



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 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 MODERN COURSE OBJECTIVES:

- Develop greater fluency in dance technique and performance skills.
- Demonstrate growth and progression within the following five areas of evaluation:
  - *PLACEMENT AND ALIGNMENT*
  - *CORE SUPPORT AND CONDITIONING*
  - *SPATIAL AWARENESS AND FULL BODY INTEGRATION*
  - *RHYTHMIC CLARITY/MUSICALITY*
  - *PROFESSIONALISM*
- Develop skills in improvisation and contact improvisation
- Expand expressive and qualitative range of movement and performance.
- Establish the consistency of daily studio practice.
- Empower the person/dancer/thinker/artist within.
- Within the classroom, demonstrate the ability to research movement through technical inquiry that included embodied physics and personal physical investigation.

#### COURSE POLICIES:

##### SOTD DANCE ATTENDANCE:

##### Dance Technique Class Attendance Guide:

- Mindful participation in each class meeting is the only way to meet the objectives of this course.
- Attendance, which is mandatory, means that when you enter the classroom, you are present, alert, and contributing to the progress of the class every second.
- If you are not present when attendance is taken or class begins you are marked absent.
- In the case of extended health issues, refer to the Injury and Illness Policy in this syllabus.

##### Dance Technique Class Absence Policy

For classes that meet three times a week:

- students can take 3 absences with no documentation with no penalty.
- If the fourth 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.

## **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.

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## **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:**

<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 5, 2016*

- *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 30, 2016*

- *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)*

### **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 14, 2020\**

**TECHNIQUE FINAL:** *Wednesday, November 18, 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.

### **Required Performance and Event Dates**

## Required Performance and Event Dates

You are required to see two shows (The BFA Showcase and Agbedidi).

### ➤ Semester Calendar:

#### ➤ September

- 08 - Faculty Auditions 6:30 - 8:30pm (Virtual)
- 09 and 10 – Fall BFA 2020 Showcase Auditions 6:30 - 8:30PM (Virtual)

#### ➤ October

- 9 – BFA Program Audition (Virtual)
- 12 – UnShowing #1 6:30 – 8:30pm (Virtual)

#### ➤ November:

- 09 – UnShowing #2 6:30 – 8:30pm (Virtual)
- 19, 20, 21 - BFA Showcase at 7:30pm (Virtual)

- 22 - BFA Showcase at 2pm (Virtual)

#### ➤ December

- 4 and 5 - Agbedidi at 7:30pm (Virtual)
- 6 - Agbedidi at 2pm (Virtual)
- 07 – Final UnShowing 6:30 PM (Virtual)

### **Fall Semester Critical Response Appointment**

BFA Fall graduating seniors majors/ Juniors, and Freshman are required to attend a mid-year conference (Jury) December 8 and 9 with the dance faculty. Do not make travel plans at this time— grade points will be deducted. It is your responsibility to know your schedule. Check your (UF) email & the dance studio bulletin boards regularly.

### **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

### **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

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

**Evaluations:**

Midterm and Final evaluations occur during the class via Zoom. You will be observed by the instructor, 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.