

DAA 2104 BASIC MODERN DANCE: MODERN DANCE LABORATORY FALL 2020

DAA 2104 SECTIONS 08FC/31B1 2 CR HRS/ FALL 2020/ T R 4-5, 10:40AM- 12:10PM/ ONLINE ZOOM
CANVAS/E-LEARNING HELP: 352-392-HELP (4357) UP-TO-DATE CLASS SYLLABUS POSTED AT: [HTTP://ARTS.UFL.EDU/SYLLABI/](http://arts.ufl.edu/syllabi/)

PROFESSOR Dr. Joan Frosch
CONTACT Via Canvas message; or jfrosch@arts.ufl.edu (emergency only 352-514-1100)
OFFICE HOURS Virtually; make appointment by Canvas message.

CLASS COMMUNICATION

As President Fuchs has outlined, equity and inclusion are key values guiding our work and communication at this time. Your mindful awareness of BLM, racial justice, LGBTQIA, religion, national origin, ableness—and more—is essential to the well-being of our dance community and its growth into the future. Open your heart and share, listen, learn and grow.

Whenever you are in doubt or have a question or suggestions about anything at all, communicate with Dr. Joan! *Your questions and ideas are very important to me and I welcome our conversations.* Message me on Canvas, using the subject line to pose your question and the body of the message to provide information. This syllabus is subject to change to enhance the learning experience based upon your interests and needs. Please communicate them! We can also meet to chat by Zoom.

Note that due to a temporary disability, I must dictate communications but cannot easily use the computer. I will always attempt to return your message within 48 hours except weekends. Dictation, formatting, and upload mistakes may occur. Thank you, in advance, for being understanding.

REQUIRED TEXT

The Place of Dance by Andrea Olson with Caryn McHose.

REQUIRED PERFORMANCE VIEWINGS

Two Required Performances this semester will take place virtually (links will be distributed on Canvas):

BFA Showcase	Nov 19 - 21	7:30 pm	and	Nov 22	2:00 pm
Agbedidi	Dec 4 - 5	7:30 pm	and	Dec 6	2:00 pm

CATALOG Description: Experience in beginning level technique, readings, observations and movement exploration. Prerequisite: DAA 1000 with a minimum grade of C or audition.

The intentional content of this course is supported by the [College of the Arts Meta-Strategy](#).

The University of Florida College of the Arts intends to be a transformative community, responding to and generating paradigmatic shifts in the arts and beyond. We do so by:

- Embracing the complexity of our evolving human experience and seeking to empower our students and faculty to shape that experience fearlessly through critical study, creative practice, and provocation.
- Collaborating effectively with the forces of change.
- Preparing students to access and unsettle centers of power in a radically changing world.
- Facilitating an arts education that will position emerging artists and researchers as catalysts for equity on local and global levels.

Opening to your Learning and that of your Peers

As a curious and creative BA major, you are expected to be prepared for class, and ready to embody and engage to enhance the quality of your learning and the learning of others.

Be prepared, present, and ready to engage in the class with full attention and genuine interest in one another's ideas and work. Be open, curious, imaginative, and seek to see, move, and think from fresh and different points of view, rather than seeking to prove your earlier ways of thinking. The more you open the more you'll learn about your vast possibilities and the more we'll learn about one another!

Distractions—and any conversations or comments that do not contribute to the openness and the growth of the class—hurt us all. Phones are to be turned off and stored; during class, **TEXT OR EMAIL OR OTHER MESSAGING IS NOT TOLERATED** unless it is a requirement of an assignment. Class is a place for you to practice professional behavior and build ongoing professional relationships with your professor and peers to support success.

Purpose of Course

“Dancing is bigger than the physical body. (Learn to) Think bigger than that. When you extend your arm, it doesn't stop at the end of fingers, because you are dancing bigger than that. You're a dancing spirit.” As we move, we will follow these wise words of Judith Jamison, renowned African American dancer and choreographer of the Alvin Ailey American Dance Theatre. Pina Bausch, the great German choreographer, once said, "I'm not interested in how people move; I'm interested in what makes them move." While I am quite interested in how people move, this class is also designed help you discover what makes you move.

The following Student Learning Objectives (SLOs) are presented to inform you of the specific knowledge, skills, or abilities that will be assessed as well as the complexity of understanding of understanding that is expected:

1. To awaken and stimulate your creativity and confidence as an individual contemporary mover and a dancer in community.
2. To enlarge perceptual awareness, expressiveness, and physical range with rigor.
3. To establish a growing corporeal understanding of dynamic alignment that supports efficient movement and refines technical and performance skills.
4. To increase core support and individual conditioning to move safely in space.
5. To demonstrate significant growth in spatial awareness and full body integration.
6. To become comfortable with variously phrasing movement; and improve musicality and rhythmic clarity.
7. To build safe and healthful practices supporting the body, mind, spirit benefitting self and community.
8. To apply research skills/experimental methods expanding your understanding of dance as form of art, embodied history, and societal expression.
9. To provide concise, helpful, specific, and ethical feedback and discussion (including any Canvas discussion posts); and effectively apply feedback received.
10. To take personal responsibility to contribute to a generous-hearted, vibrant and actively caring learning environment for every student; and uphold with integrity the UF Honor Code in all class endeavors.

Student Learning Outcomes in the BA Dance Program

Content

Develops competency in the terminology, concepts, methodologies, and theories of dance studies, and knowledge of varied applications of dance.

Critical Thinking

Analyzes and fosters dance studies inquiry in correlation diverse creative, historical, social, cultural perspective/and or other disciplinary perspectives.

Communication

Develops and articulates—in writing and/or practice – applications of dance studies.

COURSE POLICIES

ATTENDANCE POLICY

You are required to attend class as a fully engaged and active learner—meaning that you take responsibility to contribute to – and to enhance – the class learning environment. If you anticipate an absence, notify Dr. Joan in advance so that the class structure may be adjusted as needed. Should you fail to provide prior notice regarding your unanticipated absence, kindly contact Dr. Joan within 24 hours—I will worry about you! Religious holidays are excused as per UF policy, for details see the current catalogue: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/#absencetext>

***Please note** – The following new policy for SoTD Dance takes effect at the beginning of Fall 2020

(When a dance class meets twice a week) students can take 2 absences with no documentation and no penalty to the attendance portion of the final grade. The student is responsible for the material, however.

- If unexcused, a third absence, will result in a 5% deduction from the final grade.
- Excused or unexcused, 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.
- Requirements/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.
- No documentation is required if a student must miss class due to COVID-19 preventions, but students must contact the instructor as soon as possible to explain the situation and determine the best course of action.
- Excused absences include: illness (doctor's note must be on official letterhead with address and phone number, noting the date and time of visit verifying that an absence from class is warranted

and when the return to class activity is expected, doctor's 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, subpoena, etc.).

EXAM POLICY

All written portions of midterm and final (Capstone) must be submitted to Canvas by 6:00 pm the night before it is due in class.

MAKE-UP POLICY

You are fully responsible for all material missed due to any absence. An exam may be made up only upon submission of acceptable documentation.

ASSIGNMENT POLICY

All assignments must be submitted on Canvas by their respective due dates.

UF POLICIES

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES

Students requesting accommodation for disabilities must first register with the Dean of Students Office (<http://www.dso.ufl.edu/drc/>). The Dean of Students Office provides documentation which the student is to submit to the instructor to request accommodation. You must submit this documentation before submitting assignments or taking the quizzes or exams. Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations.

UNIVERSITY POLICY ON RECORDED MATERIAL STATEMENT

Our class sessions may be audio visual recorded for students to refer back and for enrolled students who are unable to attend live sessions. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video recorded. If you are unable to consent to have your profile or video image recorded, be sure to keep your camera turned off and do not use a profile image. Likewise, students who are unable 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.

UNIVERSITY STATEMENT ON ONLINE COURSE 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.

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 posted at <http://www.dso.ufl.edu/students.php>.

GETTING HELP

To improve your class and/or overall performance please contact me in person, or by cell or text. I am ready to help you; and/or to guide you to the many services we have available for students at UF. Alternatively, you may wish to reach out directly to the following services:

- U Matter: <http://www.umatter.ufl.edu/>
- Counseling and Wellness resources: <http://www.counseling.ufl.edu/cwc/>
- UF Student Health Center: <https://shcc.ufl.edu/>
- Dean of Students Office: <https://www.dso.ufl.edu/>
- Disability resources: <https://www.dso.ufl.edu/drc/>
- Library Help Desk support: <http://guides.uflib.ufl.edu/content.php?pid=86973&sid=686381>
- Dropping Courses and Withdrawals:
<https://catalog.ufl.edu/ugrad/current/regulations/info/drops.aspx#withdraw>

GRADING POLICIES

I. QUALITY PARTICIPATION AND PREPARATION GRADE: 50 PTS*

FULL CLASS PARTICIPATION, RESEARCHER'S MINDSET, MEANINGFUL CONTRIBUTIONS,
INTEGRATE CLASS CORRECTIONS AND SUGGESTIONS

Your alert, engaged, and focused *participation in and quality preparation* for each class meeting and assignment is essential to the delivery of the curriculum. The class is carefully structured to include preparation/recuperation time; a lack of “presence” or actual absence detracts from the function of our dance laboratory. The student who is open, prepared and ready to learn, honestly investigating, and generously contributing to the class while also welcoming and integrating corrections and suggestions will earn up to 50 points. Starting from Day One, build the foundation to allow you and your peers to fly in the midterm and final projects.

Each reading and improvisation, and particularly your midterm solo and your final project give you opportunities to excel. To merely repeat what you have done in the past is not acceptable—illuminate and reinvent yourself as a maker.

II. MIDTERM: 20 PTS* (details on Canvas module)

III. FINAL 30 PTS* (details on Canvas module)

IV. ACADEMIC HONESTY

The student is to honestly cultivate their finest work to improve the quality of their impact on the living community of the class. The student demonstrates the highest standards of integrity by taking responsibility for learning and for discovery of new knowledge. The university's policies regarding academic honesty, the Honor Code, and student conduct related to the Honor Code will be strictly enforced. Please familiarize yourself with the policies at: <https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx>.

Grade Proportion: your grade will be based on a 100-point scale and will be adjusted as per attendance (5 unexcused absences result in automatic failure).	Grade Scale	Grade Value
	100-93=A	A=4.0
Continuous Assessment of Quality Participation 50 PTS.*	92-90=A-	A-=3.67
Midterm: 20 PTS. Video submission of 3 journal highlights of your choice to support Midterm virtual movement assessment.	89-86=B+	B+=3.33
Final: 30 PTS.	85-82=B	B=3.00
(Performance Response Essay: available for Bonus Credit due no later than Dec. 8)	81-79=B-	B-=2.67
	78-75=C+	C+=2.33
	75-72=C	C=2.00
	71-69=C-	C-=1.67
	68-66=D+	D+=1.33
	65-62=D	D=1.00
	61-60=D-	D-=0.67
	59-0=E	E=0.00

*EXPLANATION OF CONTINUOUS ASSESSMENT CATEGORIES (50 PTS.)

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, improvisations, 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 through all levels and into space.

- 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.

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.

- 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 imagined sound. Rhythmic clarity is the ability to understand the relationship of the moving body to time.

- 5-Excellent
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
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; whereby student depends on other dancers, the instructor counting, or other 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.

PROFESSIONAL PARTICIPATION

Student demonstrates a mature artistic sensibility while cultivating awareness of the class as a living community of dancers; and attends all assigned performances in a professional and respectful manner, including In-studio showings. The professional importance of quality attendance is emphasized as part of the final grading process. Student upholds the UF Honor Code in all endeavors.

- 5-Excellent
Consistently demonstrates an attitude that is teachable, mature, attentive, supportive, open, and welcomes and integrates corrections; is open, eager, welcoming, and attentive in performance viewing (including in class) and never uses electronic devices during a

- performance.
- 4-Good
Student shows a high level of a mature and professional approach to all aspects of course work; is open and appropriately attentive in performance viewing (including in class) and never uses electronic devices during a performance.
 - 3-Sufficient
Student shows a consistent and growing awareness of the profession through classroom behavior and peer interaction; is appropriately attentive in performance viewing (including in class) and never uses electronic devices during a performance.
 - 2-Limited/Deficient
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; is somewhat attentive in performance viewing and does not put away electronic devices during a performance.
 - 1-Unsatisfactory
Student rarely demonstrates an attitude that is teachable, mature, attentive, supportive, open, and does not integrate corrections; is inattentive in performance viewing and/or uses electronic devices during a performance.

MODERN DANCE LAB COURSE SCHEDULE (SUBJECT TO CHANGE; THANK YOU FOR YOUR FLEXIBILITY AS WE RESPOND TO THE EVOLVING STUDENT LEARNING ENVIRONMENT)

Class Welcome + 3 Canvas Quizzes

Week One:

Tuesday, Sept. 1

Thursday, Sept. 3

Canvas Module 1 + Quiz

Week Two:

Tuesday, Sept. 8

Thursday, Sept. 10

Canvas Module 2 + Quiz

Week Three:

Tuesday, Sept. 15

Thursday, Sept. 17

Canvas Module 3 + Quiz

Week Four:

Tuesday, Sept. 22

Thursday, Sept. 24 — SoTD TOWN HALL (Zoom link will be distributed for this all- school meeting)

Canvas Module 4 + Quiz

Week Five:

Tuesday, Sept. 29

Thursday, Oct. 1

Canvas Module 5 + Midterm

Week Six:

Tuesday, Oct. 6

Thursday, Oct. 8

Canvas Module 6 + Quiz

Week Seven:

Tuesday, Oct. 13

Thursday, Oct. 15

Canvas Module 7 + Quiz

Week Eight:

Tuesday, Oct. 20

Thursday, Oct. 22

Canvas Module 8 + Quiz

Week Nine:

Tuesday, Oct. 27

Thursday, Oct. 29

Canvas Module 9 + Quiz

Week Ten:

Tuesday, Nov. 3

Thursday, Nov. 5

Canvas Module 10 + Quiz

Week Eleven:

Tuesday, Nov. 10

Wednesday, Nov. 12

Canvas Module 11 + Quiz (Evaluations begin)

Week Twelve:

Tuesday, Nov. 17

Thursday, Nov. 19

Week Thirteen:

Tuesday, Nov. 24

Thursday, Nov. 26 NO CLASS THANKSGIVING BREAK

Canvas Module 12 + Final

Week Fourteen:

Tuesday, Dec. 1

Thursday, Dec. 3.

Week Fifteen:

Tuesday, Dec. 8 LAST DAY OF CLASS

APPROVED BONUS ASSIGNMENTS ARE DUE BY DEC. 8 AT 6:00 PM.

GRADES Submitted DEC. 14

IMPORTANT DATES (SUBJECT TO CHANGE; THANK YOU FOR YOUR FLEXIBILITY AS WE RESPOND TO THE EVOLVING STUDENT LEARNING ENVIRONMENT)

All events will be held virtually and links will be provided as they become available

Aug 31 6-7:30 pm Dance Area Welcome Meeting: Welcoming all current dance majors!

<https://ufl.zoom.us/j/96585218325?pwd=UVNFRVg3OUozVUhmcEZtYmt4d3Z6dz09>

Sept 8 6:30-8:30 pm Faculty Works Auditions

Sept 9/10 6:30-8:30 pm Fall BFA 2020 Showcase Auditions

Sept. 24 10: 40 am (Zoom link will be distributed for this all- school meeting)

Oct 9 TBA BFA Program Audition

Oct 12 6:30-8:30 pm UnShowing* #1

Nov 9 6:30-8:30 pm UnShowing* #2

Nov 19-21 7:30 pm BFA Showcase

Nov 22 2:00 pm BFA Showcase

Dec 4/5 7:30 pm Agbedidi

Dec 6 2 pm Agbedidi

Dec 7 6:30-8:30p Final UnShowing*

Dec 8 TBA Critical Response Appointments^

Dec 9 TBA Critical Response Appointments^

(Please consult the distributed Dance Major Guidelines for information on UnShowings* and Critical Response Appointments^)

CONGRATULATIONS ON A SEMESTER OF SELF-DISCOVERY AND COMMUNITY GROWTH!