

INTERMEDIATE MODERN DANCE (MAJORS) SPRING 2019

Day: M/W/F

Time: 10:40 AM – 12:10 PM

Place: McGuire Pavilion, G-10 (though we will rotate studios 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/RECOMMENDED READING:

The New York Times / Arts Section / Current Events

Other required articles and handouts are TBD

INTERMEDIATE MODERN DANCE DAA 3108 COURSE DESCRIPTION:

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

Experience in intermediate level technique, readings, observations and movement exploration exercises.

EQUIPMENT:

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

PROFESSOR JOHNSON'S SPECIFIC COURSE DESCRIPTION:

This class moves past fundamental contemporary dance technique concepts to practice at an intermediate level. Class work and progression will reflect the eclectic nature of my contemporary training with influences ranging from the classic moderns (Graham, Horton, Limon, Cunningham, Nikolais, etc.), post-modern/release technique (Brown, Klein-Mahler, Reneé Wadleigh/Viola Farber, etc.), and various somatic forms (Laban Movement Analysis, Alexander Technique, Feldenkrais, Body-Mind Centering). We will spend a lot of time building your competency in specific, rigorously physical floor work which will require a directed strength but also the ability to soften in the “bendy parts” of your spine and lower limb joints (hips, knees, and ankles). The deepening of this physicality will challenge your body/mind to seek an integrated, whole approach to technique rather than pursuing goal/achievement/shape driven movement (frequently mistakenly perceived as “virtuosic”) often disengaged from personal process and deeper awareness. The semester will begin with foundational work that is simple BUT NOT EASY: fundamental underpinnings of coordination to clarify movement initiation, intention, phrasing, and an understanding of the developmental progression not only in dance but all human movement.

We will practice a *somatic* approach to dance technique:

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 and use of your head/neck/spine to guide your whole body

- Anatomical accuracy: skeletal (joint action) and large muscle groups (what does what)
- Through specific work on the floor, beginning to understand whole body patterning and coordination (in Laban/Bartenieff terms: Breath, Core/Distal, Head/Tail, Upper/Lower, Body Half, and Cross Laterality)
- Rhythmic challenges and overall musicality including mixed/irregular meter
- Adaptability and accuracy of movement (how you reproduce and integrate what you see)
- Weight sensing/shifting, phrasing, and musicality
- Differentiating between shape/making shapes and experiencing movement more wholly transitioning through shapes to keep a sense of flow
- Integrating technical and performance skills to a competently intermediate level

COURSE OBJECTIVES/PURPOSE and EXPECTED LEARNING OUTCOMES:

During and upon completion of this course, students should:

1. Develop and increase kinesthetic and clear anatomic understanding through taking class.
2. Increase technical dancing skills to an intermediate level.
3. Integrate knowledge, observations, and corrections from the instructor.
4. Enhance learning, perception, and self-awareness.
5. Recognize continual bodily tendencies, affectations, and habits and **strategize solutions for coping or change.**
6. Broaden ability to hear the rhythm of the music, and understand phrasing and musicality with more sophistication.
7. Build strength, flexibility, and endurance and to understand that individual capacity for all are unique--**explore your limits.**
8. Practice intermediate performance presence and skills: positive energy, enthusiasm, concentration, mindfulness, willingness to learn, challenge preconceived and rigid ideas, **leave mind open for shifts and changes in your understanding of what dance in general is “about.”**
9. Refine personal expression and artistry.
10. Observe and write about your own progress and challenges in the course as well as write critically and analytically about dance contexts from technique, to performance, to choreography.

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

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. If you have a related medical consideration or touch is uncomfortable or triggers trauma please notify the instructor at the start of the semester via e-mail or personal meeting.

***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.**

GRADING POLICIES:

1. **Continuous Assessment – 25%** (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%

Required Performance and Event Dates

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 **within one week after viewing production** (there will be a Canvas “assignment” where you can submit pictures of your ticket and/or yourself at the performance). Depending on your technique schedule, you may use these same events/performances for other technique classes, as well.

Non-Majors: Required = Spring BFA Showcase audition, two of the UnShowings, BFA Spring Dance Showcase Performance, one outside professional show. You will provide proof of attendance **within one week after viewing production** (there will be a Canvas “assignment” where you can submit pictures of your ticket and/or yourself at the performance). 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 PRODUCTION

- **Complexions Contemporary Ballet –** Thursday, January 31, 2019 at 7:30PM
<https://performingarts.ufl.edu/events/complexions-contemporary-ballet-star-dust/>

OTHER UFPA EVENTS:

- **National Ballet Theatre of Odessa: Swan Lake –** Wednesday, January 9, 2019 at 7:30 PM
<https://performingarts.ufl.edu/events/national-ballet-theatre-of-odessa-swan-lake/>
- **Dance Alive National Ballet: Tango Mucho Madness! –** Saturday, February 2, 2019 at 7:30 PM
<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 7:30 PM
<https://performingarts.ufl.edu/events/dance-alive-national-ballet-land-of-la-chua/>
- **Lucky Plush Productions: Rooming House –** Tuesday, April 2, 2019 at 7:30 PM

<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.

3. Midterm – 10%

- Class filming: Wednesday, February 13, 2019. Attendance/Active Presence
- Written self assessment due 3/01/19

4. Discussion Forum/Journal – 10%

5. Technical Aptitude – 15%

6. Artistic Aptitude – 15%

7. Final Pedagogical Project (TBD) – 10%

8. Community in Motion – 5%

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 for BFA Spring Dance Showcase
- Help with BFA Spring Dance Showcase (video, publicity, etc.)
- Assistance with BFA Dance Audition
- If applicable, strike for Dance 2017
- Bring other ideas and requests to instructor of record for approval.

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

Your overall score may be affected by your attendance record.

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 PM
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

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 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:

UF INTERMEDIATE MODERN COURSE OBJECTIVES:

- Develop greater fluency in dance technique and performance skills.
- 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*
- Develop skills in improvisation and contact improvisation
- Expand expressive and qualitative range of movement and performance.
- Establish the consistency of daily studio practice.
- Empower the person/dancer/thinker/artist within.
- Within the classroom, demonstrate the ability to research movement through technical inquiry that included embodied 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 5 min after the class starts. You are late and counted tardy; with instructor permission, you may observe.
- Leaving class early may result in point deductions from overall grade.

- If unable to dance but still attend, with instructor permission, you may 'actively' observe for full class credit, onetime. 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 <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. The instructor is the only person that views your written comments. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

UF POLICIES:

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES:

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

UNIVERSITY POLICY ON ACADEMIC MISCONDUCT: Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/> - UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code

(source: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor in this class.

COUNSELING AND WELLNESS CENTER CONTACT INFORMATION:

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

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

GETTING HELP:

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

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

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

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

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

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:

- Spring 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.

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.