

## ADVANCED MODERN DANCE SPRING 2018

**Day:** M/W/F

**Time:** 10:40 AM – 12:10 PM

**Place:** McGuire Pavilion, G-11 (clockwise studio rotation every week)

**INSTRUCTOR OF RECORD:**

Assistant Professor Elizabeth Johnson

[ejohnson@arts.ufl.edu](mailto: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 TEXT:**

**A WIDENING FIELD: JOURNEYS IN BODY AND IMAGINATION**

**Author: Miranda Tufnell**

**ADVANCED MODERN DAA 4110 COURSE DESCRIPTION (UNDERGRAD CATALOG):**

Advanced level techniques, readings, observation, informal performance and movement exploration exercises. *Credits: 2; can be repeated with change in content up to 8 credits. Prereq: audition.*

**EQUIPMENT:**

May need knee-pads, towel, and keep a water bottle handy

**PROFESSOR JOHNSON'S SPECIFIC COURSE DESCRIPTION:**

This class moves past fundamental and intermediate contemporary dance technique concepts to practice at an advanced level. Even so, we will pay attention to simple BUT NOT EASY fundamental underpinnings of coordination to clarify advanced movement intention. Class work and progression will reflect the eclectic nature of my own contemporary training with influences ranging from the classic moderns (Graham, Horton, Limon, Cunningham, Nikolais, etc.), post-modern/release technique (Brown, Klein-Mahler, Viola Farber, etc.), and various somatic forms (Laban Movement Analysis, Alexander Technique, Feldenkrais). We will spend a lot of time building the complexity of highly physical floor work which will require a directed strength but also the ability to soften in the "bendy parts," particularly lower limb joints (hips, knees, and ankles). The deepening and development of this rigorous physicality will challenge your body/mind to seek an integrated, whole approach to technique rather than pursuing supposed "advanced" difficulty that is goal/achievement driven but disengaged from personal process.

**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 work on the floor, beginning to understand: whole body patterning and coordination; in Laban

terms: Breath, Core/Distal, Head/Tail, Upper/Lower, Body Half, and Cross Laterality

- Focus on rhythmic challenges and accuracy, weight sensing/shifting, and phrasing
- Differentiating between shape/making shapes and experiencing movement more wholly transitioning through shapes to keep a sense of flow
- Integrating advanced technical and performance skills

### **COURSE OBJECTIVES/PURPOSE and EXPECTED LEARNING OUTCOMES:**

*During and upon completion of this course, students should:*

1. Continue to develop and increase kinesthetic, anatomic, somatic, and artistic understanding through consistently attending class.
2. Practice advanced performance presence and skills: primarily the ability to distinguish and apply details in physicality, style, and quality. Also: Improvising/responding in the moment, sophisticated transitions between movements, collaborative spirit in positive class environment, concentration, mindfulness, challenging preconceived and rigid ideas, **leaving mind open for shifts and changes in your understanding of what dance in general is “about.”**
3. Integrate knowledge, observations and corrections from the instructor as well as observing and assisting your peers with feedback in structured exercises. Applying these skills to pedagogical thinking.
4. Recognize continual bodily tendencies, affectations, and habits and **strategize solutions for coping, intervention, or change.**
5. Broaden ability to hear rhythm and musicality whether prescribed by internal awareness or external feedback, i.e. actual accompaniment; understand phrasing and musicality with more sophistication.
6. Build strength, flexibility, and endurance and to understand that individual capacity for all are unique--**explore your limits.**
7. Refine personal expression and artistry; understand how your approach is unique and yet be able to conform to group/ensemble movement when necessary.
8. Observe and write about your own progress and challenges in the course as well as write critically and analytically about dance contexts including historical, technical, performative, to choreographic.

**TOUCH:** Our work in the studios is designed to be challenging physically, intellectually, and emotionally. Teacher corrections, partnered exercises, and partnering technique involve touch. Students may also be asked to experiment with exercises that involve weight exchange—giving one’s weight and taking another’s. If you have a medical consideration that would limit participation or if touch is triggers trauma, please notify the instructor at the start of the semester via e-mail or personal meeting.

#### **SoTD Dress Policy:**

- Attire which is form fitting & suitable for movement
- No oversized clothing
- No gym shorts
- Your ankles must be visible
- Hair needs to be confined, out of the dancer's face; essentially not a distraction to the dancer, instructor or the class (no hats)
- No large jewelry, including all non-stud earrings, necklaces & watches
- No chewing gum

**Syllabus subject to change:** This syllabus represents current plans, objectives, and grading values. 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.

### **GRADING POLICIES**

1. **Continuous Assessment -- 25 points** (this grade will be entered at semester’s end)  
These following areas are used by faculty to assess student progress throughout the semester:

- **Self-awareness**—the student demonstrates an ability to retain an awareness of self while integrating their movement into spatial relationships with other persons and groups.
- **Transitional Skills**—demonstrates an understanding and dynamic use of different types of phrasing with 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**—observable growth as a performing artist both in class and on stage.
- **Creative Risk-taking**—student dares to explore new territory.
- **Overall Improvement**—student demonstrates a clear positive progression throughout the semester.

## 2. Event attendance -- 10 points

### 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.

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.

Performance Behavior/Decorum:

- Yes, please dress nicely!
- 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

- 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-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-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 35<sup>th</sup> 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>

### **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

### **3. Midterm – 10 points**

Class filming: Wednesday February 28. Written self-assessment due within two weeks.

### **4. Discussion Forum/Journal assignments: 10 points**

### **5. Technical Aptitude: 15 points**

### **6. Artistic Aptitude: 15 points**

**7. Final Assessment: 10 points (TBA)**

**8. Community in Motion -- 5 points**

**This is a *required component* of being an engaged dance major—attendance will be taken at all events.**

**Majors (BFA/BA)** – all listed events below are required

**Non-Majors** – 3 of these events required

- Load-in / Strike for BFA Spring 2018 Dance Showcase
- Help with BFA Spring 2018 Dance Showcase (video, publicity, etc.)
- Assisting with and tabling for BFA Dance Audition
- If applicable, service, tabling, and/or strike for Dance 2018
- Bring other ideas and requests to instructor of record for approval.

**Important dates and quests:**

1/8: Welcome Back Meeting

1/10: BFA Showcase auditions

1/11-1/14 Maria Gillespie guest artist residency. Combined classes Thursday/Friday.

1/19: Master Class with Brian Chung. Combined.

1/26: BFA Auditions

1/30: Master Class with Ballet Boyz. Combined.

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

**THIS COURSE'S ABSENCE POLICY:**

You are allowed 3 full unexcused/undocumented absences. Two beyond that will result in activating the 5 absence limit before failing the course. Excessive documented/"excused" absences will result also in the reduction of your grade. You cannot improve or work with course material if you are not present and practicing. Physical practice cannot be "made up." Do not test this policy. See Course Policies below for SoTD absence, injury, and medical withdrawal protocol.

**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.**

**GRADING SCALE:**

**Total: 100 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

**\*\*Your overall score may be affected by your attendance record.**

## UF SYLLABUS GUIDELINES FOR LEVEL PROGRESSION IN MODERN DANCE TECHNIQUE:

### ***Student progression in modern dance technique***

Classes maximize each instructor's unique professional orientation to guide you in the dance program's intentionally eclectic approach to contemporary dance. Using the objectives stated in this syllabus, the dance program assesses student progress through three levels of modern 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.

### **Course Objectives for Modern Technique**

SoTD's modern technique curriculum is designed to focus the intellectual and physical abilities of students—majors, minors, and non-majors—to embrace the demands of the 21<sup>st</sup> 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:

#### ADVANCED MODERN COURSE OBJECTIVES:

- Demonstrate an ability to apply dance technique and performance skills to movement phrases and improvisational exercises.

Demonstrate growth and progression within the following five areas of evaluation:

- *PLACEMENT AND ALIGNMENT*
- *CORE SUPPORT AND CONDITIONING*
- *SPATIAL AWARENESS AND FULL BODY INTEGRATION*
- *RHYTHMIC CLARITY/MUSICALITY*
- *PROFESSIONALISM*

- Demonstrate a consistency of daily studio practice.
- Apply their learned skill as a person/dancer/thinker/artist.
- Within the classroom, demonstrate the ability to research movement through technical inquiry that includes the embodiment of physics and personal physical investigation.

## 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 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 that 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 on excused absences.)
- For your safety and the focus of the class, you may not join class past 10 min after the class starts. You are late and counted tardy; with instructor permission, you may participate or observe.
- If unable to dance but still attend, with instructor permission, you may 'actively' observe for full class credit, especially in case of injury. You will complete an assignment as assigned by the instructor due at the end of class.
- 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 upon your return to class, turn in approved/legal documentation to instructor. If you need the original documentation or need the document for other classes, 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 <http://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/](http://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

## **UF DANCE PROGRAM ESSENTIALS OF ACHIEVING TECHNICAL APTITUDE**

Advancement to a higher level is determined by the dance faculty as based on two determining factors:

1. Successful fulfillment of the criteria for technical development and guiding concepts as outlined below and as determined by the dance faculty.
2. A grade of "A-" or better. (Please be aware that the grade of an "A" does not guarantee approval to move to a higher level.)

These aspects of technical development are divided into five (5) categories and are the basis both for grading and for any consideration toward promotion to a higher modern dance technique levels:

- PLACEMENT AND ALIGNMENT
- CORE SUPPORT AND CONDITIONING
- SPATIAL AWARENESS AND FULL BODY INTEGRATION
- RHYTHMIC CLARITY/MUSICALITY
- PROFESSIONALISM

### **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, as to increase the efficiency of movement, and reduce, if not eliminate, the potential for injury. This intrinsic understanding should be evident in all exercises, improvisations, and phrase work.

#### **Excellent /Advanced**

Consistently maintains alignment of torso/spine, pelvis, & limbs while stationary and moving. Articulates limbs with excellent precision and clarity.

#### **Good/Sufficient**

Demonstrates a consistent application of principles of alignment. Demonstrates consistent clarity during articulation of limbs.

#### **Limited/Deficient**

Demonstration of correct personal alignment is not observable. Precision and clarity not demonstrated during exercises or movement through space.

#### **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. 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.

**Excellent /Advanced**

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.

**Good/Sufficient**

Demonstrates movements competently with an adequate application of core support. Overall body strength and conditioning is adequate, with room for improvement.

**Limited/Deficient**

Work in class indicates weakness in core strength and movement control. Demonstrates limited power to safely propel self through space.

**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.

**Excellent /Advanced**

Student consistently moves through space with full commitment and knowledge of level and direction changes. 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.

**Good/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.

**Limited/Deficient**

Demonstrates limited awareness of the connection between strength of center and total body movement; minimal ability to integrate the body in movement.

**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.

**Excellent /Advanced**

Student consistently moves with knowledge of beat/meter, accents, tempo, and rhythmic patterning. 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.

**Good/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.

**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.

**Unsatisfactory**

Student rarely moves with using beat/meter, accents, tempo, and rhythmic patterning; or fails to invest in developing skills in this area.

**PROFESSIONALISM**

The student consistently demonstrates an attitude that is teachable, mature, attentive, supportive, open, and welcomes and integrates corrections. The importance of attendance is emphasized and part of the final grading process, as noted in the syllabus.

**Excellent /Advanced**

Student shows a high level of a mature and professional approach to all aspects of course work.

**Good/Sufficient**

Student shows a consistent and growing awareness of the profession through classroom behavior and peer interaction.

**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.

**Unsatisfactory**

Student rarely demonstrates an attitude that is teachable, mature, attentive, supportive, open, and does not integrate corrections.

**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

**Community In Motion Project:**

As a member of the UF School of Theatre & Dance community, you will take part in one or more of the following projects and complete a minimum of 10 hours of work that will be documented and submitted via email to the following instructor. This includes all BFA and BA majors. Non-majors are responsible for a minimum of five (5) hours. Examples of CIM projects:

- Fall Dance Showcase – tech support
- Video taping a show
- Crew on a showcase
- Your duties may include assisting faculty with organization, production, or as a community liaison.

***EACH STUDENT IS RESPONSIBLE FOR MONITORING HER/HIS OWN PROGRESS***

**Evaluations:**

Midterm and Final evaluations occur during the class. You will be observed by the instructor and perhaps other members of the dance faculty, and grades will be assigned based on the technical proficiencies listed above. If there is rotation in the instructors, all participating instructors will contribute to your final grade. For the BFA major, application of your technique work to

concert/performance work will be factored into your technique grade.

**Professor Johnson has adapted her Midterm and Final Technical Aptitude Evaluations to more effectively reflect her Teaching Philosophy and Educational Values. See assignments above.**

### 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.

The instructors listed below are teaching the Modern Dance courses for Spring 2017. Melissa or Trent may teach in rotation or as guest should faculty schedules require it. Please give guest teachers your full commitment, respect, and attention. There is always something to learn!

### **Instructor Biographies:**

#### **Melissa Canto Brenner**

A native of Florida, **Melissa Brenner** attended Douglas Anderson School of the Arts followed by the University of Florida, where she received her B.F.A. in dance performance and choreography in 2003. Melissa holds an M.F.A. from Arizona State University and a Pilates certification from Pilates Sports Center. As a performer, Melissa has danced with Mary Fitzgerald Dance, Karen Schupp Dance and has performed the works of Ashleigh Leite, Shapiro and Smith Dance and Elina Mooney, to name a few. While studying in Arizona, Melissa served on the board of the Arizona Dance Educators Organization, the University Graduate Council, was the President of the Graduate Dance Organization, and taught a number of classes at Arizona State including Modern, Ballet, Pilates/Yoga, and Introduction to Dance. Her choreography has been selected and presented on stages and site-specific locations throughout the U.S. since 2001. Melissa spends most summers performing and participating in festivals such as American Dance Festival, Bates Dance Festival, Strictly Seattle and La Alternativa in San Francisco. Currently, Melissa is an Adjunct Assistant Professor at the University of Florida and Santa Fe College and is Assistant Director of Dance Theatre Santa Fe.

#### **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](mailto:ejohnson@arts.ufl.edu)

**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](http://trentwilliamsjr.com)