

# INTERMEDIATE BALLET TECHNIQUE (MAJORS)

2 CREDITS

FALL 2020

Tuesday/Thursday 8:45 – 10:15

McGuire Pavilion CON G-06

## INSTRUCTOR OF RECORD:

DAA 3208 / 1A64 & 1A65 Intermediate Ballet:

Isa Garcia-Rose

[isa@ufl.edu](mailto:isa@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>

**Offices:** Nadine McGuire Theatre & Dance Pavilion T-211

**Office Hours:** Hours for Isa Wednesday 10:30 – 12:30 and by appointment any other days

**Office Phone:** 352-273-0500 Main Office

## COURSE DESCRIPTION:

*DAA 3208 Credits: 2; can be repeated with change in content up to 8 credits. Prereq: audition.* Intermediate ballet technique with discussion of terminology and style.

## STUDENT PROGRESSION IN BALLET DANCE TECHNIQUE:

This information addresses the standards utilized by the dance area for assessing student progression through three levels of ballet: Basic, Intermediate, Advanced. The program's approach to ballet is in context to the UF BFA degree program, relying on traditional training standards along with the awareness of the stylistic and technical diversity of the UF dance program. Using the objectives stated in this syllabus, the dance program assesses student progress through three levels of ballet dance technique: basic, intermediate, and advanced. You are graded and considered for the next level according to your achievement of the criteria as determined by your instructor. Due to the nature of both traditional balletic training and balletic levels in the UF program, receiving the final grade of "A" does not insure progression to the next level.

## Course Objectives for Ballet Technique

SoTD's ballet technique curriculum is designed to focus the intellectual and physical abilities of students—majors, minors, and non-majors—to embrace the demands of the 21<sup>st</sup> century artist. Each of the three levels builds the required historical, aesthetic, and biomechanical foundations for graduating as a major in our dance degree programs. Likewise, the minor or non-major must recognize the classes as a pre-professional training ground by meeting the objectives at the

appropriate level. When every student brings into every class their discipline and motivation, they will be ready to meet and greet the following goals common to each respective level of technique:

#### INTERMEDIATE BALLET COURSE OBJECTIVES:

- To instruct you in classical ballet vocabulary, technique, and related history appropriate to the level of the course and developing greater fluency in classical dance technique and performance skills at the intermediate level.
- The advancement of terminology with its application to barre, centre and to performance will be emphasized and tested during the progression of the semester.
- To approach all training, practice and performance from an anatomically correct and 'core connected' standpoint using the following evaluative guides:
  - PLACEMENT AND ALIGNMENT
  - CORE SUPPORT AND CONDITIONING
  - APPLICATION OF ROTATION - STATIONARY AND LOCOMOTOR
  - SPATIAL AWARENESS AND FULL BODY INTEGRATION
  - RHYTHMIC CLARITY/MUSICALITY
  - PROFESSIONALISM
- Create an environment to test and improve the student's physical aptitude in ballet technique.
- Enhance the appreciation of the theory, criticism and aesthetic behind this exacting yet exciting art form.

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

#### COURSE POLICIES:

##### Dance Area

##### Hybrid Attendance Policy--Studio Courses

If you are experiencing COVID-19 symptoms (<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>), please use the UF Health screening system (<https://coronavirus.ufhealth.org/screen-test-protect/covid-19-exposure-and-symptoms-who-do-i-call-if/>) and follow the instructions on whether you are able to attend class. Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work (<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>).

Students who elect to enroll in a hybrid course are expected to participate in in-person instruction. If a student is uncomfortable attending in-person, the student should elect courses that are delivered online only and plan to take the hybrid or face-to-face course in a future semester. In the case that the student does not have the option to take the class at a later time (i.e. a graduating senior), the student must make arrangements with the instructor to “attend” all class meetings synchronously, when available, or asynchronously if approved by the instructor.

Barring the above circumstances, students are expected to be in attendance (either remotely or in-person, as assigned) daily and to be on time.

*For classes that meet two times a week:*

Students can take 2 absences with no penalty; no documentation is required for the first 2 absences as they are automatically excused. If the third absence is unexcused, it will result in 5% deduction from the final grade. Excused or unexcused, on the third absence, a meeting is required with the instructor and/or area faculty to assess the student’s continued participation in the course. If the fourth absence and all subsequent absences are unexcused, each will result in an additional 5% deduction from the final grade. Opportunities to make up missed material for unexcused absences is up to the instructor’s discretion and will be made available through virtual classes or online assignments.

*For classes that meet three times a week:*

Students can take 3 absences with no penalty; no documentation is required for the first 3 absences as they are automatically excused. If the third absence is unexcused, it will result in 5% deduction from the final grade. Excused or unexcused, on the third absence, a meeting is required with the instructor and/or area faculty to assess the student’s continued participation in the course. If the fourth absence and all subsequent absences are unexcused, each will result in an additional 5% deduction from the final grade. Opportunities to make up missed material for unexcused absences is up to the instructor’s discretion and will be made available through virtual classes or online assignments.

Any absence from class for the following reasons must be supported by official acceptable documentation to avoid a grade penalty:

- Illness—doctor's note must be on official letterhead with address and phone number, noting the date and time of visit and diagnosis verifying that an absence from class is warranted, doctor name and signature
- Serious family emergencies
- Special curricular requirements (e.g., judging trips, field trips, professional conferences)
- Military obligation
- Severe weather conditions
- Participation in official university activities such as music performances, athletic competition or debate
- Court-imposed legal obligations (e.g., jury duty or subpoena)

To help organize accommodations, students should inform the instructor by the end of the second week of classes of religious observances of their faith that will conflict with class attendance this semester.

### **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 after your return to class, turn in approved/legal documentation to instructor. If you need the original documentation, the instructor will accept copies. You can email these to your instructor.
    - 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, the student must request permission of that instructor.
- If the student cannot attend class due to illness, the student may read fifteen pages from our required book and complete a reaction paragraph. These may be turned in through canvas as soon as the student is well.**

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/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester

**UNIVERSITY POLICY ON ACADEMIC MISCONDUCT:** Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/> - UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (source: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor in this class.

### COUNSELING AND WELLNESS CENTER CONTACT INFORMATION:

U Matter, We Care: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [umatter.ufl.edu/](http://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/](http://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 [shcc.ufl.edu/](http://shcc.ufl.edu/).

University Police Department: Visit [police.ufl.edu/](http://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, [ufhealth.org/emergency-room-trauma-center](http://ufhealth.org/emergency-room-trauma-center).

## 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

### Academic Resources

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

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services [career.ufl.edu/](http://career.ufl.edu/).

Library Support: [cms.uflib.ufl.edu/ask](http://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. [teachingcenter.ufl.edu/](http://teachingcenter.ufl.edu/)

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. [writing.ufl.edu/writing-studio/](http://writing.ufl.edu/writing-studio/)

Student Complaints On-Campus: [sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/](http://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/)

On-Line Students Complaints: [distance.ufl.edu/student-complaint-process/ /](http://distance.ufl.edu/student-complaint-process/)

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

## EVALUATION

1. Event attendance (online)	15 points	See information
2. Midterm Evaluations	30 points	<b>In Class or online</b> Tuesday October 13 <sup>th</sup> , 2020
Both Midterm and Final Evaluations will be based on these technical proficiencies		<ul style="list-style-type: none"> <li>• PLACEMENT AND ALIGNMENT</li> <li>• CORE SUPPORT AND CONDITIONING</li> <li>• APPLICATION OF ROTATION - STATIONARY AND LOCOMOTOR</li> <li>• SPATIAL AWARENESS AND FULL BODY INTEGRATION</li> <li>• RHYTHMIC CLARITY/MUSICALITY</li> <li>• PROFESSIONALISM</li> </ul>
3. Final Evaluations	30 points	<b>In Class or online</b> Tuesday November 24 <sup>th</sup> , 2020
4. Vocabulary/History Exam and/or Performance Project	25 points	<p><b>Instructor will announce dates, if required</b> <b>(See ballet glossary attached and use the following link for study:</b> <a href="http://www.abt.org/education/dictionary/index.html">http://www.abt.org/education/dictionary/index.html</a>)</p> <p><b>Showing/Performance, in class or online: December 8<sup>th</sup></b></p>

Your overall score may be affected by your attendance record.

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

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

**TECHNIQUE MID-TERM:** *Tuesday October 13<sup>th</sup>, 2020\**

**TECHNIQUE FINAL:** *Tuesday November 24<sup>th</sup>, 2020\**

**VOCAB EXAM:** *Tuesday December 1<sup>st</sup>, 2020\**

**SHOWING/PERFORMANCE PROJECT:** *Tuesday December 8<sup>th</sup>, 2020\**

**\*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.

1. For our hybrid classes due to COVID we will have the following requirements:

We will have face-to-face instructional sessions to accomplish the student learning objectives of this course. In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of our in-classroom interactions.

- You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.
- This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated areas and maintain appropriate spacing between students. Please do not move stations.
- Sanitizing supplies are available in the classroom if you wish to wipe down your area prior to starting and at the end of the class.
- Follow your instructor's guidance on how to enter and exit the classroom. Practice physical distancing to the extent possible when entering and exiting the classroom.
- If you are experiencing COVID-19 symptoms ([Click here for guidance from the CDC on symptoms of coronavirus](#)), please use the UF Health screening system and follow the instructions on whether you are able to attend class. [Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms](#).
  - Reading assignments will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. [Find more information in the university attendance policies](#).



2. When zooming course work might be recorded if needed. Please be aware of privacy related issues such as:

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

## **Required Performance and Event Dates**

*To help you “think outside the box,” you must venture outside the studio, YouTube or zoom!*

**Majors & Non-majors: You must see one BFA Fall Dance Showcase Nov. 19, 20, 21 @ 7:30 pm & 22 @ 2 pm, Agbedidi Dec. 4, 5 @ 7:30 & 6 @ 2:00 pm, and one online professional performance.** 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.

### **Performance Behavior/Decorum:**

- Yes, please dress how you would to the theatre. Make your ambiance as close to the real experience as possible.
- No cell phones/texting at all, ever, never during a performance (unless the show requests it!)
- Represent the SoTD at the show even via zoom!

### **Dress Policy:**

- Women: Leotards, tights, or leggings, soft ballet shoes or socks. Pointe shoes are encouraged if the floor is adequate but not required or necessary. Speak to the teacher about individual needs and pointe level.
- Hair could be worn in a bun or twist. Shorter hair is worn off the face completely. Whatever the hair choice, please make sure you can spot and turn if required of the exercise.
- Men: Leotard or tight fitting T-shirt/tank top. Tights or running pants, ballet shoes (white, skin tone or black) and dance belt (tights worn with elastic belt or army belt). Socks are recommended in place of ballet shoes at this time.
- Colors are at the student's discretion.
- No warmers unless they are form fitting. All warmers must be removed following warm-up. You may wear a ballet skirt or belt for center if you'd like.
- No oversized clothing. You don't work on what you don't see.
- Your ankles should be visible.
- No large jewelry, including all non-stud earrings, necklaces & watches. They get in the way of your dance experience.
- No chewing gum.

Students will be approached if the instructor can't make proper corrections due to attire.

## **ESSENTIALS OF ACHIEVING TECHNICAL APTITUDE**

These aspects of technical development are divided into six (6) categories and are the basis both for grading and for any consideration toward promotion to a higher ballet technique levels:

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

### **PLACEMENT AND ALIGNMENT**

*A priority is placed on alignment, which includes an awareness and integration of skeletal structure in shaping the body in place and in motion, to efficiency of movement, but reduce, if not eliminate, the*

*potential for injury. This intrinsic understanding should be evident in all exercises: barre, center, and phrase work.*

- **5-Excellent**  
Has the ability to self assess while consistently maintaining alignment of torso/spine, pelvis & limbs while stationary and moving. Articulates limbs with excellent precision and clarity.
- **4-Good**  
Consistently maintains alignment of torso/spine, pelvis, & limbs while stationary and moving. Articulates limbs with excellent precision and clarity.
- **3-Sufficient**  
Demonstrates a consistent application of principles of alignment. Demonstrates consistent clarity during articulation of limbs.
- **2-Limited/Deficient**  
Demonstration of correct personal alignment is not observable. Precision and clarity not demonstrated during exercises or movement through space.
- **1-Unsatisfactory**  
Fails to demonstrate an understanding of basics of alignment and body fundamentals.

#### **CORE SUPPORT AND CONDITIONING**

*Coupled with developing a proper sense of alignment and placement as applied to dance (and life) is a separate and equal area referred to as Core Support/Strength. It is necessary to list it as its own category to emphasize its importance to movement and promote awareness of its connection to the safety of the individual as they move through various positions and as applied to ballet technique. Development of strength to safely perform movements that require weight bearing on arms, including inverted movements. Conditioning is included in this section to insure that strength is not over emphasized and that the student finds a personal practice that enforces this aspect of their training.*

- **5-Outstanding/Advanced**  
Has ability to self assess while connecting core and whole body conditioning to how the whole body moves through space and consistently moves with power and control through space and all levels.
- **4-Excellent**  
Connects core and whole body conditioning to how the whole body moves through space and consistently moves with power and control through space and all levels.
- **3-Good/Sufficient**  
Demonstrates movements competently with an adequate application of core support. Overall body strength and conditioning is adequate, with room for improvement.
- **2-Limited/Deficient**  
Work in class indicates weakness in core strength and movement control. Demonstrates limited power to safely propel self through space.

- **1-Unsatisfactory**

Demonstrates lack of sufficient core support, conditioning and total body strength. Lacks power and control to safely propel self through space.

### **APPLICATION OF ROTATION - STATIONARY AND LOCOMOTOR**

*Essential to the healthy development of ballet (and general dance) technique is the full awareness of correct personal anatomic alignment in relation to parallel and outward rotation which includes hip socket, knee and ankle for the lower body and spine, ribs, shoulder girdle, head and neck for upper body.*

- **5-Outstanding/Advanced**

High degree of precision and personal understanding of parallel and rotation in relation to whole body alignment. Shows ease and economy of effort when quickly shifting among positions.

- **4-Excellent**

Ability to achieve correct parallel and rotation and move easily among positions in relation to personal anatomical considerations.

- **3-Good/Sufficient**

Consistent correct application of alignment principles in relation to parallel and rotated positions, particularly in lower body. Can show improvement in relation of these alignment principles throughout the body. Shows ability to transfer from one position to another with relative ease and minimum effort.

- **2-Limited/Deficient**

Inconsistent demonstration of parallel and rotation in relation to personal alignment throughout body. Difficulty transferring between parallel and rotation.

- **1-Unsatisfactory**

Incorrect use of parallel and rotation in relation to overall personal alignment. Especially demonstrates unsafe alignment of knee, ankle, and hip relationships. Unsuccessful transfer of weight and re-alignment when shifting between parallel and rotation.

### **SPATIAL AWARENESS AND FULL BODY INTEGRATION**

*Necessary to the training of a ballet dancer is the understanding of the movement of the body as a unit, and in relation to specific body parts (upper and lower body halves, and right and left body halves in motion), as well as a sense of spatial awareness as they relate to the movement of the body through classically defined positions.*

- **5-Excellent**

Demonstrates highly refined understanding of movement of body parts in relation to personal center of gravity. Integration of body in motion through space is clear and precise.

- **4-Good**  
Student consistently moves through space with full commitment and knowledge of level and direction changes.
- **3-Sufficient**  
Demonstrates a development towards the sensitivity to moving the body as a whole unit and an ability to experiment with the body in motion through time and space. Continues to demonstrate a developing understanding of the relationship between body parts and center of gravity.
- **2-Limited/Deficient**  
Demonstrates limited awareness of the connection between strength of center and total body movement; minimal ability to integrate the body in movement.
- **1-Unsatisfactory**  
Demonstrates lack of understanding of the concept of full body integration, as well as an adequate understanding of spatial awareness. Demonstrates a lack of understanding of the connection between upper body and lower body, and between body halves.

#### **RHYTHMIC CLARITY / MUSICALITY**

*A student's progress through the technique sequence should also yield both a practical and intrinsic understanding of how rhythm and musicality are applied to an exercise, a phrase, and dance performance. Musicality is the ability to perform movement phrases informed by music and as regulated by the choreography/classical repertoire. Rhythmic clarity is the ability to understand the relationship of the moving body to time.*

- **5-Excellent**  
Student demonstrates an intrinsic understanding of how the music and movement are united. Consistent awareness of sound demonstrated through accurate response to instructions and to musical cueing.
- **4-Good**  
Student consistently moves with knowledge of beat/meter, accents, tempo, and rhythmic patterning.
- **3-Sufficient**  
Student is consciously working towards the application of beat/meter, accents, tempo, and rhythmic patterning and applies these musical basics to exercises, phrases, and repertoire. Generally appears to sense music deeply and to allow the nature of the music to affect the interpretation of movement phrases.
- **2-Limited/Deficient**

Inconsistently demonstrates beat/meter, accents, tempo, and rhythmic patterning. Insufficiently developed sense of internal timing or a passive approach to dance phrasing. Student may show depend on other dancers, instructor counting, or obvious musical cues, rather than intrinsic musical responses.

- **1-Unsatisfactory**

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

## **PROFESSIONALISM**

*Student demonstrates a mature artistic sensibility while cultivating their artistic aptitudes. The importance of attendance is emphasized and part of the final grading process, as noted in the syllabus.*

- **5-Excellent**

The student consistently demonstrates an attitude that is teachable, mature, attentive, supportive, open, and welcomes and integrates corrections.

- **4-Good**

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

- **3-Sufficient**

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

- **2-Limited/Deficient**

Student demonstrates limited interest or ability in understanding and expressing a professional attitude. May resist corrections and/or what is being taught. Fails to heed instruction and/or demonstrates other behaviors unbecoming a professional dancer.

- **1-Unsatisfactory**

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

## **Evaluations and Grading:**

Midterm and Final evaluations occur during the class. You will be observed by the instructor and perhaps other members of the dance faculty. Grades will be assigned based on the technical proficiencies listed above. For the BFA major, application of your technique work to concert/performance work will be factored into your technique grade.

## **GUIDING CONCEPTS**

These following general concepts are applied to all areas of technical development and used by faculty to assess student progress:

### **“Self” Awareness and Ensemble Skills**

The student demonstrates an ability to retain an awareness of self while integrating their movement into spatial relationships with other persons and groups. The student should also demonstrate clarity in three-dimensional movements and an ability to sustain directionality in exercises and in phrases of substantial length.

### **Transitional Skills (Continuity of Flow)**

Exercises should be performed with an understanding and dynamic use of different types of phrasing. Students should demonstrate an ability to sequence a variety of movements into an extended phrase: recognizing and moving through transitions and demonstrating follow-through of movement impulses as appropriate.

### **PERFORMANCE QUALITY (DYNAMIC AWARENESS)**

Each instructor will provide the class with specific movement and performance goals that delineate for the student: suitable use of energy, range of dynamics and movement qualities, the images or mind-set to evoke expressive and/or stylistic qualities and functional details.

#### **REQUIRED READING:**

Life in Motion: An Unlikely Ballerina  
By Misty Copeland

#### **SUGGESTED READING:**

Classical Ballet Technique                      Technical Manual and Dictionary of Classical Ballet  
By Gretchen Ward Warren                      By Gail Grant

Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class  
By Valerie Grieg

Dancing Lives: Five Female Dancers from the Ballet d'Action to Merce Cunningham  
By Karen Eliot

### **General Information**

**Dancer Wellness / Injury Guidance:** Please refer to your canvas pages section for detailed information.

**Please Note:** Our work in the studios is designed to be challenging; physically, intellectually, and emotionally. Dance classes often involve touching. Physical contact may range from simple touch, to correcting alignment and/or relaxation massage. Students may also be asked to experiment with exercises that involve weight exchange, and in the case of a ballet class, partnering exercises. If you have a related medical consideration or touch makes you uncomfortable, it is your responsibility to notify the instructor at the start of the semester.

**Due to Covid 19 there will be no physical contact or touching for now.**

#### **Instructor's Biography**

Born in Cuba, **Ms. Isa Garcia-Rose** spent many years in Spain before settling in Miami, Florida. She studied with and became a member of Ballet Concerto performing in Giselle, Swan Lake, La Bayadere, Serenade, Nutcracker, and Les Sylphides. Ms. Garcia-Rose joined Dance Alive National Ballet in 1987, and has performed various Balanchine pieces, 'Titania' in A Midsummer Night's Dream, various roles in Nutcracker, 'Ophelia' in Hamlet, 'LadyBug' in LadyBug: Action Hero, and other contemporary roles. A graduate of the University of Florida with a BFA in Dance, Ms. Garcia-Rose received her MFA from Florida State University. Ms. Garcia-Rose has been a faculty member of the University of Florida School of Theatre and Dance teaching classical ballet and modern dance technique. She has created works for the students and has presented pieces at the Florida Dance Festival amongst other venues. Ms. Garcia-Rose spent the 1994-1995 season as a member of the Demetrius Klein Dance Company before rejoining Dance Alive National Ballet. Ms. Garcia-Rose taught classical ballet full time at Florida State University Spring 2007. Ms. Garcia-Rose is certified in Stott Pilates® mat and reformer. She has taught master classes in Alabama as well as in other festivals including the Florida Dance Festival in Miami and London.

### **Dance Program Fall 2020 COVID protocols:**

Excerpted and adapted from: *Coronavirus SoTD Fall 2020 Class & Production Practices from Jenny Goelz and Peter Carpenter*

For hybrid/in person courses, protocols for all faculty and students should be as such:

- Wear a facemask or cloth face covering during all indoor/in person classes... If activities are located outdoors, then masks are only necessary when individuals are unable to maintain a 6-foot distance. Comfort levels vary and no one in the SoTD community is required to refrain from wearing a mask under any outdoor/indoor circumstance.
- Use hand sanitizer or wash hands at the top of each class in shared spaces. Re-sanitization is needed if individuals use restroom facilities, touch their face, sneeze, or cough.
- Stay home and seek medical help for COVID-19 symptoms or exposure (persistent cough, fever 100.4+, new loss of taste or smell, muscle pain/headaches, shortness of breath, sore throat, chills, diarrhea, or feeling generally ill). **The culture of hiding illness or the “show must go on” mentality must be avoided.**
- Students will be asked to sanitize and strike individual chairs, ballet barres, etc. Instructor of record will specify protocols for each room cleaning supplies will be provided.
- Immediately dispose of personal trash in appropriate bags/containers. Do not leave tissues, paper towels, bandaids, tape, water bottles, or any other personal refuse on the floors or in the space.
- For everyone's understanding: **avoid touch/skin to skin contact in staging, choreography, costume fittings, and during other class and production activities.** In our field, it is hard to refrain but for the safety of others and



ourselves, until it's safer, the most loving thing we can do is continue to provide ample distance to lessen viral spread.

- Students are asked to depart class promptly at the end of class and avoid lingering following outdoor and indoor rehearsals. Instructors of record will provide specific class protocols for arriving, departing class, and class breaks.
- Bring shelf-stable lunches and snacks to enjoy on your breaks outside. **The SoTD Breakfast Room, break area in the Costume Studio, SoTD Atrium, and studio space hallways are no longer available (no Dance Area carpet).** There are food options for purchase in the Reitz Union and there will be some limited available study areas in the lower Atrium lobby level.
- Class schedules will be affected by the need to lengthen breaks to air out rooms, encourage hydration (it is hard to keep hydrated with a mask on), and allow adequate time for socially distanced bathroom breaks/hand washing. Staggered breaks will be avoided to ensure that all involved are able to have a moment of rest.

For in studio hybrid technique courses, movement limitations include:

- No lying down
- No rolling
- No traveling across the floor
- 10' x 10' (or similar) taped areas will delineate the student's area of personal space. All movement must stay within these limits.

Class attire and preparation:

- SoTD Dressing rooms are not accessible. For studio classes in McGuire, please come to class dressed to dance. In the O'Connell building and other alternative spaces, public bathrooms are available but should not be considered alternative dressing rooms. All use of public bathrooms should remain socially distanced with masks as per UF mandate.
- Masks are to be worn for the entirety of the class. If masks need to be removed for any reason, please exit the studio/class area and find the nearest *out door* space.
- Intact socks (no holes) should be worn in technique classes in substitution for ballet shoes or bare feet. NO street shoes in any dance spaces.

These parameters are for our community's safety. As humane artists, let's exercise our responsibility to care for one another and model global best practices during this very difficult time. *It will pass eventually* and though we don't know exactly how the world will be on the other side, **we will dance freely once again.**

