may reserve space that benefit student groups. However, the majority of students in the space should be SoTD students in alignment with the following parameters:

- **Beginning in Fall 2023, at least 80% of the students using the space for a student reservation must be currently enrolled SoTD students and 100% of the students must be currently enrolled in a class in the College of the Arts.**

5.E. BUILDING USAGE AND RULES

All rooms in the Nadine McGuire Theatre and Dance Pavilion are laboratories for use exclusively by School of Theatre and Dance faculty, staff, and students. No external group, student, or otherwise, may use any of the School of Theatre and Dance facilities without a Contract or expressed permission of SoTD Director or Production Manager.

Scheduling conflicts are to be resolved by the Production Manager with appeal to the School Director.

Absolutely no street shoes are allowed in any of the dance studios (G-006, G-010, G-011). Shoes designed for dance are only allowed in the dance studios. No activities are allowed that scar or mark the floor.

No food or drink is allowed in any dance or acting studios. Capped water bottles are permitted. Any spills must be cleaned up immediately. Hair and body products that leave residue on the floor are not allowed in any of the spaces.

No tape or any other marks are allowed on any of the floors without the express permission of the Production Manager. There can be no painting or building in any of the Studios.

All furniture and other objects must be stacked and/or moved from the center of the room towards the walls, in an organized manner, after every use. Any furniture or black rehearsal cubes moved from a studio for rehearsal purposes must be returned to their original placement. See guidelines/equipment map posted in each studio.

Pianos must be returned to their original placement and may not be moved between rooms without the express permission of the Production Manager.

Injuries must be reported immediately to faculty or staff and an Incident Report must be completed. Incident Reports are available in each studio, on Basecamp, and from the Production Manager.

5.F. CLASSROOM AND STUDIO MAINTENANCE

When using classrooms and studios, make certain that the facility is restored to a suitable condition for the next class. Cleaning up after each class and rehearsal includes the following:

- Dispose of trash and put away projects and props so the class following can easily and efficiently make use of the classroom.
- Strike furniture to two walls. In dance studios, do not store objects under the barres or left blocking windows.
- Neatly stack all chairs and blocks.
- Crash/gymnastic mats must be stacked neatly to the side of the room.
- Items not clearly labeled as being used for a specific class or production will be disposed of.
- See guidelines/equipment map posted in each studio.

SoTD and the faculty assume no liability for materials, supplies, projects or personal items within the facilities. SoTD and the faculty assume no responsibility for any material left in the classroom after a course has officially ended. It is each student's responsibility to remove all materials from the classrooms after the semester has concluded. Any supplies or other material left in the classroom after the semester has concluded, without prior specific arrangements, will be removed and disposed of.

PERFORMANCE POLICIES / INFORMATION

6.C. DANCE STUDENT INJURY AND ILLNESS POLICY

The Dance Area of SoTD believes that dance student's physical and mental well-being is paramount to success in all arenas of their dance training, from class to the stage. In the case of injury, fostering a productive and holistic response insures a speedy and effective recovery.

If the dance student becomes ill or injured to the degree that they cannot attend and participate in dance classes, SoTD sponsored rehearsals, or performances, the 5 steps of the dance student injury and illness policy are to be followed:

1. The student is required to see a healthcare professional immediately.

2. If the illness or injury prevents the student from participation in dance class, rehearsal, or performance, the student is to request documentation from the healthcare professional that explicitly projects the duration of the injury, and/or the amount and type of activity recommended for the welfare of the student.
3. Following the appointment with the health care professional, the student is required to bring medical recommendations and related documentation to the attention of his or her instructor(s), choreographer(s), or director(s) as the basis for discussion.
4. Unless otherwise medically advised, the student is prohibited from active participation in all related UF dance activities, classes, events, performances, etc. The student may not personally select one activity as having a higher priority over another. The student is not to dance in any events, activities, performances or rehearsals if the student is not in dance class. If the infirmity culminates in a medical withdrawal, this is also a withdrawal from all performance related activities.
5. The student should not sacrifice classroom participation for the demands of a performance. Students who miss dance class due to an injury will not be permitted to participate in a performance. The student is expected to follow the student injury and illness policy even if performances take place beyond the scope of SoTD, as with another UF, professional, or community performing group, etc.

7.D. STRIKE

Strike is the restoring of the stage to its original condition and/or preparing for the forthcoming load in. This mainly consists of the breakdown of technical components of the production, but may also involve restoring elements such as a repertory plot, masking, etc.

Safety is of the utmost importance! Proper footwear and clothing must be worn. Additional Safety Equipment may be required depending on the task.

Strike typically takes place immediately following the final performance of the production. Strike is run by the Technical Director or Scenic Shop Supervisor. Strike requires the presence of all undergraduate performers involved in the show and crew, Props Master, Master Electrician, and Technical Director or Scenic Shop Supervisor. Only the Technical Director, Master Electrician and Costume Supervisor can release anyone from Strike.

All undergraduate students involved in the production (cast and crew) are REQUIRED to attend. Graduate Actors are released after 1 hour of participation at Strike due to their GTA responsibilities.

Only the Technical Director may approve an absence from Strike. Under extenuating circumstances may a student be “excused” from or permitted to leave early from Strike. If the student is “excused” from a required strike or leaves early from Strike, the Strike must be “made up” by making arrangements with the Technical Director. These arrangements may include one of the 3 following options:

- The student must participate in two Strikes within the current academic semester or,
- The student must participate in one strike and serve 6 hours in the shop within the current academic semester or,
- The student must serve 12 hours in the shop within the current academic semester. If a student does not adhere to the above penalties for missing Strike or leaving early from Strike, or if the students misses or leaves Strike early without approval of the Technical Director the student will be subject to consequences that may include:
 - A reduction of grade in any course associated with participation in the production.
 - Ineligibility for participation in School productions for the upcoming semester.

PETITION APPENDIX

STUDENT HANDBOOK: THREE-PIECE RULE

8.D.ii. Three-Piece Rule

Dance students are to self-regulate and limit their casting to three dances (faculty, guest artist, and/or student) to be performed in a production/semester (including *Agbedidi* and/or *Spring Into Dance*). The dancer and the casting choreographer are responsible to monitor compliance with this policy to avoid overload, fatigue, illness, and injury and to prevent scheduling issues for any show.

If a dance student has been cast in multiple dances, they must self-monitor their dance load before signing up/initialing the cast list. Before final casting, choreographers (faculty, guest artist, and student) are required to check in to see if their dancers can healthfully navigate the addition of the work to their schedules.

DANCE AREA PETITION PROTOCOL

Your health and wellness are *top priority* for the dance faculty. Dance processes and projects are rigorous, time-consuming, and demanding. As such, we want you to highly consider your commitments in each semester. In order to maintain a safe and healthy environment for all dance area students, we require you to *petition for a 4th project per semester*, with no guarantee that we as a faculty will approve. Know that this is out of great respect for you and care and attention to your overall well-being. We appreciate your maturity and communication.

If a dance major is cast in more than three projects in a given semester, they may choose to petition to participate in a *fourth* project only. No dance major will be permitted to participate in more than four projects per semester at the School of Theatre and Dance. This includes any faculty or student projects sponsored by SoTD, such as musical and theatre productions, Harn Museum productions, and more. Please consult with dance area faculty if you are unsure whether or not a project you want to do is counted under this protocol.

In order to petition for a 4th project, please do the following:

1. Complete the OneDrive [Dance Area Petition Form](#), which will require the following from you:
 - a. Your Name
 - b. Your Degree
 - c. Your Anticipated Year of Graduation
 - d. Your credit load for the semester
 - e. Your current GPA
 - f. The three projects you plan to commit to
 - g. The 4th project you are petitioning to participate in
 - h. A brief statement detailing
 - i. why you believe this 4th project is beneficial to your education and growth;
 - ii. how you plan to manage the workload;
 - iii. and how you will ensure your own wellness.

2. Email the choreographer(s) or lead artist(s) on the 4th project to let them know that you submitted a petition to participate in their project and will communicate once faculty responds.
3. While you await faculty response, you may attend any rehearsals for the 4th project so as not to miss important information.

CONCERT DIRECTORS FOR AY 2023-24:

- ⇒ *Agbedidi*: Rujeko Dumbutshena (rdumbutshena@ufl.edu)
- ⇒ *BFA Showcase*: Xan Burley (xburley@arts.ufl.edu)
- ⇒ *Spring Into Dance*: Alex Springer (aspringer@arts.ufl.edu)

*****Petitions MUST be submitted by September 6th prior to the dance area faculty on September 8th.**

*****Dance area faculty will consult and notify you of petition results by Monday, September 10th.**

STUDENT RESOURCES

ACADEMIC RESOURCES:

- *E-learning technical support*: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.
- *Career Connections Center*: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.
- *Library Support*: Various ways to receive assistance with respect to using the libraries or finding resources.
- *Teaching Center*: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.
- *Writing Studio*: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.
- *Student Complaints On-Campus*: [Visit the Student Honor Code and Student Conduct Code webpage for more information.](#)
- *On-Line Students Complaints*: [View the Distance Learning Student Complaint Process.](#)

HEALTH AND WELLNESS:

- *U Matter, We Care*: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- *Counseling and Wellness Center*: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center*: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).
- *University Police Department*: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).
- *UF Health Shands Emergency Room / Trauma Center*: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website.](#)

UF POLICIES + STUDENT RESOURCES

ONLINE PRIVACY STATEMENT:

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

COURSE EVALUATIONS:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. [Click here for guidance on how to give feedback in a professional and respectful manner.](#) Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluer.com/ufl/. [Summaries of course evaluation results are available to students here.](#)

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES:

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. [Click here to get started with the Disability Resource Center.](#) It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

UNIVERSITY POLICY ON ACADEMIC MISCONDUCT:

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code specifies a number of behaviors that are in violation of this code and the possible sanctions. [Click here to read the Honor Code.](#) Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

THIS SYLLABUS IS SUBJECT TO CHANGE

Students will be notified in advance of important changes that could affect grading, assignments, etc.

Syllabi are posted here: <http://arts.ufl.edu/syllabi/>