

(COMMON) MODERN (MAJORS)

FALL 2019

Monday/Wednesday/Friday 10:40 – 12:10

INSTRUCTORS OF RECORD:

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Offices: Nadine McGuire Theatre & Dance Pavilion 2nd floor

Office Hours: Hours 2:30-3:30 T/Th

Office Phone: 352-273-0500 Main Office

*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>

RECOMMENDED READING:

The New York Times / Arts Section / Current Events

BASIC MODERN DAA 2104 COURSE DESCRIPTION:

Experience in beginning level technique, readings, observations and movement exploration. *Credits: 2; can be repeated with change in content up to 6 credits. Prereq: DAA 1000 with minimum grade of C, or audition.*

INTERMEDIATE MODERN DAA 3108 COURSE DESCRIPTION:

Experience in intermediate level technique, readings, observations and movement exploration exercises. *Credits: 2; can be repeated with change in content up to 8 credits. Prereq: audition.*

ADVANCED MODERN DAA 4110 COURSE DESCRIPTION:

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:

knee pads, and towel

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:

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.

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.

BASIC MODERN COURSE OBJECTIVES:

- To learn the essentials of contemporary dance and to experience it personally.
- To understand the major traditional aesthetic premises and development of contemporary dance.
- To develop an informed view of the interaction of art and society in the 20/21st Century.
- To develop fundamental 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*
- To explore the expressive and qualitative range of movement and performance.
- To empower the person/dancer/thinker/choreographer in each student.
- To get hands on experience with the creative process & production of contemporary dance.

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: each unexcused absence = 5 point deduction. 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 if it has already started. You are late and counted absent; with instructor permission, you may observe.
- If you should leave class early, 3 points are deducted from your 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

GRADING POLICIES:

1. Continuous Assessment 25 points

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 15 points

3. PROOF OF ACHIEVING TECHNICAL APTITUDE

Midterm Evaluations 25 points In Class - Wednesday October 9, 2019

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

(all categories are outlined at the end of syllabus)

4. PROOF OF ACHIEVING TECHNICAL APTITUDE

Final Evaluations 25 points In Class - Wednesday November 20, 2019

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

(all categories are outlined at the end of syllabus)

5. Community in Motion 10 points

Majors (BFA/BA) = 10 hours,

Non-Majors = 5 hours (remaining 5 hours will be added to the continuous assessment)

Status report after hours are completed via e-learning or direct communication with the teacher of record for your class. Last day to submit: December 5. Include specific details about the assignments. (If e-learning is not available, an alternate method will be provided.)

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.

TECHNIQUE MID-TERM: *Wednesday, October 9, 2019**

TECHNIQUE FINAL: *Wednesday, November 20, 2019**

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

Required Performance and Event Participation

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

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

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

The (McGuire) University Box Office will open 45 minutes prior to the opening

of each Constans Theatre or McGuire Black Box production. All primary box office activity will now be handled in Ben Hill Griffin Stadium Gate 3 to redeem them.

Required Performances 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 assigned SoTD productions with instructions of how to use it to get discount tickets. Viewing of the SoTD plays 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.

- **Tuesday, August 20 - Welcome Back Meeting Dance Area Students & Faculty at 6:30PM**
- **Wednesday, August 21 - Faculty works' Audition 6:30 – 8:30PM**
- **Thursday, August 22 - Fall BFA 2019 Showcase Audition 6:30 - 8:30PM**
- **UnShowing #1 – Monday, September 9, 2019 – 6:30PM**
- **Adjudication - Monday, October 14, 2019 - 6:30 PM – Until**
- **Final UnShowing - Monday, December 2, 2019 - 6:30PM - Until**

UF Dance Productions

Fall 2019 BFA Showcase – October 23 – October 27, 2019 at 7:00PM; October 28, 2019 at 1:00PM (Program A) 3:00PM (Program B)

AGBEDIDI – November 22- November 23, 2019 at 7:30PM; November 24, 2019 at 2:00PM

UFPA Performing Arts

Black Label Movement – Friday, October 11, 2019 at 7:30PM

<https://performingarts.ufl.edu/events/black-label-movement/>

Dance Alive National Ballet presents Anna Karenina – Thursday, October 24 - Friday, October 25, 2019 at 7:30PM

<https://performingarts.ufl.edu/events/anna-karenina/>

Dance Alive National Ballet presents The Nutcracker – Saturday, December 21 at 2:00PM & 7:30PM; Sunday, December 22, 2019 at 2:00PM

Santa Fe College Dance Productions

Carmen

November 8-9

The Fine Arts Theatre in Gainesville

Ticketed

<https://tickets.vendini.com/ticket-software.html?t=tix&w=cc5d3f5d01e45efac6a75aaac3c774f8>

The North Central Florida Young Dancers Showcase – November 1, 2019 at 8:00PM

The North Central Florida Young Dancers Showcase – November 2, 2019 at 8:00PM

Holiday at Santa Fe! – December 7, 2019 at 2:00PM and 6:00PM

UF Theatre Productions

The Curious incident of the Dog in the Night- Time – August 28 – September 22, 2019

We Are Proud to Present a Presentation About the Herero of Namibia, Formerly Known as Southwest Africa, From the German Sudwestafrika, Between the Years 1884-1915 - September 19-29, 2019

Pippin - October 18- 27, 2019

UF Box Office #: (352) 392-1653

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

Santa Fe Fine Arts Hall Theatre #: (352) 395-4181

BFA Dance Auditions

Friday, October 11, 2019

Critical Response Appts (All BFA Majors, BA –first semester, Fall BA Seniors)

December 5 & 6, 2019

ALL BFA majors and BA majors new to the program as of August 2019 are required to attend an end-of- year conference (Jury) December 5/6 with the dance faculty during Reading Days (the two days following end of classes). Do not make travel plans at this time— grade points will be deducted.

Performance Behavior/Decorum:

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

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 will be considered absent from class or points deducted at instructor's discretion.

- KNEE PADS should be available for use for EVERY class

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 makes you uncomfortable, it is your responsibility to notify the instructor at the start of the semester.

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.

Fall 2019 Modern Teacher Rotation

(Normal means you teach your section)

August

21 (Wednesday) Normal
23 (Friday) Masterclass

26 (Monday) Normal
28 (Wednesday) Normal
30 (Friday) Masterclass

September

2 (Monday) Labor Day Holiday
4 (Wednesday) Normal
6 (Friday) Masterclass

9 (Monday) Normal
11 (Wednesday) Normal
13 (Friday) Masterclass

16 (Monday) Normal
18 (Wednesday) Normal
20 (Friday) Masterclass

23 (Monday) Normal
25 (Wednesday) Normal
27 (Friday) Masterclass

30 (Monday) Normal

October

2 (Wednesday) Normal
4 (Friday) Masterclass

7 (Monday) Normal
9 (Wednesday) Normal
11 (Friday) FALL BFA Dance Auditions

14 (Monday) Normal
16 (Wednesday) Normal
18 (Friday) Masterclass

21 (Monday) Normal
23 (Wednesday) Normal
25 (Friday) Masterclass

28 (Monday) Normal
30 (Wednesday) Normal

November

1 (Friday)	Masterclass
4 (Monday)	Normal
6 (Wednesday)	Normal
8 (Friday)	Masterclass
11 (Monday)	Normal
13 (Wednesday)	Normal
15 (Friday)	Masterclass
18 (Monday)	Normal
20 (Wednesday)	Normal
22 (Friday)	Masterclass
25 (Monday)	Normal
27 (Wednesday)	Normal
29 (Friday)	THANKSGIVING BREAK

December

2 (Monday)	Normal
4 (Wednesday)	Normal
December 5/6	Reading Days/Juries

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 students 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.

TRENT D. WILLIAMS, Jr. (Basic) 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

Elizabeth Johnson, (Intermediate) 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, Anna Sapozhnikov, Dawn Springer) 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, Daniel Gwartzman, Rebecca Bryant, and Maria Gillespie.

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, Salt Lake City Alexander Technique) and South America (Escuela Técnica Alexander Buenos Aires--Buenos Aires, Argentina, Escuela Uruguaya de Técnica Alexander--Montevideo, Uruguay).

Her academic research and teaching 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. Johnson has been a guest artist/in residence at the University of Utah's Utah Ballet Summer Intensive (UBSI), Valdosta State University, Stephens College, University of Wisconsin-Whitewater, Texas Christian University, Milwaukee Ballet Summer Intensive, Wild Space Dance Company, and the American College Dance Association annual festivals, and 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), and Body-Mind Centering Association (BMCA), and the University of Southern Florida Performing Arts Medicine Association (PAMA) national conferences.

Internationally, Johnson has taught master classes at the University of Chile—DUOC, Universidad Nacional de La Plata, LA CASA Centro de Formación y Producción Artística (La Plata), Formación de Artistas Contemporáneos para la Escena (FACE) (Buenos Aires), La Fabrica (Buenos Aires), and the mixed-ability dance company Compañía de Danza Sin Fronteras (Dance Without Frontiers) (Buenos Aires). Recent international presentations include The Fourth International Dance and Somatic Practices Conference at Coventry University, the International Symposium on Practice as Research (Hong Kong), the CORPS de Ballet International annual conference (Florence, Italy), the Movementis conference on Movement: Brain, Body, Cognition annual conference (Harvard Medical School), and the 11th International Alexander Technique Congress (Chicago).

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 now fully grafted into the Gator Nation.

Dante Puleio (Advanced) is a Jersey Boy. He danced from an early age, but began formal training began at 19 years old in London, UK at the Laban Centre. While abroad in London he was afforded the opportunity to dance with members of the Royal Ballet, then continued his training at the Northern School of Contemporary Dance in Leeds, UK. In 1999 he graduated with a BFA from University of the Arts in Philadelphia where he danced with Koresh Dance Co., Brian Sander's of JUNK, and Pennsylvania Ballet Theatre. Upon graduation he moved to NYC and danced with Thang Dao, Carolyn Dorfman, Gabriel Masson and the Limón Dance Company. After several years with Limón and working with and performing works by Murray Louis, Donald McKayle, and Jiri Kylian, he took a hiatus to explore his first love, musical theatre, and performed in national and international Broadway tours such as *The Who's*, *Tommy* and *The Wizard of Oz*, as well as getting involved with commercial and industrial work with Tony Stevens and Jason Robert Brown. Before rejoining Limón in 2008 he danced with his step mom on Lifetime TV's dance competition *Your Mama Don't Dance* with choreographer, Marguerite Derricks. After 7 more years with Limón, as a principal and soloist, he spent most of his time rehearsing and touring with the company as well as staging Limón work and holding residencies as a teacher and choreographer with dance schools, universities and companies in North, Central, and South America as well as Europe and Asia. He received his MFA from University of California, Irvine, where he worked with Lar Lubovitch, Shaun Boyle and Loretta Livingston. dantepuleio.com