

DAN 4124: DANCE HISTORY SPRING 2018

Day: M/W/F

Time: 12:50 – 2:45 PM

Place: McGuire Pavilion, CON 219 (2nd floor)

INSTRUCTOR OF RECORD:

Assistant Professor Elizabeth Johnson

ejohnson@arts.ufl.edu

Office: Room 234, Nadine McGuire Theatre & Dance Pavilion

Office Hours: T/TH: 11 AM -1 PM, F by appointment

Office Phone: 352-273-0522

*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>

REQUIRED TEXTS:

Ballet and Modern Dance (3rd Edition), authors: Susan Au and James Rutter

Moving History/Dancing Cultures: A Dance History Reader, editors: Ann Dils, Ann Cooper Albright

Dancing: The Pleasure, Power and Art of Movement, author: Gerald Jonas

ADDITIONAL READINGS PROVIDED FROM:

Ballet and Modern Dance: A Concise History, author: Jack Anderson

Black Dance: From 1619 to Today (Second, Revised Edition), author: Lynne Fauley Emery

No Fixed Points: Dance in the Twentieth Century, authors: Nancy Reynolds and Malcolm McCormick

Reading Dance: A Gathering of Memoirs, Reportage, Criticism, Profiles, Interview, and Some Uncategorizable Extras, editor: Robert Gottlieb

Undergraduate Catalog description:

DAN 4124: DANCE HISTORY

CREDITS: 3; PREREQ: DAN 2100 WITH MINIMUM GRADE OF C OR DANCE MAJOR/MINOR.

SURVEY OF THE HISTORICAL DEVELOPMENT OF DANCE WITH REFERENCE TO SOCIAL CONTEXTS, PERIODS AND CULTURE. (H AND N)

This course is a broad survey of dance in historical contexts classical and contemporary, Western and World. The cultural, training, choreographic, and performative records of dance practices, predominantly of the 20th and 21st centuries, will be our arena of investigation. Engaging with these foundational contexts, students will read, write, watch, research, and present regarding seminal dance figures, movements, eras and their social and cultural reverberations. Dance's relationship to other arts practices throughout history will also be a subject of inquiry, lecture, and discussion. One cannot deconstruct what one does not yet know confidently; making connections between personal history (in dance and beyond) and dance's larger history, students will be challenged to locate themselves as thinkers and nascent creative artists more specifically within historical spectra. The indicated 4000 level of this course conveys the expectation that all work will be at the most advanced undergraduate level of research, writing, and academic integrity.

COURSE OBJECTIVES/PURPOSE and EXPECTED LEARNING OUTCOMES:

During and upon completion of this course, students should:

1. Know the foundational underpinnings of 19th through 21st century dance history.
2. Understand Western and World dance contexts enough to write and speak reliably about them.
3. Integrate their cumulative technical, choreographic, and theoretical training into a greater historical context.
4. Begin to situate their identities more solidly within the historic/world canon of dance thinkers, makers, and movers.
5. Understand how to properly format research papers using formal styles (MLA, APA, CMS), amassing and properly constructing bibliographies, and skillfully integrating citations within the body of their papers.
<http://www.collegescholarships.org/mla-apa-cms-styles.htm>
6. View themselves as potential contributors to and nascent scholars of the ongoing and evolving narrative of dance history.

Syllabus subject to change: This syllabus represents current plans, objectives, and grading values. Based on the class makeup and community, those plans may shift to enhance optimum learning. I will communicate clearly any changes—this is not unusual and should be expected. Any changes in exam dates due to unseen circumstances will be announced in class as well as posted on Canvas.

GRADING VALUES

“Low Stakes” Writing: 40% (“low stakes” writing means: smaller, lower point value, less formal writing assignments that are predominantly reflective and will be graded mainly on content and clarity of expression)

1. Discussion posts: these assignments focus on working in community to “unpack” and process the assigned readings and will be due weekly. These will include repeating imperatives to expand your vocabulary by identifying words/terminology with which you are not familiar, defining terms, and exploring more deeply ideas, quotes, and assertions from the readings that “jump out.”
2. Quizzes: short, mostly take home/open book quizzes will also measure your reading comprehension and integration of the material.

Formal written work: 40%

1. 2 Mini-research assignments: throughout the semester, you will be assigned research topics that will range from important historical figures to larger artistic and social movements. For each of the two, you will compile research and present in class. In addition, for each, you will write a 3 page paper citing your research sources in a clearly chosen writing style (double-spaced, 12 pt. traditional font).
2. Research paper: a longer, formal investigation of some aspect of dance history (specifics TBA). The paper’s minimum length is 10 pages (maximum 20 for long winded overachievers). You will choose a writing style within which you will remain consistent. Required research sources: 5-8 and more are welcome (maximum number of web resources for this work is 2).

Autoethnographic research project: 10%

1. Beginning to find your “place” in both your own historical narrative (family, culture, ethnicity, gender, etc.) and a greater historical context (era—we are currently seen to be in the “anthropocene”—national, world, etc.) is paramount to understanding yourself as a thinker, creative artist, scholar, and citizen of the globe. With formal parameters TBA, this project is of your own construction and may be realized in varied modalities. Part (or all if desired) will be written but you may also approach it through poetic and embodied expression (speaking, movement, choreography, visual representation/art, etc.). What has looking at all these eras and artists awakened in you? What moves

you and to what are you consistently drawn to and “blown away” by? These tendencies reveal something about your unique voice and talents and what you might be bringing to the dance field. You will draw meaningful relationships between your personal narrative and a greater sense of dance history. How do you see yourself connected to this greater history? Who are the figures that inspire you and why?

Final Exam: 10%

1. This is a cumulative exam with parameters TBA. It will most likely be a take home/open book format (but I reserve the right to change my mind based on the make up and needs of the class community). It will cover the range of lectures, reading, and in class presentations over the course of the semester. *****Be prepared to use our “official” final time in organizing your end of semester plans.*****

COURSE GRADING SCALE:

Total: 100 Percentage Points

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

COURSE POLICIES

THIS COURSE'S ABSENCE POLICY:

This is an upper level 3 credit theory course and the **only** dance history course you take during your academic tenure at UF. As such, there are no official “excused” absences. Should you miss class, you are responsible to make up and competently demonstrate your understanding of the course material. This is simply not possible with excessive absences. I will take attendance so we have a collective record of presence/absence; this protects us all. You are expected to demonstrate a mature understanding of your responsibilities in this course—at this point in your academic career, I shouldn't have to spell that out for you. All other absence policies are as per SoTD/UF policy—see UF Policies below for details.

PROFESSOR JOHNSON'S NON-NEGOTIABLE SYLLABUS POLICY:

- **All work of the course must be completed to earn a passing grade in the course. Any incomplete work will result in a failing grade. You may ask for extensions on any assignment and for your final work.**
- **Communication is KEY: a lack of communication prior to late work or in regards to chronic attendance problems will not help your case.**

COURSE CONDUCT:

It is expected that the class will work together to form a community that supports curiosity/interest, learning, and the sharing of both. “Professional conduct” can mean any number of things to any number of people. I believe that if the first imperative is community, conduct that is respectful and supportive will follow. You are co-creators of the learning environment and ultimately, the course itself. Your questions, interests, and passions will guide the functional fluidity of the course (and perhaps sometimes derail the calendar altogether! 😊).

You may take notes hand written or by laptop but not by phone. All phones are to be off (unless there is a personal emergency or drastic need for them to be on) and put away. We will all be tired sometimes. We will all get bored occasionally. We will all wish we were somewhere else some days. There is a lot to learn and do. Engage with the material gently and patiently. Things will cycle around again and again and you will begin to see yourself more clearly through multiple lenses. You will learn of your roots both tragic and triumphant. You will be grafted into a living history and be the protectors and guards of that history to pass on to the next class, generation, era of dance students and young artists. Respect that charge, each other, and me as someone also charged with passing that torch to you.

COURSE CALENDAR:

Specific assignments and due dates as well as schedules for presentations will be distributed weekly and subject to change dependent on class progress. Some of the Mini-Research presentations may be earlier in the semester based on how class discussion tangents and other learning needs arise.

Week 1, 1/8: Course introduction: Theoretical perspectives, relevance of Dance History

Readings:

- Dils/Albright: *First Steps*...xiii-xviii; *Part One: The Pleasures*...p.2-6, Jowitt: *Beyond Description*...p.7-11, Acocella: *Imagining Dance* p.12-16
- Jonas: Preface p.9-11, Chapter 1 p.12-35
- Jack Anderson PDF, Chapters 1 & 2

Week 2, 1/15: **Readings:**

- Dils/Albright: Part II: *Looking at World Dance* p.92-96, Bourgignon: *Trance and Ecstatic Dance* p.97-102, Meduri: *Bharatha Natyam*...p.103-113, Doolittle/Elton: *Medicine of the Brave*...p.114-127, Asante: *Commonalities in African Dance*...p.144-151, Browning: *Headspin*...p.165-173
- Jonas: Chapter 2 p.36-69

Week 3, 1/22: **Readings:**

- Au: Introduction, Chapters 1-2 (pp. 7-27)
- Jonas: Chapter 3 p.70-85
- Emery: Forward, Preface, and Chapter 1 (pp.vii-14) PDF provided

Week 4, 1/29: **Readings:**

- Au: Chapters 3-4 (pp. 28-59)
- Jonas: Chapter 3 & Chapter 4 pp.86-127
- Dils/Albright: Part I: Sklar: *Five Premises for a Culturally Sensitive Approach to Dance* p.30-32, Kealiinohomoku: *An Anthropologist Looks at Ballet as a Form of Ethnic Dance* p.33-43, Part II: Garafola: *The Travesty Dancer in Nineteenth-Century Ballet* p. 210-217

Week 5, 2/5: **Readings:**

- Jonas: Chapter 5 p.128-163
- Au: Chapter 5 p.61-86
- Dils/Albright: Burt: *The Trouble with the Male Dancer* p.44-53
- Emery: Chapter 3 p.80-130

Week 6, 2/12: **Readings:**

- Au: Chapter 6-7 (pp. 87-117)
- Jonas: Chapter 7 p.222-228
- Dils/Albright: Reynolds: *In His Image: Diaghilev and Lincoln Kirstein* p.323-331
- Watch Marlon Riggs' *Ethnic Notions* in class

Week 7, 2/19: **Readings:**

- Au: Chapter 8-9 (pp. 119-153)
- Dils/Albright: Graff: *The Dance is a Weapon* p.315-322, Dixon-Gottschild: *Stripping the Emperor: The Africanist Presence in American Concert Dance* p.332-341, DeFrantz: *Simmering Passivity: The Black Male Body in Concert Dance* p.342-349
- Anderson excerpt: Chapter 9

Week 8, 2/26: Readings:

- Au: Chapter 10-11 (pp. 155-194)
- Jonas: Chapter 7 p.228-237
- Dils/Albright: Graff: *The Dance is a Weapon* p.315-322, Dixon-Gottschild: *Stripping the Emperor: The Africanist Presence in American Concert Dance* p.332-341, DeFrantz: *Simmering Passivity: The Black Male Body in Concert Dance* p.342-349

Week 9, 3/5: SPRING BREAK

Week 10, 3/12: Post-break housekeeping and catch up to reading, lectures, and assignments.

Week 11, 3/19: Readings:

- Au: Chapter 12 – finish book
- Jonas: Chapters 6 and 8 – finish book
- Dils/Albright: Stein: *Butoh: "Twenty Years Ago We Were Crazy, Dirty, and Mad"* p.376-383, Cohen Bull: *Looking at Movement as Culture: Contact Improvisation to Disco* 404-413, Ryan: *10,000 Jams Later: Contact Improvisation in Canada, 1974-95* p.414-420, Paxton: *Improvisation is a Word for Something that Can't Keep a Name* p.421-426

Week 12, 3/26: Readings:

- Au: Chapter 12 – finish book
- Jonas: Chapters 6 and 8 – finish book
- Dils/Albright: Stein: *Butoh: "Twenty Years Ago We Were Crazy, Dirty, and Mad"* p.376-383, Cohen Bull: *Looking at Movement as Culture: Contact Improvisation to Disco* 404-413, Ryan: *10,000 Jams Later: Contact Improvisation in Canada, 1974-95* p.414-420, Paxton: *Improvisation is a Word for Something that Can't Keep a Name* p.421-426

Week 13, 4/2: Mini-Research Presentations

Week 14, 4/9: Mini-Research Presentations

Week 15, 4/16: Review for Final

Week 16, 4/23: Autoethnography presentations (as applicable). Prep for final—may use official final date.

DANCE MAJORS REQUIREMENTS AND INFORMATION:

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

- First UnShowing - Friday, February 2, 2018 at 10:40 am-12:35pm
- Second UnShowing - Monday, February 26, 2018 at 6:30pm
- Adjudication #1 Showing: Monday, March 12, 2018 at 6:30pm - 9:00pm
- Adjudication #2 Showing: Monday, March 19, 2018 at 6:30pm until finished

SoTD Required Dance Performances

- Dance 2018: Stepping on the Audience: An Evening of Dance in Intimate Spaces - February 9 -10 at 7:30pm
February 11 at 2:00pm, February 14 - 17 at 7:30 pm and February 18 at 2:00pm
- The Harn Museum of Dance (HMod 2.0) - Saturday, March 17, 2018 at 1:00pm - 4:00pm
- Spring 2018 BFA Showcase:
- Wednesday, April 4: 7:30pm (Program A)

- Thursday, April 5: 7:30pm (Program B)
- Friday, April 6: 7:30pm (Program A)
- Saturday, April 7: 2:00pm: Community in Motion Performance, 7:30pm (Program B)
- Sunday, April 8: 2:00pm (Program A) & 4:00pm (Program B)

*Free Performance -First come first serve basis *

Professional Dance Productions

Tango Fire - Friday, January 19, 7:30pm: <https://performingarts.ufl.edu/events/tango-fire/>

Ballet Boyz - Friday, January 31, 7:30pm: <https://performingarts.ufl.edu/events/balletboyz/>

Dance Alive National Ballet: L'Amour - February 14, 7:30pm:

<https://performingarts.ufl.edu/events/dance-alive-national-ballet-presents-lamour/>

Pilobolus: Shadowland -Friday, February 23, 7:30pm:

<https://performingarts.ufl.edu/events/pilobolus-shadowland/>

Martha Graham Dance Company - Monday, March 5, 7:30pm:

<https://performingarts.ufl.edu/events/martha-graham-dance-company/>

Falun Dafa Association Presents SHEN YUN - Wednesday, March 14 - 16 at 7:30pm

<https://performingarts.ufl.edu/events/shen-yun/>

Lil Buck and Jon Boogz: Love Heals All Wounds - Tuesday, March 20, 7:30pm [https://performingarts.ufl.edu/events/lil-](https://performingarts.ufl.edu/events/lil-buck-and-jon-boogz-love-heals-all-wounds/)

[buck-and-jon-boogz-love-heals-all-wounds/](https://performingarts.ufl.edu/events/lil-buck-and-jon-boogz-love-heals-all-wounds/)

Rodgers and Hammerstein's Cinderella - Thursday, April 5, 7:30pm [https://performingarts.ufl.edu/events/rodgers-and-](https://performingarts.ufl.edu/events/rodgers-and-hammersteins-cinderella/)

[hammersteins-cinderella/](https://performingarts.ufl.edu/events/rodgers-and-hammersteins-cinderella/)

Dance Alive National Ballet: The Ring - Saturday, April 7, 7:30pm

<https://performingarts.ufl.edu/events/dance-alive-national-ballet-presents-the-ring/>

A Chorus Line - Sunday, April 22, 7:30pm: <https://performingarts.ufl.edu/events/a-chorus-line/>

Fathom Dance Events Spring 2018:

Location: Regal Cinemas Gainesville Cinema 14 3101 SW 35th Blvd. Gainesville, FL 32608

January 21, 2018, 12:55 PM

Bolshoi Ballet: Romeo and Juliet

<https://www.fathomevents.com/events/bolshoi1718-romeo-and-juliet?date=2018-01-21>

February 4, 2018, 12:55 PM

Bolshoi Ballet: The Lady of the Camellias

<https://www.fathomevents.com/events/bolshoi1718-lady-of-the-camellias-encore?date=2018-02-04>

March 4, 2018, 12:55 PM

Bolshoi Ballet: The Flames of Paris

<https://www.fathomevents.com/events/bolshoi1718-flames-of-paris?date=2018-03-04>

April 8, 2018, 12:55 PM

Bolshoi Ballet: Giselle

<https://www.fathomevents.com/events/bolshoi1718-giselle?date=2018-04-08>

UF Box Office #: (352) 392-1653

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

SFC Fine Arts Hall Theatre (352) 395-4181

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

Required Meetings and Events for all Dance Majors:

Welcome Back Dance Meeting: Monday, January 8, 6:30pm-8pm

BFA Showcase Audition: Wednesday, January 10, 6:30-8pm

UF Dance Program BFA Spring '18 audition: Friday, January 26, 9am-3pm

Dance Juries: Thursday, April 26 and Friday, April 27—REQUIRED of all BFA majors and BA seniors

Important dates and guests:

1/8: Welcome Back Meeting

1/10: BFA Showcase auditions

1/11-1/14 Maria Gillespie guest artist residency.

1/19: Master Class with Brian Chung.

1/26: BFA Auditions

1/30: Master Class with Ballet Boyz.

2/23: Splendor prep/no dept. rehearsals

2/24: Splendor

3/1-5: American College Dance Association

3/4 – 3/11: SPRING BREAK

3/17: Harn Museum of Art

3/31-4/1: All theatres and rehearsals dark/Easter

4/25: Last day of classes

4/26-27: Dance Juries—ALL BFA majors and BA seniors REQUIRED

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

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.

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

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)

BIO:

Elizabeth Johnson:

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 Gwartzman.

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. ejohnson@arts.ufl.edu