

LABAN MOVEMENT ANALYSIS

DAN 4434/ SECTION 1D54/ 3 CREDIT HOURS/ FALL 2017/ MCGUIRE STUDIO G-6/ M W 6-7
(CLASS TIME/WORKSHOP TIME 1:00-2:45 PM; YOUR PERSONAL WARM-UP/PREP/RECUPERATION TIME IS
12:50-1:00 PM) NOTE UP-TO-DATE CLASS SYLLABUS POSTED AT: [HTTP://ARTS.UFL.EDU/SYLLABI/](http://arts.ufl.edu/syllabi/)

PROFESSOR Dr. Joan Frosch

CONTACT jfrosch@arts.ufl.edu or 352 514 1100

OFFICE HOURS Alternate Monday's (beginning August 21) 3:00-4:00 pm,
Wednesday's 3:00-4:00 pm' and by appointment, Nadine McGuire
Theatre and Dance Pavilion, 213

COURSE COMMUNICATIONS

When in doubt, *communicate*. Staying in communication on projects and other assignments will keep you clear and on task. Whenever you have a question, stop by, call, or text me to ASK. You may also message me on CANVAS. A considerate tone is the UF standard for communication—be aware that you are practicing building professional relationships—even when writing an email. Thank you.

CLASS CONTACTS

1	Batista, Krystal J	kbatista@ufl.edu
2	Bloshuk, Jade T	jadebloshuk@ufl.edu
3	Bluestein, Sarah M	s.bluestein@ufl.edu
4	Clark, Catherine N	cclark1@ufl.edu
5	Coffey, Morgan R	morganrcoffey@ufl.edu
6	Frost, Danielle S	dfrost13@ufl.edu
7	Grinberg, Danielle Z	danigrins@ufl.edu
8	Haigh, Victoria R	vhaigh1@ufl.edu

9	Hodge, Sarah E	saraehodge@ufl.edu
10	Klammer, Jennifer M	jkammer@ufl.edu
11	Landefeld, Grace K	glandefeld@ufl.edu
12	Lopez, Sara	saralopez0415@ufl.edu
13	Marfori, Mariella C	marforimar@ufl.edu
14	Murphy, Alexander M	alexmmurphy@ufl.edu
15	Renfroe, Tyler S	trenfroe@ufl.edu
16	Rigdon, Madison G	mrigdon1@ufl.edu
17	Van Meter Burch, Amanda L	itsmedancing@ufl.edu
18	Whitson, Tiffany	trwhitson2014@ufl.edu
19	Williams, Denzel Z	flapjack0316@ufl.edu
20	Wilson, Almaz A	aaw82@ufl.edu

TWO REQUIRED TEXTS

1. [A Primer for Movement Description](#) by Cecily Dell will help you build your personal Laban journal for classwork, midterm, and capstone (final). Submit summary assignment to Canvas by 6:00 pm the night before due in class.

2. Making Connections: Total Body Integration through Bartenieff Fundamentals by Peggy Hackney will help you build your personal Laban journal for classwork, midterm, and capstone (final). Submit summary assignment to Canvas by 6:00 pm the night before due in class.

REQUIRED PERFORMANCE VIEWINGS

You are required to see FOUR LIVE PERFORMANCES as noted below. Plan to arrive 15–30” early for all shows since late seating may not be available. (If you are performing in the show, you’ll get credit for “viewing” that show.)

- Attend TWO specific “coupon”* performances:
Kiss Me Kate (7:30 pm, October 27–November 5) and AGBEDIDI (7:30 pm, December 1–3), Constans Theater. (Note: the third “coupon” show has not been announced by the writing of this syllabus and your attendance will be encouraged but will remain optional),
- Attend ONE program of the BFA Dance Showcase (no coupon available: separate charge). Wednesday, November 1–Sunday, November 5 (no show on Saturday, November 4), McGuire Pavilion Studio G06.
- Attend ONE of the UFPA Phillips Center/Santa Fe Fine Arts Hall performances: (limited UFPA Philips Center \$10 student tickets are available if you purchase EARLY) <http://performingarts.ufl.edu/students/> Choose ONE from the following two UFPA performances:

Kinky Boots – Oct. 30 and 31 at 7:30 PM
<http://performingarts.ufl.edu/events/kinky-boots/>

OR

Malpaso Dance Company – Sunday, November 5 at 7:30 PM

OR

Black Label Movement —TBA Santa Fe Fine Arts Hall (HIGHLY RECOMMENDED)

*You will receive one coupon for each of three SoTD shows. You must present your coupon, along with your UF student ID and a modest handling fee to O’Connell Center Gate 3 box office to pick up your ticket in advance. Unfortunately, lost coupons cannot be replaced; tickets for other SoTD and Phillips Center events are to be paid for as noted above. (To ensure you are not disappointed, get your tkts. early. I recommend you redeem your SoTD coupons 2 weeks prior to the show. However, if tickets remain you may be able to redeem your coupon at the Constans box office on the eve of the show 45” before show time.)

ADDITIONAL RESOURCES

As necessary, additional class–required readings and experiences will be made available to you; you will research additional resources for your assignments, midterm, and final.

COURSE DESCRIPTION (CATALOG)

Laban Movement Analysis (LMA) is an examination of movement from the integrated theoretical framework of Body, Effort, Shape, and Space (BESS).

PREREQUISITE KNOWLEDGE AND SKILLS

You are expected to have completed your anatomy requirement or equivalent before taking this class. You are to engage with class material as an active and well–prepared learner who—by the quality of your preparatory work, embodiment, and reflection—significantly contributes to the quality of your learning and the learning of others.

PURPOSE OF COURSE

As an artist/practitioner, choreographer, director, teacher, author, and/or maker, LMA can deepen your artistry and aliveness. By creating and communicating knowledge about the self, and your relationships in the world, LMA simultaneously expands your creative potential and your experience of being. As you build skills in movement investigation and analysis, you also enhance your perception of your own and others' movement. Your ability to see, describe, explore, embody, and enjoy human movement can be transformed, stimulating fresh expressive potential.

Stemming from the work of twentieth century movement theorist Rudolf Laban (1879 – 1958), LMA includes the expansion of Laban theory by subsequent practitioners such as Irmgard Bartenieff, Peggy Hackney, Cecily Dell, Robert Ellis Dunn, and others; and vibrantly intersects with other contemporary theories of movement. Note the baseline of LMA in such divergent practices as GAGA, Mark Morris Dance for Parkinson's work, William Forsythe's Improvisation Technologies, and the continuing development of Dance Therapy, among other practices. (All terrific subjects for a CAPSTONE, by the way.)

YOUR OBJECTIVES ARE

1. To enliven your corporeal understanding through the first–hand experience of Laban Movement Analysis: noting body connectedness, effort clarity, inner shaping support and shape clarity, and space clarity.
2. To articulate self–awareness and “aliveness” verbally and physically.
3. To say what you do in movement and do what you say; and assist others to do the same.
4. To embody, see, analyze, “read,” and “write” movement using BESS analysis.

5. To effectively apply principles of integrated movement to your personal development and well-being, communication, and art-making or other projects.
6. To take an investigative and pro-active role in learning and personal discovery recognizing that your quality participation advances everyone's learning.
7. To contribute to a positive and active learning environment; and to uphold with integrity the UF Honor Code in all of your class endeavors.

STUDENT LEARNING OUTCOMES IN THE BFA DANCE PROGRAM

1. Content Knowledge: Develops competency in diverse somatic/choreographic practices and dance studies.
2. Critical Thinking: Conducts and examines choreographic inquiry using diverse creative, historical, social, and/or cultural perspectives.
3. Communication: Articulates an original voice in choreographic production and analysis.

ABOUT TEACHING AND LEARNING IN LABAN

Active learning is key to your success in Laban Movement Analysis—take responsibility for active preparation and conscious recuperation, engaged moving, reading, writing, and reflection. Put your insecurities to the side and clear mental space for fresh thinking and moving. You may harbor fears of writing, presentation, and/or participation in discussions about theory. That's OK. Alternatively, you may feel uncomfortable approaching movement other than in the habitual ways you have been built into your body over many years. That's OK. Awareness is the first step to change and growth.

Challenge yourself to become more focused, skilled, and comfortable with the material. Explore with curiosity and truth. The more genuinely you enter the material, the more you deepen your artistry and empower yourself to apply the tools of LMA to your work. Love yourself and others in the work and enliven the environment of learning and discovery.

COURSE METHODS

Through course preparation time, studio, lecture, and discussion, you embody the ideas and issues central to movement from the perspective of LMA. You are provided space for preparation, experiential learning, recuperation, and reflection on readings as you build your personally meaningful "Laban book," and projects. Your active engagement in this structure clarifies the work for you.

Looking deeper, you will see that the coursework proceeds from the inside out: you begin with yourself in relationship to BESS and then build upon that relationship to explore BESS in relationship to others, and to the world of ideas.

MATERIALS AND SUPPLIES FEES

There are no additional M/S fees for this course beyond those listed in the catalog.

COURSE POLICIES:

ATTENDANCE POLICY

You are required to attend every in-class meeting fully engaged as an active learner, which is the only way to meet the objectives of this course. Attendance is mandatory. Attendance means that when you enter the classroom you participate with focus and quality. You are present, alert, and contributing to the progress of the class. In the case of excused absence or injury, I will make appropriate accommodations for you through the flexibility of LMA; you will successfully participate with the class so you do not fall behind.

In the case of any absence, it is your responsibility to notify Dr. Frosch in advance so that the class structure may be adjusted as needed. Should you fail to provide notice prior and circumstances allow, you are contact Dr. Frosch re: your unanticipated absence within 24 hours. Religious holidays are excused upon prior notification as per UF policy, for details see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Further, all dance policies apply.

EXAM POLICY

All written portions of midterm and final (Capstone) must be submitted to Canvas and submitted to partner and Dr. Frosch in hard copy on due date. Please note the capstone proposal must be submitted to Canvas by 6:00 pm the night before it is due in class and TWO copies must be brought to class for a think-pair-share (discussion partner and Dr. Frosch).

MAKE-UP POLICY

You are fully responsible for all material missed due to any absence. An exam may be made up only upon submission of acceptable documentation.

ASSIGNMENT POLICY

Unless otherwise noted, written portions of assignments must be submitted to Canvas by 6:00 pm the night before the paper is due. On some occasions you will be required to bring in a hard copy of your work to class or workshop on due date.

CLASS Demeanor

You are expected to be prepared, present, and to engage in the class with honest interest in your work and in one another's ideas and work. You are offered 10" (12:50 – 1:00 pm) for preparation/recuperation before instructional time begins at 1:00 pm: you may choose to warm up, experiment with an exercise pertinent to the day's reading, incrementally develop your personal practice or recuperate, with a portion of

your practice, once developed. Be fully ready for class to BEGIN at 1:00 pm. As you make the mental and physical space to learn, be open, curious, and imaginative about your development. Seek to see, think, and move from fresh points of view, rather than spending time justifying earlier ways of thinking/moving. Trust that your earlier ideas live in your body will not get lost as you learn/explore anew. Note that conversations/comments that do not contribute to the class adversely affect the class and are not tolerated. During class, phones are to be turned off and stored away; electronic messaging is not tolerated.

UF POLICIES:

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES

Students requesting accommodation for disabilities must first register with the Dean of Students Office (<http://www.dso.ufl.edu/drc/>). The Dean of Students Office provides documentation which the student is to submit to the instructor to request accommodation. You must submit this documentation before submitting assignments or taking the quizzes or exams. Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations.

UNIVERSITY POLICY ON ACADEMIC MISCONDUCT

Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code at <http://www.dso.ufl.edu/students.php>.

GETTING HELP:

To improve your class experience and/or performance please contact me in person, or by cell or text (352-514-1100). I am ready to help you and can also guide you to the many services we have available for students at UF. Alternatively, you may wish to reach out directly to the following services:

- Counseling and Wellness resources: <http://www.counseling.ufl.edu/cwc/>
- UF Student Health Center: <https://shcc.ufl.edu/>
- Dean of Students Office: <https://www.dso.ufl.edu/>
- Disability resources: <https://www.dso.ufl.edu/drc/>
- Library Help Desk support:
<http://guides.uflib.ufl.edu/content.php?pid=86973&sid=686381>
- Dropping Courses and Withdrawals:
<https://catalog.ufl.edu/ugrad/current/regulations/info/drops.aspx#withdraw>

GRADING POLICIES:

I. QUALITY PARTICIPATION AND PREPARATION GRADE: 50 PTS*

ATTENDANCE IS MANDATORY, FULL CLASS PARTICIPATION, RESEARCHER'S MINDSET, SUBSTANTIVE READING AND SUMMARIZING PREP, MEANINGFUL CONTRIBUTIONS, INTEGRATE CORRECTIONS AND SUGGESTIONS

Your alert participation in, and quality preparation for, each class meeting, workshop, and assignment is essential to the delivery of the curriculum. The class is carefully structured to include prep/recuperation time for you to focus yourself; since your lack of class “presence” or actual absence diminishes the class learning experience. The student who is prepared, open, communicative, teachable, honestly investigating, and generously contributing to the class while also welcoming and integrating corrections and suggestions will earn up to 50 points for quality participation and preparation. Build the foundation to allow you and your peers to fly in the midterm personal practice and the culminating capstone project!

Readings and improvisations, and particularly your midterm personal practice and your final capstone, provide opportunities to develop a researcher's mindset. As you approach the projects, use your preparation and workshop time wisely, along with class time. Be curious, imaginative, investigative, and inventive: actively read and reach into the material you are provided to seek out the gems of the material and to make new connections for yourself and others. To merely repeat what you have done in the past is not acceptable—illuminate and reinvent yourself as your understanding of movement evolves. Practice applying your developing lenses of BESS to deepen your experiences of yourself and others: through self and other observation in daily life, and classes, rehearsals, performances, you will quickly advance your understanding of LMA.

CHAPTER SUMMARIES

Chapter summaries will build your personal “Laban reference book.” -- (Use MLA style and submit to Canvas by 6:00 pm the night before class and hand in one hard copy IN class). Summaries are to be written for the Hackney (“Making Connections”) chapters assigned (chapters 2–4 is taken as ONE CHAPTER; and 5–12 as individual chapters). Dell summary assignments TBD.

Each Chapter summary (include number and title of chapter, and page numbers) is composed in a two to three–page summary as follows:

Page 1. Pull out the themes, images, ideas of special interest to you and enter into conversation with them (i.e., discuss, interrogate, question, apply...). Develop/find

images. Use objects anew. Generate material. Develop some show and tell. How best would you use the idea in your personal practice? Can you use the idea to create or to understand how a piece of choreography can better work--or to perfect a phrase you are working on in another class? Apply an idea in the chapter to help you solve a technical or other issue with the performance or teaching of an exercise. Personally explore how you can interact with the ideas in the book--we will use these ideas in class and you may use them to apply what you are learning in Laban to the rest of your dance studies. Be ready to SHOW and TELL.

Page 2. Create a two-part GLOSSARY of the chapter's new or unfamiliar terms/words

Part A. Term defined: select new words or new concepts previously unknown to you; and/or words and concepts with which you have some familiarity but would like to use with greater clarity;

Part B. Term applied: Use the words or terms in meaningful sentences that relate to movement to further your understanding and ability to communicate.

II. Three-part MIDTERM/PERSONAL PRACTICE PODCAST: 20 PTS (Presentations) **

Part 1. Using movement fundamentals in an investigative researcher's mindset, you will create a unique personal practice podcast (for example, taking you from stillness to phrase work—ready to perform). The podcast should be between 12 and 15" in length. The practice directly draws directly upon your embodiment of MAKING CONNECTIONS. In your personal practice, you will demonstrate a first-hand conceptual shift showing heightened personal awareness, function, and expression. Your work will accurately embody selections of your choice of connections from: Breath, Core-Distal Connectivity, Head Tail Connectivity, Upper-Lower Connectivity, Body-Half Connectivity, Cross-Lateral Connectivity; your work will also accurately reference your selection of the Principles of Bartenieff Fundamentals (Hackney pp. 39-40). You should prepare a written score for the practice (submitted to Canvas by 6:00 pm the night before and submitted to Dr. Frosch by hard copy on original presentation day) and a 15" personal demonstration that you will present for a partner (partner assignments TBA).

Part 2. You will come to class prepared to perform your personal practice for your partner, and share with them the intentions, goals, and thoughts behind the personal practice you have crafted. Following your performance, you and your partner will discuss what could be improved, clarified, or expanded upon in your practice. Your partner may suggest changes to make, ideas to add, or different methods to achieve goals of the practice. You will then write a two-page response. This will include one page of personal reflection on your own practice, and one page of reflection upon your partner's practice as well as further suggestions, thoughts and ideas.

Part 3. Combining all of the work you have done, you will prepare a presentation of your process and the three best discoveries made. You will be allotted 10” to discuss both students’ original personal practice and goals, changes made through discussion with partner or by self-reflection, and new discoveries made along the way. This may involve a demonstration of your discoveries or a guided group experience for the class. For instance, you may share how something discussed with your partner changed the way you approached a specific movement, and engage the class in an experience of movement transformation.

III. FINAL/ CAPSTONE PROJECT: 30 PTS (Prel. Proposal; Worktime and Presentations)***

Part two of the semester bridges the Body knowledge you have built into Effort, Shape, and Space (PRIMER FOR MOVEMENT DESCRIPTION). Using an investigative researcher’s mindset, you will create a capstone project which applies LMA to a topic of your choice approved by Dr. Frosch (For approval, please submit a one-page proposal describing the project concept, three research questions, and a five-item reference list to Canvas by 6:00 pm on Sunday, October 29 and submit TWO hard copies in class on Monday, October 30.) Previous capstones have included using LMA to develop a protocol for lymphedema patients; a re-examination/performance of choreography presented in the BFA Showcase; a BESS analysis of “Rosas Danst Rosas” by Anna Theresa de Keersmaker and scored choreographic response, and more.

The Capstone is submitted in two parts: (1) an in-class performance and/or presentation to the class plus guests you may wish to invite and (2) a written portion submitted to Canvas by 6:00 pm before the day of your final and handed in hard copy on presentation day. You will prepare a 7” presentation (which may include a participation exercise for the class), followed by 5” of class discussion in response to your presentation, totaling 12”.

Write to make movement “Leap off the page” and into the body of the reader. The length of paper is a minimum of four pages double-spaced 12 pt. font and effectively communicates the project in three parts as follows:

1. Page 1: Concept you used and choices you made in the application of BESS;
2. Page 2: Process you undertook (incl. types of research you used);
3. Pages 3 and 4: Product created/ Research findings (so richly detailed in BESS so that the movement "leaps off the page").
4. Page 5: Outline of Final Presentation Plan (which can be jointly written with your partner).

IV. ACADEMIC HONESTY

The student is to honestly cultivate their finest work to improve the quality of their impact on the living community of the class. The student demonstrates the highest standards of integrity by taking responsibility for learning and the discovery of new knowledge. The university’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Please familiarize

yourself with the policies at:

<https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx>.

Grade Proportion	Grade Scale	Grade Value
	100-93=A	A=4.0
Continuous Assessment of Quality Participation and Preparation: 50%*	92-90=A-	A-=3.67
Midterm: Personal Practice 20%**	89-86=B+	B+=3.33
Final: Capstone 30%***	85-82=B	B=3.00
(Performance Response Essay: available for pos. extra credit; see Dr. Frosch for criteria and permission)	81-79=B-	B-=2.67
	78-75=C+	C+=2.33
	75-72=C	C=2.00
	71-69=C-	C-=1.67
	68-66=D+	D+=1.33
	65-62=D	D=1.00
	61-60=D-	D-=0.67
	59-0=E	E=0.00

LABAN MOVEMENT ANALYSIS COURSE SCHEDULE:

Week One:

Monday, Aug. 21

Course overview and class orientation. Holistic description. What do we think we communicate through movement? And what do others actually see?

Fall Classes begin

SoTD Convocation, 4:00 pm, Constans

Dance Area Meeting with all Majors - Mandatory, 7:00 pm G6

Wednesday, Aug. 23

DUE: Read Appendix A (Hackney) Studio Lab in “Knowing through the Body,” practice in developing awareness and concentration through imaging based upon Body, Effort, Shape and Space concepts.

DUE: Read *Dell*, pages 75-94.

Midterm Prep: Personal Practice and coaching.

Faculty Dance Audition, 6:30 pm, G6

Thursday, Aug. 24

BFA Senior Project Dance Auditions, 6:30 pm, G6

Week Two:

Monday, Aug. 28

DUE: Read Appendix B (Hackney)

DUE: Reading and **one combined** Chapter Summary for Chapters 2,3, and 4 (Hackney) due in class and submitted to Canvas by 6:00 pm on Aug. 28 for: Chapter 2 “What is Fundamental,” Chapter 3 “Why Return to Fundamental patterns?” and Chapter 4 “What is Bartenieff Fundamentals? What is its Goal/Core?” (If you like, you may exceed the three–page summary paper; but it is not required)

UnShowing Organizational Meeting, 6:30 pm, G6

Wednesday, Aug. 30

DUE: Reading and Chapter Summary for Chapter 5 “What are the Principles of Bartenieff Fundamentals?” (Hackney) (Submit to Canvas by 6:00 pm on Tuesday Aug. 29 AND bring hard copy to class.)

Week Three:

Monday, Sept. 4

LABOR DAY (NO SCHOOL)

Wednesday, Sept. 6

DUE: Reading and Chapter Summary for Chapter 6 “Breath” (Hackney). (Submit to Canvas by 6:00 pm on Tuesday Sep. 5 AND bring hard copy to class.)

Week Four:

Monday, Sept. 11

DUE: Reading and Chapter Summaries for Chapter 7 “Core–Distal Connectivity” (Hackney) and Chapter 8 “Head–Tail Connectivity” (Hackney). (Submit to Canvas by 6:00 pm on Sunday, Sept. 10 and bring hard copy to class.)

UnShowing #1, 6:30 pm, G6

Wednesday, Sept. 13

DUE: Reading and Chapter Summaries for Chapter 9 “Upper–Lower Connectivity” (Hackney) and Chapter 10 “Body–half Connectivity” (Hackney). (Submit to Canvas by 6:00 pm on Tuesday, Sept. 12 and bring hard copy to class.)

Week Five:

Monday, Sept. 18

DUE: Reading and Chapter Summaries for Chapter 11 “Cross–Lateral Connectivity” (Hackney) and Chapter 12

“Integration” (Hackney). (Submit to Canvas by 6:00 pm on Sunday, Sept. 17 and bring hard copy to class.)

Wednesday, Sept. 20 DUE: Read *Dell*, pages 3–41
Santa Fe Zoo TBD

Week Six:

Sunday, Sept. 24 Submit to Canvas by 6:00 pm Sunday, September 24 and by HARD COPY to class on Monday, September 25 submit “Research Prep” as assigned: based on Dell reading, pages 3–41 submit Research Prep for FLOW (students TBD); Prep. Due for WEIGHT (Students TBD); Prep Due for TIME (Students TBD); Prep due for SPACE (Students TBD).

Monday, Sept. 25 Effort Exploratory Studio EXPERIENCE LEADERS:
Flow leaders
Weight leaders
UnShowing #2, 6:30 pm, G6

Wednesday, Sept. 27 Effort Exploratory Studio EXPERIENCE LEADERS:
Space leaders
Time leaders

Week Seven:

Monday, Oct. 2 Shape In–Studio Workshop
Reading due: *Dell* reading, pages 42–66
Midterm groups assigned and discussed in class today.
UnShowing #3, 6:30 pm, G6

Wednesday, Oct. 4 Space In–Studio Workshop
Reading due: *Dell* reading, pages 68–74

Week Eight:

Monday, Oct. 9 IN–CLASS BESS REVIEW 1
UnShowing: Adjudication #1, 6:30 pm, G6

Wednesday, Oct. 11 IN–CLASS BESS REVIEW 2

Friday, Oct. 13 *HOME COMING (NO SCHOOL)*

Week Nine:

- Monday, Oct. 16 DUE: Personal Practice Score and Statement of Purpose for Practice (Submit to Canvas by 6:00 pm on Sunday, Oct. 15 and bring hard copy to class.)
Mid-term Project Workshop with partner
UnShowing: Adjudication #2, 6:30 pm, G6
- Wednesday, Oct. 18 DUE: **Self-Reflection and Partner Analysis for Mid-term Project** (Submit to Canvas by 6:00 pm on Tuesday, Oct. 18 and bring hard copy to class.)
- Friday, Oct. 20 *UF BFA Dance Audition*

Week Ten:

- Monday, Oct. 23 **Present Mid-term Studio Project**
UnShowing: Designer Showing, 6:30 pm, G6
- Wednesday, Oct. 25 Capstone Proposal Brainstorm (*ALL class workshop in studio*)

(note: capstone draft proposal due submitted to Canvas by 6:00 pm on Sunday, October 29 and two hard copies of proposal due in class on Monday, October 30—ask questions as needed as you pursue your research and ideas...BE PREPARED)
- Thursday, Oct. 26 *BFA SHOWCASE LOAD-IN*
- Friday, Oct. 27 *Young Dancer's Workshop*

SPRING AWAKENING OPENS
- Saturday, Oct. 28 *BFA SHOWCASE TECH*

Young Dancer's Workshop

Week Eleven:

- Sunday, Oct. 29 *BFA SHOWCASE TECH/DRESS*
- Monday, Oct. 30 Dr. Frosch must receive your one-page individual Capstone proposal (For approval, submit to Canvas a one-page Capstone proposal (1) project concept; (2) three research

questions; and (3) five-item reference list **no later than 6:00 pm on Sunday, October 29 and you are required to bring TWO hard copies to class on Monday, October 30.** **VERY IMPORTANT REMINDER: Bring TWO HARD COPIES of CAPSTONE proposal to class today, Monday, October 30 for in-class think—pair—share on CAPSTONE.**

BFA SHOWCASE DRESS A

Tuesday, Oct. 31

BFA SHOWCASE DRESS B

Wednesday, Nov. 1

CAPSTONE RESEARCH DAY (*In-class meeting*)

BFA SHOWCASE OPENS: PROGRAM A @ 7:00 pm

Thursday, Nov. 2

BFA SHOWCASE: PROGRAM B @ 7:00 pm

Friday, Nov. 3

BFA SHOWCASE: PROGRAM A @ 7:00 pm

Saturday, Nov. 4

BFA SHOWCASE: PROGRAM B @ 7:00 pm

Week Twelve:

Sunday, Nov. 5

BFA SHOWCASE CLOSES: PROGRAM A @ 1:00 pm

PROGRAM B @ 3:00 pm

***TIME CHANGE- FALL BACK!!**

Monday, Nov. 6

CAPSTONE PREP DAY (*NO CLASS*)

Tuesday, Nov. 7

ELECTION DAY!!!

Wednesday, Nov. 8

CAPSTONE PREP DAY (*In-class workshop*)

Friday, Nov. 10

VETERAN'S DAY (NO SCHOOL)

Week Thirteen:

Monday, Nov. 13

CAPSTONE PREP DAY (*In-class workshop*)

UnShowing: Faculty Works, 6:30 pm, G6

Wednesday, Nov. 15

Final Capstone Paper Draft DUE two hard copies in class; Cross-Group Think—Pair—Share AND Brainstorm for Presentation Plan (Group A & Group B)

Week Fourteen:

Monday, Nov. 20 Feedback on Final Capstone Paper Draft DUE to partners AND submitted to Canvas by 6:00 pm; appointments with Dr. Frosch available during scheduled class time (Group A & Group B).

Wed.– Sun, Nov. 22– 26 *THANKSGIVING BREAK*

Week Fifteen:

Monday, Nov. 27 NO CLASS; Final Capstone Paper including Presentation Plan DUE by submission to Canvas by 6:00 pm (Group A & Group B); Studio available for rehearsals of Presentation.

Wednesday, Nov. 29 Meet with Capstone partner to rehearse Presentation (Group A & Group B); Studio available for rehearsals of Presentation (Group A & Group B).

Friday, Dec. 1 *AGBEDIDI OPENS*

Week Sixteen: **Present capstone for 30% of your grade.**

Sunday, Dec. 3 *AGBEDIDI CLOSES*

Monday, Dec. 4 Group A Capstone Presentation to WHOLE CLASS; Bring one hard copy of Final Capstone Paper including Presentation Plan as submitted to Canvas on Monday, November 27.
UnShowing: Final, 6:30 pm, G6

Wednesday, Dec. 6 Group B Capstone Presentation to WHOLE CLASS; Bring one hard copy of Final Capstone Paper including Presentation Plan as submitted to Canvas on Monday, November 27.
Last day of Fall classes

Thursday, Dec. 7 *Reading Days/Dance Juries TBA*

Friday, Dec. 8 *Reading Days/Dance Juries TBA*

Please note

All UF syllabi are subject to change. This syllabus represents my current plans and objectives. As we go through the semester, those plans may need to change to clarify

or enhance the class learning opportunity; your regular attendance ensures you will be up to date.