

ADVANCED BALLET TECHNIQUE (MAJORS) -- DAA 4210 SPRING 2019

Tuesday/Thursday 8:45 – 10:15 AM

G-11, McGuire Pavilion (though we may shift/rotate spaces all semester)

INSTRUCTOR OF RECORD:

Assistant Professor Elizabeth Johnson

ejohnson@arts.ufl.edu

*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: T/TH 10:30 AM – 12:00 PM, F by appointment

Office Phone: 352-273-0522

REQUIRED TEXT:

Readings from various sources will be provided digitally/free of charge. TBD.

RECOMMENDED TEXT:

TECHNICAL MANUAL AND DICTIONARY OF CLASSICAL BALLET by Gail Grant

CATALOG DESCRIPTION:

DAA 4210 Credits: 2; can be repeated with change in content up to 8 credits. Prereq: audition.

Advanced ballet technique with discussion of terminology and style.

COURSE DESCRIPTION:

This class will move beyond the intermediate level of ballet technique to address advanced concepts. The language “concepts” indicates that the interweaving of embodied and theoretical material is at an advanced level physically, intellectually, and academically. This includes evidence of understanding in a more sophisticated way the course’s specific somatic lens. Class format will be that of the traditional ballet class including barre, centre, and petit and grand allegro. Readings, video viewings, and a related research assignment are required. Traditional classical concerns will be: working with alignment awareness, improving the aesthetics of ballet line (including rigor regarding outward rotation of the hips), continued fluency in the classical vocabulary, and more advanced attention to coordination, rhythm, phrasing, and specific musicality. Critical thinking will focus on understanding the ways that ballet technique relates/transfers to and supports other dance forms/techniques (including contemporary and world forms). Most importantly, this approach to ballet shifts inquiry and gaze through a decidedly somatic lens that elevates accurate anatomical and kinesiological knowledge to the level of traditional aesthetics. Other spatial, qualitative, and bodily elements from Laban Movement Analysis, the Alexander Technique, the Dart Procedures/Framework for Integration, and Body Mind Centering will be continual foci. This class encourages students to increase their body-mind awareness, to minimize muscular tension, and to re-learn 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:

- Through specific practices and vocabularies continuing to understand and experience 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/movements.
- Focus on rhythmic accuracy, weight sensing/shifting, phrasing, and musicality
- Differentiating between shape making and passing organically through shapes to keep a sense of flow

- and enlivened energy in your movement
- Integrating technical and performance skills, e.g. the most efficient approach to upper/lower coordination, arm pathways, and spiraling are also aesthetically specific, culturally located, and performative.

COURSE CONTENT:

Students in this course will study an advanced 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. Embody clear and continued development of your kinesthetic and anatomic understanding through taking class.
2. Enhance your overall technical dancing skills.
3. Integrate your expanding knowledge alongside the 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 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 the art form.

EVALUATION

1. Event Attendance and response	10%	See list of events below
2. Midterm Evaluation	10%	Thursday, 2/14 filming in class and following written response
3. Final Project – TBD	10%	Final written assignment with focus on specific readings
4. Ballet Pedagogy project – TBD	10%	In class application of teaching concepts – peer teaching
5. Technical achievement	15%	Your level of skill should be increasing towards advanced.
6. Artistic Expression	15%	Your level of artistic expression should be more towards professional performance.
7. Assessment of overall technical and artistic improvement	20%	Your improvement in all areas over the semester.
8. Contributions to class community and attendance	10%	The positive energy and attitude with which you approach your work and with which you treat others.

Your overall score may be affected by your attendance record.

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

EACH STUDENT IS RESPONSIBLE FOR MONITORING HER/HIS OWN PROGRESS

***Syllabus Note/Disclaimer:** This syllabus represents current plans and objectives. 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 amendment to the syllabus will be sent to you, updated on Canvas, and be clearly stated and available.**

Required Performance and Event Dates (10% of overall grade)

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.

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:

- No cell phones/texting at all, ever during a performance (unless the show requests it!)
- Represent the SoTD with integrity.

Dates/times subject to change – please check your email and the Canvas calendar for changes. 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.

Required Meetings and UnShowings:

- **Monday, January 7, 2019 - Welcome Back Dance Area Meeting with Students & Dance faculty 7:00 – 8:30 PM in Studio G6**
- **Thursday, January 10, 2019 - Fall BFA 2018 Showcase Audition 6:30 - 8:30PM in Studio G6**
- **UnShowing #1-** Friday, February 1, 2019 - 10:40 AM - 12:25PM in Studio G6
- **UnShowing #2 -**Friday, February 15, 2019 - 10:40AM - 12:25PM in Studio G6
- **Harn Museum of Dance (HMoD) Showing – Monday, March 18, 2019 – 6:30PM -Until in Studio G6**
- **Adjudication –** Monday, March 25, 2019 - 6:30PM - until finished in Studio G6 (Finalize Program Order)
- **Final UnShowing –** Monday, April 22, 2019 - 6:30PM - until finished in Studio G6

REQUIRED PROFESSIONAL BALLET PRODUCTIONS

- **National Ballet Theatre of Odessa: Swan Lake –** Wednesday, January 9, 2019 at 7:30PM
<https://performingarts.ufl.edu/events/national-ballet-theatre-of-odessa-swan-lake/>
- **Complexions Contemporary Ballet –** Thursday, January 31, 2019 at 7:30PM
<https://performingarts.ufl.edu/events/complexions-contemporary-ballet-star-dust/>

OTHER UFPA EVENTS:

- **Dance Alive National Ballet: Tango Mucho Madness!** – Saturday, February 2, 2019 at 7:30PM
- <https://performingarts.ufl.edu/events/dance-alive-national-ballet-tango-mucho-madness/>
- **Dance Alive National Ballet: Land of La Chua** – Friday, March 1, 2019 at 7:30PM
- <https://performingarts.ufl.edu/events/dance-alive-national-ballet-land-of-la-chua/>
- **Lucky Plush Productions: Rooming House** – Tuesday, April 2, 2019 at 7:30PM
- <https://performingarts.ufl.edu/events/lucky-plush-productions-rooming-house/>

Fathom Dance Events Fall 2018:

- Sunday, January 20, 2019 at 12:55 PM: Bolshoi Ballet's *La Bayadere*
<https://www.fathomevents.com/events/bolshoi1819-la-bayadere>
- Sunday, March 10, 2019 at 12:55 PM: Bolshoi Ballet's *The Sleeping Beauty*
<https://www.fathomevents.com/events/bolshoi1819-the-sleeping-beauty>
- Sunday, April 7, 2019 at 12:55 PM: Bolshoi Ballet's *The Golden Age*
<https://www.fathomevents.com/events/bolshoi1819-the-golden-age>

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

UF Dance Productions

Dance 2019 – Friday, February 22-Sunday, February 24, 2019: February 22-23, 2019 at 7:30PM; February 24, 2019 at 2:00PM

Spring 2019 BFA Showcase – Wednesday, April 3 – Sunday, April 7, 2019: April 3, 2019 at 7:30PM Program A; April 4, 2019 at 7:30PM Program B; April 5, 2019 at 7:30PM Program A; April 6, 2019 at 2:00PM Community in Motion Showcase; April 6, 2019 at 7:30PM Program B; April 7, 2019 at 2:00PM Program A; April 7, 2019 at 4:00PM Program B

Other SoTD Theatre Events and extra credit opportunities:

- **Red Velvet** – February 1 – 3 & 8-10, 2019
- **White Guy on the Bus**– March 21-31, 2019
- **Rough Magic**– April 12- 19, 2019

UF Box Office #: (352) 392-1653

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

SFC Fine Arts Hall Theatre (352) 395-4181

Critical Response Appointments for Spring Semester are April 25-26, 2019:

BFA seniors graduating and all Dance majors: it is your responsibility to know your schedule. These are required meetings.

Semester Calendar:

January:

7 – Welcome Back Dance Area Meeting with Students & Dance faculty 7:00 – 8:30 PM in G6

9 – UFPA: National Ballet Theatre of Odessa: Swan Lake – 7:30 PM

10 – Fall BFA 2018 Showcase Audition 6:30 - 8:30PM in G6

20 – Fathom Event: Bolshoi Ballet's *La Bayadere* Regal 14, 12:55 PM

30 – **Complexions Master Class during regular technique** G-6

31 – UFPA: Complexions Contemporary Ballet – 7:30

February:

1 – UnShowing #1 during Friday technique 10:40 AM -12:25 PM in G-6

1-3 – SoTD Red Velvet

2 – UFPA: Dance Alive: Tango Mucho Madness – 7:30

8-10 – SoTD Red Velvet

11 – Dance 2019 load in

14-16 – Dance 2019: Spacing Rehearsals on Constans Theatre, evening and daytime TBD

15 – UnShowing #2 during Friday technique 10:40 AM -12:25 PM in G-6

17-19 – Dance 2019: Tech Rehearsals Constans Theatre 7:30-10:30 PM

20-21 – Dance 2019: Dress Rehearsals Constans Theatre 7:30-9:30

22-24 – Dance 2019: Performances, Fri/Sat: 7:30 PM, Sun: 2 PM

March:

- 1 – UFPA: Dance Alive National Ballet: Tango Mucho Madness! 7:30 PM
- 2-10 – SPRING BREAK
- 10 – Fathom Event: Bolshoi Ballet's *La Bayadere*, Regal 14 12:55 PM
- 9-12 – ACDA: South Conference
- 18 – HMOD Showing 6:30-9 PM in G-6
- 21-31 – SoTD: White Guy on a Bus
- 23 – Harn Museum of Dance 1-4 PM, Harn Museum of Art
SPLENDOR in PM
- 25 – BFA Showcase Adjudication UnShowing 6:30 PM until finished in G-6
- 29 – BFA Showcase load-in
- 30 – BFA Showcase Tech: Program A – 1-4 PM, Program B – 6-10 PM G-6
- 31 – BFA Showcase Dress: Program A – 1-4, Program B – 6:30-9:30 PM G-6

April:

- 1 – BFA Showcase Final Dress: Program A 7:30-10:30 PM G-6
- 2 – BFA Showcase Final Dress: Program B 7:30-10:30
UFPA: Lucky Plush Productions 7:30 PM
- 3-7 – BFA Showcase performances, evening shows: 7:30, matinees: 2 PM
- 6 – Community in Motion performance 2 PM G-6
- 7 – Fathom Event: Bolshoi Ballet's *The Golden Age* Regal 14, 12:55 PM
- 12-19 – SoTD: Rough Magic
- 22 – Final UnShowing 6:30 PM until finished G-6
- 24 – SoTD Convocation 4-5 PM Constans Theatre
- 25-26 – Reading Days/Critical Response Appointments

E. Johnson's Dress Policy:

- Women: Close fitting dancewear and 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: Close fitting shirts and close fitting leggings such as bike shorts and yoga pants are fine. Tights are not required. Ballet shoes (white or black) and dance belt. Socks recommended but not required (white preferred).
- Colors are at the student's discretion but should reflect a respect of balletic values.
- All warmers must be removed following warm-up.
- 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 consistently.
- In the case of extended health issues, refer to the Injury and Illness Policy in the SoTD 2018-19 Handbook (SoTD website) and included in this syllabus.

Dance Technique Class Absence Policy

- Two excused absences for this course. 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.)

- if you are more than 10 minutes late, please observe class.
- 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 absences for which you have not communicated with the professor.
- 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:
- Immediately after your return to class, turn in approved/legal documentation to instructor. If you need the original documentation, the instructor will accept copies.
- 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

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

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:

ADVANCED BALLET COURSE OBJECTIVES:

- To test the understanding of ballet theory and technique through a more rigorous standard of execution.
- To develop greater fluency in classical dance technique as related to performance skills and as assessed through the following criteria:

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

- Demonstrate musical and spatial skills suitable to the technique and style of ballet as taught by instructor
- Demonstration that the student is capable of performing at a higher and more professional level
- To expand the dancer's expressive and qualitative range of movement and performance.
- To empower the person/dancer/thinker/artist in each student.

* Due to the nature of the UF ballet training program, the student entering Basic level should have already established certain a level of proficiency as determined by audition for entry into the BFA program. Level for non-majors can be determined by placement classes.

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.

1. 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:
2. The student is required to see a health care professional immediately.
3. 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.
4. 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.
5. 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.
6. 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.

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.