

DAA 2104: BASIC MODERN DANCE (MAJORS) SPRING 2020

Day: M/W/F – Fridays will rotate through combined master classes

Time: 10:40 AM – 12:10 PM

Place: McGuire Pavilion, G-11 (though we may 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 here: <http://arts.ufl.edu/syllabi/>

Office: Room 234, Nadine McGuire Theatre & Dance Pavilion

Office Hours: T/TH 11:00 AM – 12:30 PM and by appointment

Office Phone: 352-273-0522

REQUIRED/RECOMMENDED READING:

Articles and handouts TBD

BASIC MODERN DAA 2104 COURSE CATALOG 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.*

COURSE DESCRIPTION:

This class is a continuation introductory/fundamental contemporary dance technique concepts and practice. Class work and progression will reflect the eclectic nature of the instructor's training history:

American Modern Dance: Graham, Horton, Limon, Cunningham, Nikolais

Post-modern/release technique: Brown, Klein-Mahler, Reneé Wadleigh/Viola Farber, Sara Hook, Cynthia Oliver

Somatic practices: Laban Movement Analysis, Alexander Technique, Feldenkrais, Body-Mind Centering

Afro-Caribbean/postmodern fusion: Cynthia Oliver

Ballet, Jazz, and Tap forms

All have influenced and informed the information shared in this Contemporary Practice Dance course.

The majority of class time will be spent building competency in specific, rigorously physical floor work informed by somatic concepts, predominantly Irmgard Bartenieff's work the *Bartenieff Fundamentals* and most specifically the *Patterns of Total Body Connectivity* as articulated by Peggy Hackney (Breath, Core-Distal, Head-Tail, Upper-Lower, Body Half, and Cross Laterality). The physical articulation needed for clear coordination and connectivity requires direction and strength but also the ability to soften in the "bendy parts" or joints including the spine and lower limb joints (hips, knees, and ankles). The deepening of this physicality will challenge the body/mind to seek an integrated, whole approach to dancing/movement/technique. This is in contrast to goal/achievement/shape driven movement, frequently mistakenly perceived as "virtuosic" and often disengaged from personal process and deeper physical and mental 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.”

Your knowledge of yourself can't be known (the way you know it) by any outside observer. The outside observer (e.g. the teacher) can only view from a third person perspective and can make assessments, analyses, and judgments based on external data. The unique way that you are YOU in the world provides the internal data—your lived experience in the body—needed to have an integrated and whole picture. This is in any sphere of activity but in this case: DANCE and the act of dancing.

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
- Competently integrating technical and performance skills

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.
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.
7. Build strength, flexibility, and endurance and to understand that individual capacity for all are unique--**explore your limits.**
8. Practice 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. Explore 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.

Teaching Strategies:

To facilitate and promote the Course Objectives and Expected Learning Outcomes, as the instructor I will:

1. Design a class order, progression, and exercises that develop and support said learning objectives.
2. Encourage a sustainable and compassionate class community where students can take risks and make mistakes free from unneeded stress, judgment or harsh criticism.
3. Demonstrate and embody class material as accurately as is possible attending to specific details and qualities I would like to see.
4. Explain concepts and answer questions thoroughly.
5. Provide honest and specific assessment and clear communication in class and through email and Canvas correspondence.
6. Provide space and time in class for questions and the working through of concepts including practicing peer assessment.

Dress Policy:

- Attire which is form fitting & suitable for movement
- No oversized clothing
- No gym shorts
- 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, necklaces & watches
- No chewing gum

Please Note: Work in technique is designed to be challenging physically, intellectually, and emotionally. Dance classes often involve touch. 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, the constitution of the class cohort, unforeseen events, and schedule changes may dictate changes. **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.**

PROFESSOR JOHNSON'S NON-NEGOTIABLE SYLLABUS POLICY:

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

GRADING 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 striving to integrate their movement practice. This includes cognizance of spatial relationships with other persons and groups (outside space) as well as physical sensations and experiences (inside space).
- *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 in class (which should also be reflected in stage performance).
- *Creative Risk-taking*—student keeps an open mind about learning daring to explore new territory.
- *Overall Improvement*—student demonstrates a clear positive progression throughout the semester.

2. Event attendance – 10%

BFA/BA Majors: In addition to attending all classes, attendance is required at one outside professional dance show. The ticket price is the equivalent of what a book might cost for a general education course. You will provide proof of attendance via jpg of purchased ticket uploaded to Canvas as per instructions of the teacher of record.

REQUIRED PROFESSIONAL CONTEMPORARY DANCE PRODUCTION (event attendance grading)

Choose one of these:

- February 5th: **Invertigo Dance Theater: *Formulae & Fairy Tales*** 7:30pm – Phillips Center
- March 21: **Malpaso Dance Company** 7:30 PM – Santa Fe College Fine Arts Hall. Tickets: <https://tickets.vendini.com/ticket-software.html?t=tix&w=cc5d3f5d01e45efac6a75aaac3c774f8>
- April 21: **Leela Dance Collective: *SPEAK*** 7:30pm – Phillips Center

DO NOT UNDER ANY CIRCUMSTANCES IGNORE THIS COURSE REQUIREMENT. DO NOT ASSUME THE INSTRUCTOR WILL PROVIDE ALTERNATIVES WITHOUT PRIOR COMMUNICATION AND PLANNING.

OTHER UFPA Dance performances (these may be used for extra credit):

January 8th: **National Ballet Theater of Odessa: *Romeo and Juliet*** 7:30pm – Phillips Center

February 14th: **Dance Alive National Ballet: *Loveland*** 7:30pm – Phillips Center

March 6th: **Paul Taylor Dance Company** 7:30pm – Phillips Center

April 2-3: **Dance Alive National Ballet: *Athletes of God*** 7:30pm – Phillips Center

UF Dance Productions (if you are not in these performances, you are required to attend)

Dance 2020: *sir • kus* – Black Box Theatre

February 7-8: 7:30 PM

February 9: 2 PM

February 11-15: 7:30 PM

February 16: 2 PM

Spring 2020 BFA Showcase:

April 1-4: 7:30 PM

April 5: Program A: 2 PM, Program B at 4 PM (strike following last performance)

Other SoTD Theatre Events and extra credit opportunities (support your peers in the SoTD):

- **And Jesus Moonwalks the Mississippi** – January 24 – February 2
- ***Eurydice*** – March 19 – 29
- ***Macbeth*** – April 9 – 19

Fathom Dance Events Spring 2020 (possible extra credit):

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

January 26, 2020, Bolshoi Ballet: ***Giselle***

<https://www.fathomevents.com/events/bolshoi1920-giselle?date=2020-01-26>

February 23, 2020

Bolshoi Ballet: ***Swan Lake***

<https://www.fathomevents.com/events/bolshoi1920-swan-lake?date=2020-02-23>

March 29, 2020

Bolshoi Ballet: ***Romeo and Juliet***

<https://www.fathomevents.com/events/bolshoi1920-romeo-and-juliet?date=2020-03-29>

April 19, 2020

Bolshoi Ballet: ***Balanchine's Jewels***

<https://www.fathomevents.com/events/bolshoi1920-jewels?date=2020-04-19>

Box Office Ticket and Voucher Information:

UF Box Office #: (352) 392-1653

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

SFC Fine Arts Hall Theatre (352) 395-4181

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

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.

Theatre Etiquette:

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

Critical Response Appointments for Spring Semester TBD

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 26th. Attendance/Active Presence
- Written self assessment due 3/11

4. Discussion Forum/Journal – 10%

5. Technical Aptitude – 15%

6. Artistic Aptitude – 15%

7. Final Project (TBD) – 10%

8. Community in Motion – 5%

This grade is separate from Event Attendance and is a required component of being an engaged dance major—attendance is taken at all events.

Required Meetings and UnShowings (counts towards Community in Motion grading):

- **Welcome Back Dance Area Meeting with Students & Dance faculty** Monday, January 6th, 2020 **6:30 PM in Studio G6**
- **Spring BFA Showcase Dancer Audition – January 9th** 6:30pm in G6
- **Unshowings:**
 - # 1 – January 27th, 2020 at 6:30pm in G6
 - # 2 – February 24th, 2020 at 6:30pm in G6
 - # 3/Adjudication– March 23rd, 2020 at 6:30pm in G6
 - # 4/Final – April 20th, 2020 at 6:30pm in G6

All listed events below are also required:

- Load-in for BFA Fall Dance Showcase
- Help with BFA Spring Dance Showcase (video, publicity, etc.)
- Assistance with BFA Dance Audition on January 24th
- If applicable, strike for Dance shows
- 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.

GUIDELINES FOR PROGRESSION IN CONTEMPORARY DANCE PRACTICES/MODERN DANCE TECHNIQUE:

Student progression in Contemporary Dance Practices/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 the consecutive levels of Contemporary Dance Practices outlined in the BFA tracking. Each semester, you are graded/assessed according to the assignments and values outlined in the instructor's syllabus.

Course Objectives for Contemporary Dance Practices/Modern dance 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 eclectic and shifting demands of the 21st century artist. The Contemporary Dance Practices BFA progression introduces the student to varied historical, aesthetic, and embodied perspectives that undergird the foundational understanding of dance techniques necessary to earn the BFA degree.

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 upon entering 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 2019-20 Handbook (SoTD website) and included in this syllabus.

Dance Technique Class Absence Policy

- **Three excused absences for this course.** Excessive absences (excused or unexcused) will affect final grade and may possibly result in 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 on excused absences.)
- If you arrive to class 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, 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. A grade of Incomplete **may be** considered by UF Dance in extreme cases if all physical/embodied work is complete or made up.

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.

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/permission
- 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-). Five unexcused absences may result in automatic failure of the course.

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/UGRD/academic-regulations/attendance-policies/>

- 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.**

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 professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-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, <https://disability.ufl.edu/>) 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:

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 (<https://sccr.dso.ufl.edu/process/student-conduct-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.

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 (352-392-4357) - select option 2, <http://helpdesk.ufl.edu/>

Please take advantage of these services:

Campus Resources:

- Health and Wellness U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit <https://umatter.ufl.edu/> to refer or report a concern and a team member will reach out to the student in distress.
- Counseling and Wellness Center: Visit [counseling.ufl.edu/](https://www.counseling.ufl.edu/) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit <https://shcc.ufl.edu/>
- University Police Department: Visit <https://police.ufl.edu/> or call 352-392-1111 (or 9-1-1 for emergencies).
- UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; <http://ufhealth.org/emergency-room-trauma-center>

Academic Resources

- E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

- Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services <https://career.ufl.edu/>
- Library Support: <https://cms.uflib.ufl.edu/> ask various ways to receive assistance with respect to using the libraries or finding resources.
- Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring. <https://teachingcenter.ufl.edu/>
- Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. <https://writing.ufl.edu/writing-studio/>
- Student Complaints On-Campus: <https://sccr.dso.ufl.edu/>
- On-Line Students Complaints: <https://distance.ufl.edu/student-complaint-process/>

Dance Program At-a-Glance Semester Calendar:

January:

- 6: First day of classes – Welcome Back Meeting 6:30-8:30 PM – G-6
- 8: UFPA: National Ballet Theatre of Odessa *Romeo and Juliet* 7:30 PM – Phillips Center
- 9: BFA Showcase/Comp 4 audition 6:30-8:30 PM (arrive 6:15) – G-6
- 9-13: DIAS choreographic guest residency with Debbie Maciel
- 10: Add/Drop period ends
- 13: Dance Wellness Athletic Trainer candidates campus interviews (first group)
- 20: Martin Luther King, Jr. Holiday—NO CLASSES
- 24: UF Dance Program BFA auditions (reserve the day)
SoTD production *And Jesus Moonwalks the Mississippi* opens (through 2/2)
- 26: Fathom Event: Bolshoi Ballet's *Giselle*, 12:55 PM, Regal 14 Cinema
- 27: Dance Wellness Athletic Trainer candidates campus interviews (last group)
UnShowing #1 6:30-8:30 PM – G6
- 27-31: Dance 2020 spacing rehearsals 6:30-10:30 PM – Black Box Theatre
- 31: Senior degree applications due

February:

- 2: Dance 2020 TECH #1 7-11 PM – Black Box Theatre
- 3: Dance 2020 TECH #2 7-11 PM – Black Box Theatre
- 4: Dance 2020 DRESS #1 6:45-10:45 PM – Black Box Theatre
- 5: Dance 2020 DRESS #2 7:30-10:30 PM – Black Box Theatre
UFPA: Invertigo Dance Theatre *Formulae & Fairy Tales* 7:30 PM – Phillips Center
- 6: Dance 2020 DRESS #3 7:30-11 PM – Black Box Theatre
- 7-8: Dance 2020 7:30 PM – Black Box Theatre
- 9: Dance 2020 2 PM – Black Box Theatre
- 11-15: Dance 2020 7:30 PM – Black Box Theatre1
- 14: UFPA: Dance Alive National Ballet *Loveland* 7:30 PM – Phillips Center
- 16: Dance 2020 Final Performance and Strike 2 PM – Black Box Theatre
- 23: Fathom Event: Bolshoi Ballet's *Swan Lake* 12:55 PM, Regal 14 Cinema
- 24: UnShowing #2 6:30-8:30 PM – G6
- 29: SPRING BREAK BEGINS

March:

- 1-8: SPRING BREAK
- 6: Paul Taylor Dance Company 7:30 PM – Phillips Center
- 8: END SPRING BREAK
- 14-17: American College Dance Association Conference Southeast Region – FSU hosting
- 19: SoTD production *Eurydice* opens (through 3/29)
- 21: Harn Museum of Dance (HMOD) 1-4 PM
SoTD SPLENDOR
Malpas Dance at Santa Fe College Fine Arts Hall 7:30 PM
- 23: UnShowing # 3/Adjudication 6:30pm until finish – G6
- 27: BFA Showcase Load In – G6
- 28: BFA Showcase TECH: Program A – 1-5 PM, Program B – 7-11 PM – G6
- 29: BFA Showcase TECH/DRESS: Program A – 1-5 PM, Program B – 7-11 PM – G6
Fathom Event: Bolshoi Ballet's *Romeo and Juliet* 12:55 PM, Regal 14 Cinema

- 30: BFA Showcase DRESS/archival photos: Program A – 7:30-11 PM – G6
- 31: BFA Showcase DRESS/archival photos: Program B – 7:30-11 PM – G6

April:

- 1: BFA Showcase Program A open 7:30 PM – G6
- 2: BFA Showcase Program B open 7:30 PM – G6
UFPA: Dance Alive National Ballet *Athletes of God* 7:30 PM – Phillips Center
- 3: BFA Showcase Program A 7:30 PM – G6
UFPA: Dance Alive National Ballet *Athletes of God* 7:30 PM – Phillips Center
- 4: Community in Motion Show spacing 10 AM - 12:15 PM – G6
Community in Motion Performance 2-4 PM – G6
BFA Showcase Program B 7:30 PM – G6
- 5: BFA Showcase Program A 2:30 PM, Program B 4 PM, Strike: 5:30 PM
- 9: SoTD production: *Macbeth* opens (through 4/19)
- 10: Drop deadline
- 18: National Water Dances – Gainesville site TBD
- 19: Fathom Event: Bolshoi Ballet's *Balanchine's Jewels* 12:55 PM, Regal 14 Cinema
- 21: UFPA: Leela Dance Collective *SPEAK* 7:30 PM – Phillips Center
- 22: Last Day of Classes
SoTD Convocation in Constans Theatre, 4 PM
- 23-24: Reading Days
- 25: Finals Begin

May

- 1: Finals End
- 1-3: Commencement