

BASIC MODERN DANCE: MODERN DANCE LABORATORY

DAA 2104 SECTION 08FC/ 2 CR HRS/ FALL 2016/ T R 4-5, 10:40AM- 12:10PM/ STUDIO G6
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 Tuesday 3:00–5:00 pm, Wednesday 3:00–4:00 pm and by appointment; Nadine McGuire Theatre and Dance Pavilion, 213

COURSE DESCRIPTION

Experience in beginning level technique, readings, observations and movement exploration. The course is designed as a laboratory for you to grow as a contemporary dance artist. To explore movement and creativity in the framework of modern concert dance, our lab will draw upon four distinct ways of growing as a dancer:

1. Technique in improvisational and traditional combinations;
2. Movement, functional alignment, and somatic/creative investigations, including self-care;
3. Formal and informal performance viewing and response;
4. Readings, research, and presentations on major figures in the development of modern dance as an art form.

You are required to be dressed and ready to move each class meeting except when otherwise instructed. Your full preparation and ready participation is a prerequisite for class.

COURSE COMMUNICATIONS

Strive to stay on task and communications with Dr. Frosch and with partners on projects or other assignments. When in doubt, communicate. Whenever you have a question...feel free to stop by, call, text; or message me on Canvas using the subject line to ask your question and the body of the message for any additional information.

CLASS CONTACTS

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CLASS LOCATION

NADINE MCGUIRE THEATRE AND DANCE PAVILION, G6

REQUIRED TEXTS

The required texts for this class include written texts and dance texts.

1. Mazo, Joseph H. *Prime Movers: The Makers of Modern Dance in America* (second edition). In the first part of the semester, we will complete assignments on all chapters in Prime Movers in preparation for your midterm. Your two-page paper (12 pt font double spaced) on each chapter includes a one-page response to the career of the choreographer featured in the chapter along and a one-page movement description of the choreographer's work based upon your "reading" of one-to-three YouTube sources. Please note that the chapter on three choreographers requires three separate one-page responses and YouTube descriptions, one set per choreographer. Due dates are listed on your Modern Dance Lab calendar.
2. Performance viewing is an important "text requirement" of this course, as well. You are required to see **FOUR PERFORMANCES** as noted below. Plan to arrive 15–30" early for all shows since late seating may not be available.
 - TWO specific "coupon" * performances are required (third is optional): Spring Awakening (October 28–November 6) and AGBEDIDI (December 2–4), Constans Theater.
 - ONE program of the BFA Dance Showcase is required (separate charge TBD, typically \$9–\$10). BFA Showcase November 2–6, McGuire Pavilion Studio G06.
 - TWO of the UFPA Phillips Center performances below are required. Choose one of the first two listed, in addition to the third event listed. (Limited UFPA Philips Center \$10 student tickets are available if you purchase early in the semester). <http://performingarts.ufl.edu/students/>

Choose one of the following two:

Dance Alive National Ballet presents *ASPIRE!* – Oct. 26 at 7:30pm

OR

Kinky Boots – Oct. 30 and 31 at 7:30 PM

<http://performingarts.ufl.edu/events/kinky-boots/>

AND (required)

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

*You will receive one coupon per show (to exchange with \$2 handling fee for your ticket) for three SoTD shows (two of which are “Spring Awakening” and AGBEDIDI), except BFA Dance Showcase. You must present your coupon, along with your UF student ID and a modest handling fee to O’Connell Center Gate 3 box office in order 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. (Make it a point to redeem your SoTD coupons ASAP; if tickets are still available, you may chance redeeming your coupon at the Constans box office on the eve of the show open 45” before show time—not recommended, however.)

2. CREATIVE PROCESS VIEWING is another text requirement in this course. Please note the following dates and confer with Dr. Frosch on your preferences:

ALL Dance Majors (BA and BFA) are required to attend (or dance as cast) all UnShowings.

Thurs., August 24, BFA Student Auditions, 6:30 pm, G6
Mon., August 28, UnShowing Organizational Meeting, 6:30 pm, G6
Mon., September 11, UnShowing #1, 6:30 pm, G6
Mon., September 25, UnShowing #2, 6:30 pm, G6
Mon., October 2, UnShowing #3, 6:30 pm, G6
Mon., October 9, UnShowing Adjudication #1, 6:30 pm, G6
Mon., October 16, UnShowing Adjudication #2, 6:30 pm, G6
Mon., October 23, UnShowing: Designer Showing, 6:30 pm, G6
Mon., November 13, UnShowing: Faculty Works, 6:30 pm, G6
Mon., December 4, UnShowing Final Comp and BA Project Showing, 6:30 pm, G6
Rehearsal Critique on TBD Basis

ADDITIONAL RESOURCES

Additional class–required readings and viewings will be made available to you on an as need basis; you are also encouraged to seek supplementary sources to support your assignments, midterm, and final.

PREREQUISITE KNOWLEDGE AND SKILLS

The student is expected to be ready to engage with class material as a mature and active learner who significantly contributes to the quality of the course. Previous recent dance experience is required and may include successful completion of DAA 1000 with recommendation of the instructor or other applicable dance experience as determined by the instructor.

PURPOSE OF COURSE

Pina Bausch, the great German choreographer, once said, "I'm not interested in how people move; I'm interested in what makes them move." While I am, in fact, quite interested in how people move, the class is designed to provide you an opportunity to discover "what makes you move," as well. Moreover, the class seeks to provide you a diverse toolkit to support you as you continue to mature as a dancer and creator of dance.

A NOTE ABOUT HOW WE WILL CONDUCT CLASS...

In Modern Dance Lab, the dancer invests in refining functional technical skills, exploring creative practices, and building historical awareness to enhance the ability to think in/and through movement. Our dance laboratory fosters functional alignment, body and space wakefulness, and athleticism/physicality; commitment to creative process; examination of historic and contemporary artists and trends in reading and practice; and kinesthetic engagement with live performance.

BIOGRAPHY

Dr. Frosch is Professor of Dance in the School of Theatre and Dance. She is co-founder and director of UF's Center for World Arts (CWA). The CWA explores the power of global voices in contemporary artmaking through research, live and mediatized performance, and education. Named UF Research Foundation Professor (2012–2015) and Elizabeth Wood Dunlevie Honors Term Professor (2014–2015), Dr. Frosch is a dance ethnographer, Laban Movement Analyst (CMA), filmmaker, choreographer, and author. Noted for her productions on contemporary dance in and of Africa, Dr. Frosch received the inaugural EMPAC film commission to produce "NORA" (2008), which is broadcast in the USA by PBS and in France by ARTE

<http://www.movementrevolutionafrica.com/nora> ; Dr. Frosch is the director and producer of "MOVEMENT (R)EVOLUTION AFRICA," (2009)

<http://movementrevolutionafrica.com> broadcast in Europe by ZDF. She was awarded the INPUT Producer's Fellowship for Best in International Public Television (2011).

YOUR COURSE OBJECTIVES

1. *Develop* broad skills in contemporary dance to the basic level including an expressive and qualitative range of movement and performance (see categories of continuous assessment).

2. *Approach* all practice and performance from an anatomically functional standpoint and commit to the full embodiment of creative and kinesthetic choices.
3. *Experience* fundamentals of improvisation.
4. *Refine* musical dynamics and clarity to articulate musicality in breath, body, and space.
5. Become conversant with a selection of major figures in the development of contemporary dance helping you to *communicate* meaningfully about the field.
6. *Tap* the person/dancer/thinker/historian/choreographer within; developing kinesthetic empathy with self, others in class, historic choreographic approaches, and in performance viewing.
7. *Devise*, showcase, and appreciate thoughtful creative work.
8. To *contribute* to a positive and active learning environment and to uphold with integrity the UF Honor Code in all of your class endeavors.

COURSE POLICIES

ATTENDANCE POLICY

Active attendance is mandatory: when you enter the classroom you are expected to participate with quality focus as an alert participant, vigorously contributing to the progression of the class. Do all the right things to stay healthy this semester! However, if you do become ill... rest deeply, get yourself well again, and keep your group members and your professor updated.

In the case of any absence, please email Dr. Frosch in advance so that the class content can be adjusted. A request to plan an absence in advance should be accompanied by appropriate documentation. Should you be unable to notify Dr. Frosch before your absence, you are asked to email explaining your unanticipated absence within 24 hours—I will be worried about you. Religious holidays are excused upon prior notification as per the details of UF policy, please see:

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

Please note that the day of religious observance will not need to be made-up nor will documentation be required; however, you are responsible for material covered during your observance. Other than the days of religious observance, without acceptable documentation by an attending professional (physician, etc.) or honest and timely communication with me regarding illness or other matters, absences are considered unexcused. Three absences are considered excessive and five absences may result in failure of the course. After five unexcused absences, the student may not return to class and automatically fails the course. A student with medical documentation may

apply to UF for medical withdrawal. An Incomplete is not given for studio classes.

See UF catalog for current regulations regarding class attendance and medical withdrawal: [https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx - absences](https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx-absences)

See further “acceptable reasons for absence”

([https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx - absences](https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx-absences))

which must be documented and submitted for approval by the professor. Absences are to be handled by the following two-part method and initiated by the student:

- 1) Immediately upon your return to class, you turn in approved/legal documentation to instructor, if not already submitted, see UF Policy: <http://shcc.ufl.edu/> and <http://shcc.ufl.edu/forms-records/excuse-notes/>
- 2) You take full responsibility for the work missed in the timeline required.

For your personal safety and the focus of the class, you may not join a class that has already started. If you are unable to dance but are able to attend class, the professor may allow you to actively observe one class for full credit during the course of the semester. You will complete an assignment as assigned by the professor due at the end of class or other assignment as Dr. Frosch requires.

EXAM POLICY

Performance projects serve as the midterm and final exams for the course. All written portions of exams must be submitted to Canvas to Dr. Frosch no later than 6:00 pm the day before the exam is due and submitted in class to Dr. Frosch by hard copy on assignment “due date.”

MAKE-UP POLICY

You are always responsible for all material missed due to any absence.

ASSIGNMENT POLICY

Submit written assignments to Canvas and bring a hard copy to class. Submit assignment to Canvas no later than 6:00 pm the day before the paper is due and submit hard copy in class to Dr. Frosch on “due date.”

CLASS DEMEANOR

You are expected to be prepared, present, and to engage in the class with full attention and genuine interest in one another’s ideas and work. Be open, curious, imaginative, and seek to see, move, and think from another point of view, rather than stalling your growth in earlier ways of thinking: the more you open yourself to new

ideas, the more you will continue to learn about yourself and the vastness of your possibilities to “think differently.” Phones are to be turned off and stored out of sight; In-studio text or other messaging is not allowed. Likewise, a considerate and professional tone is the UF standard for all communications and email messages, thus students are asked to practice building professional relationships when communicating, including when writing an email to Dr. Frosch or class members.

MATERIALS AND SUPPLIES FEES

This course has a fee of \$110 for materials and supplies.

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 posted at <http://www.dso.ufl.edu/students.php>.

GETTING HELP

To improve your class and/or overall performance please contact me in person, or by cell or text. I am ready to help you; and/or to 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, MEANINGFUL CONTRIBUTIONS, INTEGRATE CLASS CORRECTIONS AND SUGGESTIONS

Your alert, engaged, and focused *participation in and quality preparation for* each class meeting and assignment is essential to the delivery of the curriculum. The class is carefully structured to include preparation/recuperation time; a lack of “presence” or actual absence detracts from the function of our dance laboratory. The student who is open, prepared and ready to learn, honestly investigating, and generously contributing to the class while also welcoming and integrating corrections and suggestions will earn up to 50 points. Starting from Day One, build the foundation to allow you and your peers to fly in the midterm and final projects.

II. MIDTERM: 20 PTS*

Modern Mid–Term In–studio Exam Schedule (based on Mazo)

Tuesday, October 4 and Thursday, October 6 (the team’s one–page written presentation will be uploaded to Canvas no later than 6:00 pm the evening BEFORE assigned In–studio presentation).

Your midterm, which we will discuss and plan in class teams, is based on a selection of choreographers introduced in Mazo. You and your team will design your midterm presentation, which can include your choice of solo, duet, or group presentations. In the midterm, you will have the opportunity to develop historical and movement research skills and present your findings in choreographed performance; making new connections for yourself and others about the artists Mazo introduced to us.

III. FINAL 30 PTS*

Modern Final In–studio Exams Schedule (Rosas Danst Rosas)

| | |
|-------------------|--|
| Thursday, Oct. 12 | Choose Final Project Groups |
| Tuesday, Oct. 17 | Final Project Research (On–site) |
| Thursday, Oct. 19 | Group Demo & Final Project Proposal Due |
| Tuesday, Oct. 24 | Final Project Movement Research |
| Thursday, Oct. 26 | Two groups In–studio prep; Two groups On–site prep |
| Tuesday, Oct. 31 | Two groups In–studio prep; Two groups On–site prep |
| Thursday, Nov. 2 | Pre–Final On–site |

Tuesday, Nov. 7 Final Project Prep Day (In-studio)
 Thursday, Nov. 9 Final Project Dress Rehearsal (On-site)
 Tuesday, Nov. 14 FINAL PROJECT PRESENTATIONS
 Thursday, Nov. 16 FINAL PROJECT PRESENTATIONS
 Tuesday, Nov. 21 FINAL PROJECT PRESENTATIONS

Your final, which is a small group choreography based on a specific independent contemporary choreographer, provides you a second and more intense opportunity to deepen your developing researcher's mindset and test your ability to contribute effectively to a creative community. As you and your team design your final performance in a group presentation, you are to reach into the material you are provided to seek out its gems to make new connections for yourself and others. Seek to bring a new understanding of our independent choreographer with the new lens you and your group creates.

The group is also responsible for creating a program, detailing title and subtitle, if any, dramaturgy (describing your specific sources of inspiration and intention of the work), performers (with bios, if desired), music, costume, sound, music, or other designers, and acknowledgements, which is due in a draft on "pre-final" day. On the day of final presentation, please bring several programs for the class to share.

In concert with your team, you may invite audience members to view your presentation.

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 for 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: your grade will be based on a 100-point scale and will be adjusted as per attendance (5 unexcused absences result in automatic failure). | Grade Scale | Grade Value |
|--|-------------|-------------|
| | 100-93=A | A=4.0 |
| Continuous Assessment of Quality Participation and Preparation: 50 PTS.* | 92-90=A- | A-=3.67 |
| Midterm: 20 PTS. (Composed of Chapter summary assignments completed by Monday, September 21 | 89-86=B+ | B+=3.33 |

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| to Canvas by 6:00PM. In-studio movement assessment on Tuesday, October 3 & Thursday, October 5.) | | |
| Final: 30 PTS. | 85-82=B | B=3.00 |
| (Performance Response Essay: available for pos. extra credit; see Dr. Frosch for 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 |

*EXPLANATION OF CONTINUOUS ASSESSMENT CATEGORIES (50 PTS.)

PLACEMENT AND ALIGNMENT

A priority is placed on alignment, which includes an awareness and integration of skeletal structure in shaping the body in place and in motion, to efficiency of movement, but reduce, if not eliminate, the potential for injury. This intrinsic understanding should be evident in all exercises, improvisations, and phrase work.

- 5-Excellent
Has the ability to self assess while consistently maintaining alignment of torso/spine, pelvis & limbs while stationary and moving. Articulates limbs with excellent precision and clarity.
- 4-Good
Consistently maintains alignment of torso/spine, pelvis, & limbs while stationary and moving. Articulates limbs with excellent precision and clarity.
- 3-Sufficient
Demonstrates a consistent application of principles of alignment.
Demonstrates consistent clarity during articulation of limbs.
- 2-Limited/Deficient
Demonstration of correct personal alignment is not observable. Precision and clarity not demonstrated during exercises or movement through space.
- 1-Unsatisfactory
Fails to demonstrate an understanding of basics of alignment and body fundamentals.

CORE SUPPORT AND CONDITIONING

Coupled with developing a proper sense of alignment and placement as applied to dance (and life) is a separate and equal area referred to as Core Support/Strength. It is necessary to list it as its own category to emphasize its importance to movement and promote awareness of its connection to the safety of the individual as they move through various positions and through all levels and into space.

- 5–Outstanding/Advanced
Has ability to self-assess while connecting core and whole body conditioning to how the whole body moves through space and consistently moves with power and control through space and all levels.
- 4–Excellent /
Connects core and whole body conditioning to how the whole body moves through space and consistently moves with power and control through space and all levels.
- 3–Good/Sufficient
Demonstrates movements competently with an adequate application of core support. Overall body strength and conditioning is adequate, with room for improvement.
- 2–Limited/Deficient
Work in class indicates weakness in core strength and movement control. Demonstrates limited power to safely propel self through space.
- 1–Unsatisfactory
Demonstrates lack of sufficient core support, conditioning and total body strength. Lacks power and control to safely propel self through space.

SPATIAL AWARENESS AND FULL BODY INTEGRATION

Necessary to the training of a contemporary dancer is the understanding of the movement of the body as a unit, and in relation to specific body parts (upper and lower body halves, and right and left body halves in motion), as well as a sense of spatial awareness.

- 5–Excellent
Demonstrates highly refined understanding of movement of body parts in relation to personal center of gravity. Integration of body in motion through space is clear and precise.
- 4–Good
Student consistently moves through space with full commitment and knowledge of level and direction changes.
- 3–Sufficient
Demonstrates a development towards the sensitivity to moving the body as a whole unit and an ability to experiment with the body in motion

through time and space. Continues to demonstrate a developing understanding of the relationship between body parts and center of gravity.

- 2-Limited/Deficient
Demonstrates limited awareness of the connection between strength of center and total body movement; minimal ability to integrate the body in movement.
- 1-Unsatisfactory
Demonstrates lack of understanding of the concept of full body integration, as well as an adequate understanding of spatial awareness. Demonstrates a lack of understanding of the connection between upper body and lower body, and between body halves.

RHYTHMIC CLARITY / MUSICALITY

A student's progress through the technique sequence should also yield both a practical and intrinsic understanding of how rhythm and musicality are applied to an exercise, a phrase, and dance performance. Musicality is the ability to perform movement phrases informed by music and imagined sound. Rhythmic clarity is the ability to understand the relationship of the moving body to time.

- 5-Excellent
Demonstrates an intrinsic understanding of how the music and movement are united. Consistent awareness of sound demonstrated through accurate response to instructions and to musical cueing.
- 4-Good
Consistently moves with knowledge of beat/meter, accents, tempo, and rhythmic patterning.
- 3-Sufficient
Student is consciously working towards the application of beat/meter, accents, tempo, and rhythmic patterning and applies these musical basics to exercises, phrases, and repertoire. Generally appears to sense music deeply and to allow the nature of the music to affect the interpretation of movement phrases.
- 2-Limited/Deficient
Inconsistently demonstrates beat/meter, accents, tempo, and rhythmic patterning. Insufficiently developed sense of internal timing or a passive approach to dance phrasing; whereby student depends on other dancers, the instructor counting, or other obvious musical cues rather than intrinsic musical responses.
- 1-Unsatisfactory
Student rarely moves with using beat/meter, accents, tempo, and rhythmic patterning; or fails to invest in developing skills in this area.

PROFESSIONAL PARTICIPATION

Student demonstrates a mature artistic sensibility while cultivating awareness of the class as a living community of dancers; and attends all assigned performances in a professional and respectful manner, including In-studio showings. The professional importance of quality attendance is emphasized as part of the final grading process. Student upholds the UF Honor Code in all endeavors.

- 5-Excellent
Consistently demonstrates an attitude that is teachable, mature, attentive, supportive, open, and welcomes and integrates corrections; is open, eager, welcoming, and attentive in performance viewing (including in class) and never uses electronic devices during a performance.
- 4-Good
Student shows a high level of a mature and professional approach to all aspects of course work; is open and appropriately attentive in performance viewing (including in class) and never uses electronic devices during a performance.
- 3-Sufficient
Student shows a consistent and growing awareness of the profession through classroom behavior and peer interaction; is appropriately attentive in performance viewing (including in class) and never uses electronic devices during a performance.
- 2-Limited/Deficient
Demonstrates limited interest or ability in understanding and expressing a professional attitude. May resist corrections and/or what is being taught. Fails to heed instruction and/or demonstrates other behaviors unbecoming a professional dancer; is somewhat attentive in performance viewing and does not put away electronic devices during a performance.
- 1-Unsatisfactory
Student rarely demonstrates an attitude that is teachable, mature, attentive, supportive, open, and does not integrate corrections; is inattentive in performance viewing and/or uses electronic devices during a performance.

MODERN DANCE LAB COURSE SCHEDULE:

Week One:

Monday, Aug. 21

Fall Classes begin

SoTD Convocation, 4:00 pm, Constans
Dance Major Meeting, 7:00 pm, G6

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| Tuesday, Aug. 22 | Course Orientation Week |
| Wednesday, Aug. 23 | <i>Faculty Dance Audition, 6:30 pm, Studio G6</i> |
| Thursday, Aug. 24 | Course Orientation Week; <u>DUE:</u> Reading and Chapter Summaries for Prologue and Chapter 1 & 2 hard copy in class (submit to Canvas by Wednesday, August 23 by 6:00 pm) <i>BFA Showcase Dance Auditions, 6:30 pm, Studio G6</i> |
| Week Two: | |
| Tuesday, Aug. 29 | <u>DUE:</u> Reading and Chapter Summaries for Chapter 3 & 4 hard copy in class (submit to Canvas by Monday, August 28 by 6:00 pm) Discussion & Lab; Choose Midterm Groups |
| Thursday, Aug. 31 | Movement Lab |
| Week Three: | |
| Monday, Sept. 4 | <i>Labor Day (No school)</i> |
| Tuesday, Sept. 5 | <u>DUE:</u> Reading and Chapter Summaries for Chapter 5 & 6 hard copy in class (submit to Canvas by Monday, September 4 by 6:00 pm) Discussion & Lab |
| Thursday, Sept. 7 | Movement Lab |
| Week Four: | |
| Tuesday, Sept. 12 | <u>DUE:</u> Reading and Chapter Summaries for Chapter 7 & 8 (Note: Choose 2 artists for Chapter 8 writing assignments.) hard copy in class (submit to Canvas by Monday, September 11 by 6:00 pm) Discussion & Lab |
| Thursday, Sept. 14 | Mid-term Prep Workday (No class) |
| Week Five: | |
| Tuesday, Sept. 19 | <u>DUE:</u> Reading and Chapter Summaries for Chapter 9 & Epilogue (Note: Choose 2 artists for Epilogue writing |

assignments.) hard copy in class (submit to Canvas by Monday, September 18 by 6:00 pm)
Discussion & Lab

Thursday, Sept. 21 Movement Lab & Mid-term Prep Workshop In-studio

Week Six:

Tuesday, Sept. 26 Movement Lab & Mid-term Prep Workshop In-studio

Thursday, Sept. 28 Movement Lab & Mid-term Prep Workshop In-studio

Week Seven:

Tuesday, Oct. 3 Mid-term In-studio

Thursday, Oct. 5 Mid-term In-studio

Week Eight:

Tuesday, Oct. 10 Movement Lab & Analyze "Rosas Danst Rosas" in three-page summary for today: www.rosasdanstrosas.be/background/

Thursday, Oct. 12 Movement Lab & Choose 3-4 finals groups

Friday, Oct. 13 *HOME COMING*

Week Nine:

Tuesday, Oct. 17 Movement Lab (In-studio) & RDR Research (On-site)

Thursday, Oct. 19 Movement Lab & Groups Demo
DUE: One-page Group Proposal (one per group) hard copy in class (submit to Canvas by 6:00 pm on Wednesday, October 18)

Friday, Oct. 20 *UF BFA Dance Audition*

Week Ten:

Tuesday, Oct. 24 Movement Lab (In-studio) & RDR Movement Research (On-site)

Thursday, Oct. 26 Two groups on-site; Two groups in-studio

Week Eleven:

Sunday, Oct. 29 **TIME CHANGE- FALL BACK!!!*

Tuesday, Oct. 31 Two groups on-site; Two groups in-studio

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| Wednesday, Nov. 1 | <i>BFA SHOWCASE OPENS</i> |
| Thursday, Nov. 2 | Pre-Final (On-site) |
| <i>Week Twelve:</i> | |
| Tuesday, Nov. 7 | <i>ELECTION DAY!!!</i> |
| | Final Project Prep Day (In-studio) |
| Thursday, Nov. 9 | Final Project Dress Rehearsal (On-site) |
| Friday, Nov. 10 | <i>VETERAN'S DAY (No School)</i> |
| <i>Week Thirteen:</i> | |
| Tuesday, Nov. 14 | Final Project Presentations |
| Thursday, Nov. 16 | Final Project Presentations |
| <i>Week Fourteen:</i> | |
| Tuesday, Nov. 21 | Final Project Presentations |
| Wed.– Sun, Nov. 22– 26 | <i>THANKSGIVING BREAK</i> |
| <i>Week Fifteen:</i> | |
| Tuesday, Nov. 28 | Dancer Self Care 1 |
| Thursday, Nov. 30 | Dancer Self Care 2 |
| Friday, Dec. 1 | <i>AGBEDIDI OPENS</i> |
| <i>Week Sixteen:</i> | |
| Sunday, Dec. 3 | <i>AGBEDIDI CLOSSES</i> |
| Tuesday, Dec. 5 | Evaluations & Movement Lab |
| Wednesday, Dec. 6 | <i>Last day of fall classes</i> |

FREELY CONTACT DR. FROSCH WITH ANY QUESTIONS, CONCERNS, AND SUGGESTIONS
YOU MAY HAVE; OR FOR ANY ASSISTANCE NEEDED!

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. As always, your regular class attendance ensures you will be up to date.

Thank you.