

INTERMEDIATE BALLET TECHNIQUE (MAJORS) 2 CREDITS FALL 2017

Tuesday/Thursday 8:45 – 10:15 AM
G-10, McGuire Pavilion (though we may shift/rotate spaces all semester)

INSTRUCTOR OF RECORD:

Assistant Professor Elizabeth Johnson
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*Email Policy: Use ONLY your **UFL.EDU** email account for e-mail correspondence related to class. Please include your name & class in the subject line or within the body of all correspondence.

Syllabi are posted at CFA website under: *Student & Parents:* <http://arts.ufl.edu/syllabi/>

Lab Fees can be located at: <http://registrar.ufl.edu/soc/201608/all/theadanc.htm>

Office: Room 234, Nadine McGuire Theatre & Dance Pavilion
Office Hours: M/W 1-2:30, F by appointment
Office Phone: 352-273-0522

REQUIRED TEXT:

TECHNICAL MANUAL AND DICTIONARY OF CLASSICAL BALLET by Gail Grant

COURSE DESCRIPTION:

DAA 3208 Credits: 2; can be repeated with change in content up to 6 credits. Prereq: audition.
Intermediate ballet technique with discussion of terminology and theory.

PROFESSOR JOHNSON'S SPECIFIC COURSE DESCRIPTION:

This class will move beyond the fundamentals of ballet technique to an intermediate level. Class format will be that of the traditional ballet class including barre, centre, and petit and grand allegro. Readings, video viewings, and a related paper on ballet history are required. Technique class is focused on efficient alignment, developing and improving traditional ballet line, fluency in the classical vocabulary, increased understanding of the coordination, rhythm, and phrasing aspects of ballet technique and how all relate to and support other dance forms/techniques. Addressing ballet through a somatic lens—including but not limited to Laban Movement Analysis and the Alexander Technique—will be an additional focus of the class. Other aspects include attention to the spatial elements of dance, minimizing muscular tension, and learning to look at ballet class as fun work instead of restrictive or “hard.”

Somatic pioneer Thomas Hanna coined the term and defined somatics as this: “Somatics is the field which studies the soma: namely, the body as perceived from within by first-person perception. When a human being is observed from the outside -- i.e., from a third-person viewpoint-the phenomenon of a human *body is* perceived. But, when this same human being is observed from the first-person viewpoint of his own proprioceptive senses, a categorically different phenomenon is perceived: the human soma.”

Along with cultivating a deeper understanding of what “somatic” means, this class will focus on:

- Efficient alignment
- Through specific terminology beginning to understand: in the body, relationship of the parts to the whole and thinking about ballet as a whole body activity instead of shapes and isolated parts.
- Focus on rhythmic accuracy, weight sensing/shifting, and phrasing
- Differentiating between shape/making shapes and transitioning through shapes to keep a sense of flow in your movement
- Integrating technical and performance skills

COURSE CONTENT:

Students in this course will study an intermediate level of ballet technique. Course content will include a continuation and application of ballet terminology. This course will focus on body alignment, technical development, performance quality and proper execution of exercises and combinations, including development in more complex barre work, center combinations, and traveling across the floor in turns and grand allegro. This course will also include methodologies from Laban Movement Analysis (LMA), Bartenieff Fundamentals (BF), and the Alexander Technique to encourage self and communal awareness.

COURSE OBJECTIVES/PURPOSE and EXPECTED LEARNING OUTCOMES:

During and upon completion of this course, students should:

1. Develop and increase your kinesthetic and anatomic understanding through taking class.
2. Increase your technical dancing skills.
3. Integrate your knowledge, observations, and corrections from the instructor.
4. Enhance your learning perceptions through all cognitive systems
5. Broaden your ability to learn visually and integrate visual information kinesthetically to your own body.
6. **Recognize your continual bodily tendencies, affectations, and habits and strategize solutions for coping or change.**
7. Broaden your ability to hear the rhythm of the music, and understand phrasing and musicality in general.
8. Build your strength, flexibility, and endurance and **understand that your individual capacity for all are unique-- explore your limits.**
9. Practice your performance presence and skills: positive energy, enthusiasm, concentration, willingness to learn
10. Challenge your preconceived and rigid ideas concerning what ballet is "about" and **leave your mind open for shifts and changes in your understanding.**
11. Develop and refine personal your expression and artistry.
12. Observe and write about your own progress and challenges in the course as well as write critically and analytically
13. Enhance the appreciation of the theory, criticism and aesthetic behind this exacting yet exciting art form.

EVALUATION

1. Event Attendance	10%	See list of events below
2. Midterm Evaluation	10%	October 5 th filming in class and written response
3. Final Evaluation	10%	Final written self-assessment
4. History Paper	15%	Fathom Events based
5. Technical achievement	15%	
6. Artistic Expression	15%	
7. Assessment of overall technical and artistic improvement	20%	
8. Ballet Vocabulary quiz	5%	TBA

Your overall score may be affected by your attendance record.

A	93-100 points
A-	90-92
B+	88-89
B	87-85 points
B-	80-82
C+	78-79
C	73-77 points
C-	70-72
D+	68-69
D	67-63 points
D-	60-62
E	59 and below

EACH STUDENT IS RESPONSIBLE FOR MONITORING HER/HIS OWN PROGRESS

*Disclaimer: This syllabus represents current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected. Any changes in technique exam dates due to unseen circumstances will be announced in class and posted on the dance board in a timely fashion.

Required Performance and Event Dates

To help you to “think outside the box,” you must venture outside the studio!

BFA/BA Majors: In addition to attending all classes, attendance is required at the following events plus 1 outside professional show. You will provide proof of attendance to the instructor who is the teacher of record of your course within one week after viewing production. Depending on your technique schedule, you may use these same events/performances for other technique classes, as well.

Non-Majors: Required = One UnShowing, *Agbedidi*, one BFA Fall Dance Showcase Performance, one outside professional show. You will provide proof of attendance to the instructor who is the teacher of record of your course within one week after viewing production. Depending on your technique schedule, you may use these same events/performances for other technique classes, as well.

The (McGuire) University Box Office will open 45 minutes prior to the opening of each Constans Theatre or McGuire Black Box production.

Performance Behavior/Decorum:

- Yes, please dress nice!
- No cell phones/texting at all, ever, never during a performance (unless the show requests it!)
- Represent the SoTD at the show!

Required Performance and Event Dates

Dates/times subject to change – please check dance bulletin board and/or contact appropriate box office. You will receive a voucher (coupon) at the beginning of the semester for designated SoTD productions with instructions of how to use it to get your ticket. Viewing of SoTD plays (such as a play or musical) is highly recommended, but not required.

Non-majors: please verify event schedule with instructor, as you may not be required for attendance at all events.

UnShowings and SoTD Required Dance Performances

- Dance Program Meeting – Organizational, G-6, Monday, August 21, 2017
- UnShowing #1, G-6, Friday September 8, 10:40 AM-12:35 PM
- UnShowing #2, G-6, Friday September 22, 10:40 AM-12:35 PM
- UnShowing #3, G-6, Monday October 16, 6:30-8:30
- UnShowing #4, Final adjudication, G-6, Monday October 23, 6:30-9:30
- **BFA Fall Dance Showcase** (SoTD Dance), G-6, November 1-3, 5
- **Agbedidi** (SoTD Dance), Constans Theatre, December 1-3
- Final UnShowing, G-6, Monday December 4, 6:30-8:30

Professional Dance Productions

- *Dance Alive! - ASPIRE!* October 26, 2017, UFPA, 7:30p
- **BLACK LABEL MOVEMENT**, October 26, 2017 at 8:00p, Santa Fe College Fine Arts Hall
- *Malpaso Dance Company*, November 5, 2017, UFPA, 7:30p

Fathom Dance Events Fall 2017:

- Sunday, October 22, 2017 at 12:55 PM: Bolshoi Ballet's Le Corsaire
<https://www.fathomevents.com/events/bolshoi1718-le-corsaire?date=2017-10-22>
- Sunday, November 19, 2017 at 12:55 PM: Bolshoi Ballet's The Taming of the Shrew
<https://www.fathomevents.com/events/bolshoi1718-the-taming-of-the-shrew-encore?date=2017-11-19>
Regal Cinemas Gainesville Cinema 14 3101 SW 35th Blvd. Gainesville, FL 32608

Other SoTD Theatre Events and extra credit opportunities:

- 1984 SoTD/Hipp Production, August 30-September 24 Hippodrome State Theatre
- The Seagull, September 21-October 1, McGuire Black Box Theatre
- Kiss Me Kate, October 27-November 5, Constans Theatre
- Constans Theatre Celebration, November 4

UF Box Office #: (352) 392-1653

UF Performing Arts (Phillips Center) #: (352) 392-2787

SFC Fine Arts Hall Theatre (352) 395-4181

Fall Semester Juries

BFA seniors graduating anytime this academic year/summer 2017, ALL new BFA majors, new BA majors are required to attend a mid-year conference (Jury) December 7/8 with the dance faculty during Reading Days (the two days following end of classes). Do not make travel plans at this time— grade points will be deducted. It is your responsibility to know your schedule. Check your (UF) email & the dance studio bulletin boards regularly.

Dress Policy:

- Women: Leotards, tights, soft ballet shoes. **Speak to the teacher about individual needs and if you have an interest in taking the class en pointe.
- Hair must be secured and worn in a neatly and out of the face. Shorter hair is worn off the face completely.
- Men: Leotard or tight fitting T-shirt/tank top (white preferred). Close fitting leggings such as bike shorts and yoga pants are fine. Tights are preferable but not required. Ballet shoes (white or black) and dance belt. Socks recommended (white preferred).
- Colors are at the student's discretion but should reflect a respect of balletic values.
- No warmers unless they are form fitting. All warmers must be removed following warm-up. You may wear a ballet skirt or belt or center.
- No oversized clothing. You don't work on what you don't see.
- Your ankles must be visible.
- No large jewelry, including all non-stud earrings, necklaces & watches.
- No chewing gum.

Students not in compliance with the above requirements may have points deducted at instructor's discretion.

COURSE POLICIES:

SOTD DANCE ATTENDANCE:

Dance Technique Class Attendance Guide

- Mindful participation in each class meeting is the only way to meet the objectives of this course.
- Attendance, which is mandatory, means that when you enter the classroom, you are present, alert, and contributing to the progress of the class every second.
- If you are not present when attendance is taken or class begins you are marked absent.
- In the case of extended health issues, refer to the Injury and Illness Policy in the SoTD 2016-17 Handbook (SoTD website) and included in this syllabus.

Dance Technique Class Absence Policy

- Five (5) or more absences (excused or unexcused) result in automatic failure.
- All undocumented absences are unexcused.

- Excused absences may include those related to illness/injury which are documented by a medical professional.
- Events related to family emergencies or professional obligations should be discussed with your instructor. (See *Make-up Policy* for more information or excused absences.)
- For your safety and the focus of the class, you may not join class if you are more than 10 minutes late. If later, you may observe.
- If you must leave class early, please notify the instructor before class begins.
- If unable to dance but still attend, with instructor permission, you may 'actively' observe for full class credit.
- UF approved religious days are excused and do not need to be made-up. (Travel time not included.) You are responsible for material covered during your absence.
- A MEDICAL WITHDRAWAL will not be supported without approved documentation. An Incomplete is only considered by UF Dance in extreme cases and is not available in technique classes.

UF Absence Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies, as follows:

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

- Students are responsible for satisfying all academic objectives as defined by the instructor. Absences count from the first class meeting.
- In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.
- You cannot participate in classes unless you are registered officially or approved to audit with evidence of having paid audit fees. The Office of the University Registrar provides official class rolls to instructors.
- If you do not participate in at least one of the first two class meetings of a course or laboratory in which you are registered, and you have not contacted the department to indicate your intent, you can be dropped from the course. You must not assume that you will be dropped, however.
- The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors can prohibit further attendance and subsequently assign a failing grade for excessive absences.

MAKE-UP POLICY:

Dance Technique Class – Makeup Policy

- You are responsible for all material covered during any absence
- There are no makeup options for unexcused absences
- Absences from Written Exams, Quizzes, Mid-Terms, and/or Finals may only be made up with approved documentation
- To earn credit (amount of credit determined by the instructor) for an excused absence you must do two things:
 - 1) Immediately after your return to class, turn in approved/legal documentation to instructor. If you need the original documentation, the instructor will accept copies.
 - 2) Make-up the class with an approved assignment submitted on the required date. If the assignment is to attend another class as a make-up, it must be the same technical level, or lower; student must request permission of that instructor.

In the UF Dance Program, three unexcused absences will reduce your grade one-letter grade (i.e., from B to C). Each subsequent unexcused absence lowers your grade by half letter grade (i.e., from C to C-). After five unexcused absences the student may not return to class and result in automatic failure of the course. A student with medical documentation may apply to UF for Medical Withdrawal.

Please consult the following sites for UF's physical and mental health resources:

<http://shcc.ufl.edu/> (Student Health Care Center)

<http://shcc.ufl.edu/forms-records/excuse-notes/> (excuse note policy)

<http://dso.ufl.edu/> (Dean of Students)

STUDENT ON-LINE EVALUATION PROCESS

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at

<https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. The instructor is the only person that views your written comments. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

UF POLICIES:

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES:

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester

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: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/> - 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 (source: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. 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 in this class.

COUNSELING AND WELLNESS CENTER CONTACT INFORMATION:

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

NETIQUETTE: COMMUNICATION COURTESY: All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats.

GETTING HELP:

If applicable: For issues with technical difficulties for E-learning in Canvas, please contact the UF Help Desk at:

- (352) 392-HELP - select option 2
- <https://lss.at.ufl.edu/help.shtml>

Any requests for make-ups due to technical issues MUST be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You MUST e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up.

Other resources are available at <http://www.distance.ufl.edu/getting-help> for:

- Counseling and Wellness resources
- Disability resources
- Resources for handling student concerns and complaints
- Library Help Desk support

about dance/Ballet contexts from technique, to performance, to choreography.

UF GENERAL DANCE PROGRAM BALLET OBJECTIVES:

STUDENT PROGRESSION IN BALLET DANCE TECHNIQUE:

This information addresses the standards utilized by the dance area for assessing student progression through three levels of ballet: Basic, Intermediate, Advanced. The program's approach to ballet is in context to the UF BFA degree program, relying on traditional training standards along with the awareness of the stylistic and technical diversity of the UF dance program. Using the objectives stated in this syllabus, the dance program assesses student progress through three levels of ballet dance technique: basic, intermediate, and advanced. You are graded and considered for the next level according to your achievement of the criteria as determined by your instructor. Due to the nature of both traditional balletic training and balletic levels in the UF program, receiving the final grade of "A" does not insure progression to the next level.

Course Objectives for Ballet Technique

SoTD's ballet technique curriculum is designed to focus the intellectual and physical abilities of students—majors, minors, and non-majors—to embrace the demands of the 21st century artist. Each of the three levels builds the required historical, aesthetic, and biomechanical foundations for graduating as a major in our dance degree programs. Likewise, the minor or non-major must recognize the classes as a pre-professional training ground by meeting the objectives at the appropriate level. When every student brings into every class their discipline and motivation, they will be ready to meet and greet the following goals common to each respective level of technique:

INTERMEDIATE BALLET COURSE OBJECTIVES:

- To instruct you in classical ballet vocabulary, technique, and related history appropriate to the level of the course and developing greater fluency in classical dance technique and performance skills at the intermediate level.
- The advancement of terminology with its application to barre, centre and to performance will be emphasized and tested during the progression of the semester.
- To approach all training, practice and performance from an anatomically informed standpoint using the following evaluative guides:
 - PLACEMENT AND ALIGNMENT
 - CORE SUPPORT AND CONDITIONING **understanding of this concept differs with instructor
 - APPLICATION OF ROTATION - STATIONARY AND LOCOMOTOR
 - SPATIAL AWARENESS AND FULL BODY INTEGRATION
 - RHYTHMIC CLARITY/MUSICALITY
 - PROFESSIONALISM
- Create an environment to test and improve the student's physical aptitude in ballet technique.

ESSENTIALS OF ACHIEVING TECHNICAL APTITUDE

These aspects of technical development are divided into six (6) categories and are the basis both for grading and for any consideration toward promotion to a higher ballet technique levels:

- PLACEMENT AND ALIGNMENT
- CORE SUPPORT AND CONDITIONING
- APPLICATION OF ROTATION - STATIONARY AND LOCOMOTOR
- SPATIAL AWARENESS AND FULL BODY INTEGRATION
- RHYTHMIC CLARITY/MUSICALITY
- PROFESSIONALISM

Definitions and values below:

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: barre, center, 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 as applied to ballet technique. Development of strength to safely perform movements that require weight bearing on arms, including inverted movements. Conditioning is included in this section to insure that strength is not over emphasized and that the student finds a personal practice that enforces this aspect of their training.

- **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.

APPLICATION OF ROTATION - STATIONARY AND LOCOMOTOR

Essential to the healthy development of ballet (and general dance) technique is the full awareness of correct personal anatomic alignment in relation to parallel and outward rotation which includes hip socket, knee and ankle for the lower body and spine, ribs, shoulder girdle, head and neck for upper body.

- **5-Outstanding/Advanced**
High degree of precision and personal understanding of parallel and rotation in relation to whole body alignment. Shows ease and economy of effort when quickly shifting among positions.
- **4-Excellent**
Ability to achieve correct parallel and rotation and move easily among positions in relation to personal anatomical considerations.
- **3-Good/Sufficient**
Consistent correct application of alignment principles in relation to parallel and rotated positions, particularly in lower body. Can show improvement in relation of these alignment principles throughout the body. Shows ability to transfer from one position to another with relative ease and minimum effort.
- **2-Limited/Deficient**
Inconsistent demonstration of parallel and rotation in relation to personal alignment throughout body. Difficulty transferring between parallel and rotation.
- **1-Unsatisfactory**
Incorrect use of parallel and rotation in relation to overall personal alignment. Especially demonstrates unsafe alignment of knee, ankle, and hip relationships. Unsuccessful transfer of weight and re-alignment when shifting between parallel and rotation.

SPATIAL AWARENESS AND FULL BODY INTEGRATION

Necessary to the training of a ballet 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 as they relate to the movement of the body through classically defined positions.

- **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 as regulated by the choreography/classical repertoire. Rhythmic clarity is the ability to understand the relationship of the moving body to time.

- **5-Excellent**
Student 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**
Student 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. Student may show depend on other dancers, instructor counting, or 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.

PROFESSIONALISM

Student demonstrates a mature artistic sensibility while cultivating their artistic aptitudes. The importance of attendance is emphasized and part of the final grading process, as noted in the syllabus.

- **5-Excellent**

The student consistently demonstrates an attitude that is teachable, mature, attentive, supportive, open, and welcomes and integrates corrections.

- **4-Good**
Student shows a high level of a mature and professional approach to all aspects of course work.
- **3-Sufficient**
Student shows a consistent and growing awareness of the profession through classroom behavior and peer interaction.
- **2-Limited/Deficient**
Student 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.
- **1-Unsatisfactory**
Student rarely demonstrates an attitude that is teachable, mature, attentive, supportive, open, and does not integrate corrections.

Evaluations and Grading:

Midterm and Final evaluations occur during the class. You will be observed by the instructor and perhaps other members of the dance faculty. Grades will be assigned based on the technical proficiencies listed above. For the BFA major, application of your technique work to concert/performance work will be factored into your technique grade.

GUIDING CONCEPTS

These following general concepts are applied to all areas of technical development and used by faculty to assess student progress:

“Self” Awareness and Ensemble Skills

The student demonstrates an ability to retain an awareness of self while integrating their movement into spatial relationships with other persons and groups. The student should also demonstrate clarity in three-dimensional movements and an ability to sustain directionality in exercises and in phrases of substantial length.

Transitional Skills (Continuity of Flow)

Exercises should be performed with an understanding and dynamic use of different types of phrasing. Students should demonstrate an ability to sequence a variety of movements into an extended phrase: recognizing and moving through transitions and demonstrating follow-through of movement impulses as appropriate.

PERFORMANCE QUALITY (DYNAMIC AWARENESS)

Each instructor will provide the class with specific movement and performance goals that delineate for the student: suitable use of energy, range of dynamics and movement qualities, the images or mind-set to evoke expressive and/or stylistic qualities and functional details.

General Information

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 health care 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 health care 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 is never allowed to sacrifice classroom participation for the demands of a performance. The student will not be allowed to participate in a performance if they miss dance class due to an injury. 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.

If involved in a SoTD produced production (with or without credit), there is required attendance at the production's Strike (as stated in the current SoTD Production Handbook):

Strike

- Strike is the restoring of the stage to its original condition. This mainly consists of the breakdown of technical components of the production.
- Strike typically takes place immediately following the final performance of the production.
- Strike is run by the Technical Director or Scenic Studio Supervisor.
- Safety is of the utmost importance! Proper footwear and clothing must be worn. Additional Safety Equipment may be required depending on the task.
- The Strike requires the presence of all undergraduate performers involved in the show and crew, Props Master, Master Electrician, and Technical Director or Scenic Studio Supervisor.
- Only the Technical Director, Master Electrician and Costume Supervisor can release anyone from Strike.
- Additionally, all cast members and crew must sign out with the Stage Manager.
- All undergraduate students involved in the production are REQUIRED to attend.
- Graduate Actors are released after 1 hour of participation at Strike due to their GTA responsibilities. Grad Actors must sign out with the Stage Manager before leaving.
- 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 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 student misses or leaves Strike early without approval of the Technical Director the student will be:
 - Ineligible for Theatre and Dance Scholarships.
 - Ineligible to be cast in School of Theatre and Dance productions for the upcoming semester.
 - Ineligible to register for classes.
 - If enrolled in any section of P&P the student's grade will be lowered.
 - If enrolled in Senior Project the student's grade will be lowered.
 - If enrolled in Dancers for Choreographers or Dance Ensemble the student's grade will be lowered.
 - If enrolled in West African Dance or World Dance (*Agbedidi*) the student's grade will be lowered.

Please Note: Our work in the studios is designed to be challenging; physically, intellectually, and emotionally. Dance classes often involve touching. Physical contact may range from simple touch, to correcting alignment and/or relaxation massage. Students may also be asked to experiment with exercises that involve weight exchange, and in the case of a ballet class, partnering exercises. If you have a related medical consideration or touch makes you uncomfortable, it is your responsibility to notify the instructor at the start of the semester.

The instructors listed below are teaching the Ballet courses for Fall 2016. Isa or Ric may teach as guests should faculty schedules require it. Please give guest teachers your full commitment, respect, and attention. There is always something to learn!

Instructors' Biographies

Born in Cuba, **Ms. Isa Garcia-Rose** spent many years in Spain before settling in Miami, Florida. She studied with and became a member of Ballet Concerto performing in Giselle, Swan Lake, La Bayadere, Serenade, Nutcracker, and Les Sylphides. Ms. Garcia-Rose joined Dance Alive National Ballet in 1989, and has performed various Balanchine pieces, 'Titania' in A Midsummer Night's Dream, various roles in Nutcracker, 'Ophelia' in Hamlet, 'LadyBug' in LadyBug: Action Hero, and other contemporary roles. A graduate of the University of Florida with a BFA in Dance, Ms. Garcia-Rose received her MFA from Florida State University. Ms. Garcia-Rose has been a faculty member of the University of Florida School of Theatre and Dance teaching classical ballet and modern dance technique. She has created works for the students and has presented pieces at the Florida Dance Festival amongst other venues. Ms. Garcia-Rose spent the 1994-1995 season as a member of the Demetrius Klein Dance Company before rejoining Dance Alive National Ballet. Ms. Garcia-Rose taught classical ballet full time at Florida State University Spring 2007. Ms. Garcia-Rose is certified in Stott Pilates mat and reformer. She has taught master classes in Alabama as well as in other festivals including the Florida Dance Festival in Miami.

Elizabeth Johnson's professional dance training began at North Carolina School of the Arts where she studied with many historically notable classical Ballet teachers including Melissa Hayden, Duncan Noble, and Robert Lindgren. She earned a BFA with honors from George Mason University, receiving the Department of Dance Award for Academic Excellence, and her MFA in Performance and Choreography from the University of Illinois Urbana-Champaign (UIUC) where she was awarded the first Patricia Knowles Scholarship for graduate student excellence and the Wanda M. Nettl prize for student choreography.

Since 2004, her contemporary repertory company, Your Mother Dances (formerly based in Milwaukee), has produced her original work alongside established choreographers from across the country (David Parker, Sara Hook, Gerald Casel, Trey McIntyre, Molly Rabinowitz, Heinz Poll, Luc Vanier, Erika Randall) as well as emergent regional and local artists. Johnson's choreography has been seen in New York City, Washington, D.C., Chicago, Minneapolis, Louisville, New Haven, CT, Fort Worth, the Krannert Center for the Performing Arts, and has been selected for Gala performance at the American College Dance Association.

As a professional performer, Johnson has toured nationally and internationally as a company member with New York City's David Parker and The Bang Group and also danced with Sara Hook Dances (NYC & IL), and Molly Rabinowitz Liquid Grip (NYC). She has also performed distinguished classical and contemporary works by Marius Petipa, George Balanchine, Frederick Ashton, Salvatore Aiello, Art Bridgman and Myrna Packer, Rachel Lampert, Mark Morris, Cynthia Oliver, Luc Vanier, Trey McIntyre, and Heinz Poll and has served as rehearsal director for works by Twyla Tharp, Mark Morris, Sara Hook, Rebecca Stenn, and Daniel Gwirtzman.

A somatic educator and practitioner, Johnson holds a Graduate Laban Certificate of Movement Analysis from Columbia College Chicago's Department of Creative Arts Therapies where she garnered the Warren Lamb Tuition Scholarship. She is also a dual certified Teacher of the Alexander Technique (AmSAT, ATI), teaching private students and guest teaching in Alexander Teacher training courses in the United States (Alexander Technique Milwaukee) and abroad (Escuela Técnica Alexander Buenos Aires--Buenos Aires, Argentina, Escuela Uruguaya de Técnica Alexander--Montevideo, Uruguay).

Her academic research and teaching expertise include the integration of aesthetics, anatomy, kinesiology, and somatic inquiry into dance technique teaching, Dance Composition pedagogy, and exploring feminist theory, embodiment, relationship, and popular culture trends and ironies in her dances. She has presented her written, embodied, and creative research at Motus Humanus, Southeastern Women's Studies Association (SEWSA), National Dance Education Organization (NDEO), American Society for the Alexander Technique (AmSAT), Body-Mind Centering Association (BMCA) annual national conferences and at the 2018 Dance and Somatics Conference at Coventry University (UK). Johnson has served as Dance faculty at the University of Illinois (Urbana-Champaign), University of Wisconsin-Madison, University of North Carolina-Greensboro, University of Wisconsin-Milwaukee, Texas Tech University, and is thrilled to be an Assistant Professor in School of Theatre and Dance at the University of Florida as well as part of the Gator Nation.

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TRENT D. WILLIAMS, JR. is a native Houstonian received his MFA in Dance Performance & Choreography from The Florida State University and BA in Psychology from Morehouse College. He has been a guest artist with Tallahassee Ballet in Tallahassee, FL, EDGEWORKS Dance Theatre in Washington, DC and Urban Souls Dance Company in Houston, Texas. While at Morehouse College, he worked with choreographers such as Nicole Wesley, Jhon strokes, Ivan Pulinkala, Darla Johnson and Wayne Smith as a member of the Spelman Dance Theatre. Additionally, Mr. Williams has performed alongside Destiny's Child, 112, and Janelle Monae among others. In 2007, Mr. Williams was invited to dance with Dayton Contemporary Dance Company (DCDC). In addition, he has performed works by choreographers like Liz Lerman, Gerri Houlihan, Jawole Zollar, Anjali Austin, and Michael Foley. Mr. Williams' choreography has been performed by Dayton Contemporary Second Company, Texas Tech University, Towson University, University of Trinidad & Tobago, Coker College Dance Company, Urban Souls Dance Company, and has been showcased at CoCo Dance Festival, Tobago Contemporary Dance Festival, The American Dance Festival, Austin Dance Festival, The American College Dance Festival, The Modern Atlanta Dance Festival, The Dance Gallery in Huntsville, Texas, and Kennedy Center: Millennium Stage. Mr. Williams has served as a faculty member at the University of Maryland Baltimore County (UMBC), University of Trinidad & Tobago, Howard Community College, Howard University Division of Fine Arts and Johns Hopkins Estelle Dennis/ Peabody Dance Training Program for Boys. Check out website at: trentwilliamsjr.com