

BASIC BALLET TECHNIQUE (MAJORS) – DAA 2204 SPRING 2021

ADAPTED FOR ONGOING COVID-19 PANDEMIC

Day: Tuesday/Thursday 8:45 – 10:15 AM
Place: O'Connell Center: Orange and Blue Room

This course is currently listed as a traditional classroom course which means it is considered a primarily face to face course. However, due to COVID-19 safety protocols, the class will also be available online synchronously. Depending on enrollment, there may be assigned rotating groups for in person and online. A rotation schedule will be distributed.

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: W 1-3 PM (Zoom link below), Fridays by appointment (please email)
<https://ufl.zoom.us/j/95137949519?pwd=MG4waWlwdVA0dmIpUElyMXZRdkhJdz09> **Passcode: 320642**
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RECOMMENDED TEXT:

TECHNICAL MANUAL AND DICTIONARY OF CLASSICAL BALLET by Gail Grant

CATALOG DESCRIPTION:

DAA 2204, Credits: 2; can be repeated with change in content up to 6 credits. Prereq: DAA 1000 with minimum grade of C, or audition. Basic ballet technique with discussion of terminology and history.

COURSE DESCRIPTION:

This class addresses ballet technique from the viewpoint of the elements the instructor believes to be “basic”:

- **Decentering Ballet’s primacy as the measure of overall dance skill** ← this means that if you have been taught that Ballet is the “foundation” of all dance, this is historically wrong as well as a notion that has been promoted to keep dance white-centered and often limit access to instruction to certain groups and communities.
- **Centering a Somatic Approach to Ballet:**

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 [her] own proprioceptive senses, a categorically different phenomenon is perceived: the human soma.”

This means that your experience of taking Ballet is as important (and possibly more) as learning the technique. Only you know how and what your body feels—I can only see things from a 3rd person point of view but have no way of expressly knowing how you are experiencing class. So you paying more and more attention to your own experience—as opposed to less and less, overriding bodily signals like musculoskeletal pain to make the teacher “happy”—is the most important goal of this class. I am not interested in the attainment of bodily shapes, ideas of perfection (which is unattainable), the “right way” to do Ballet, etc. and **will not** teach Ballet from that vantage point. I am interested in human movement, health, and using anatomical and kinesiological knowledge and wisdom to experience freedom while dancing. The technique of Ballet should serve these goals.

- **Recentering priorities around Ballet as a specific physical and cultural practice that can serve these dance goals:**
 - ❖ Working with alignment awareness/dynamic alignment
 - ❖ Clarifying what is meant by ballet line (based in Eurocentric history of form)
 - ❖ Exploring the aesthetic of outward rotation of the hips fundamental to this form (also based in Eurocentric history of form)
 - ❖ Understanding the French vocabulary and how it clarifies the qualitative aspects of the form
 - ❖ Attention to coordination, rhythm, phrasing, and specific musicality

Class format will be adapted to COVID 19 safety parameters which limit the practice mostly to barre and brief centre application. Assignments will include a midterm self-assessment/self-grading, video viewing and discussion response, and a team research assignment.

Along with cultivating a deeper understanding of what “somatic” means, this class will focus on:

- Through specific practices and vocabularies continuing to understand and experience in the body relationship of the parts to the whole and thinking about ballet as a whole body activity instead of shapes and isolated parts/movements.
- Focus on rhythmic accuracy, weight sensing/shifting, phrasing, and musicality ← *as much as is possible in limited circumstances.*
- Differentiating between shape making and passing organically through shapes to keep a sense of flow and enlivened energy in your movement.
- Integrating technical and performance skills, e.g. the most efficient approach to upper/lower coordination, arm pathways, and spiraling are also aesthetically specific, culturally located, and performative.

My training spans several historical training methods from Cechetti, to Vagonava, to the unique American Balanchine hybrid—all will influence class format. Critical thinking will focus on understanding the ways that ballet technique relates/transfers to and supports other dance forms/practices (including but not limited to contemporary and Africanist/African Diasporic forms). Most importantly, this approach to ballet shifts gaze to a decidedly somatic lens that elevates accurate anatomical and kinesiological knowledge to the level of traditional aesthetics. Other spatial, qualitative, and bodily elements from Laban/Bartenieff Movement Analysis (LBMA), the Alexander Technique, the Dart Procedures/Framework for Integration, and Body-Mind Centering will also be foci. This class encourages students to increase their body-mind consciousness, to minimize muscular tension, and to re-learn ballet class as fun work instead of intimidating, restrictive, or “hard.”

COURSE CONTENT:

Students in this course will work towards a fundamental understanding of the above parameters. This course is a sort of **ballet lab** that will focus on body alignment, technical development and clarity, performance quality, and clear understanding and execution of exercises and combinations including barre work and limited centre combinations. This course will also include methodologies from Laban/Bartenieff Movement Analysis (LBMA), Bartenieff Fundamentals (BF), and the Alexander Technique (AT) to encourage self and community awareness.

COURSE OBJECTIVES/PURPOSE and EXPECTED LEARNING OUTCOMES:

During and upon completion of this course, students should:

1. Embody clear and continued development of kinesthetic and anatomic understanding through taking class.
2. Continue building overall technical dancing skills.
3. Integrate expanding personal knowledge and awareness alongside critical/analytical observations from the instructor.
4. Enhance learning perception through all proprioceptive and cognitive systems.
5. Broaden the ability to learn visually and integrate visual information kinesthetically to the body.
6. Recognize continual bodily tendencies, affectations, and habits and strategize solutions for coping or change.
7. Broaden the ability to hear the rhythm of the music, and understand phrasing, musicality, and “the bounce” in general.
8. Build strength, flexibility, and endurance and understand that each individual's capacity for all are unique-- explore the limits.
9. Practice performance presence and skills: positive energy, concentration, willingness to learn, adaptability
10. Challenge preconceived and rigid ideas concerning what ballet is “about” and leave mind open for shifts and changes in understanding.
11. Develop and refine expression and artistry.

12. Observe and write about progress and challenges in the course as well as write critically and analytically.

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.

****Please note that while students will receive individual corrections as time allows, in the current global pandemic, no physical contact/touch will be used. I expect the class community to take general corrections as personally applicable.**

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.**

Course Evaluation will be based in the assignments listed below and the evaluative language in the course description. Each student's assessment is based solely on individual level of engagement with the course material, theory and concepts and working to integrate the information at the student's developmental level.

EVALUATION

The values below are adapted to what the instructor believes will be most equitable during COVID-19 adaptation. **#5-#8 (40% of overall grade) can be most accurately assessed in person during face to face rotation. Please note that if you consistently choose to leave your camera off during online class days, evaluation cannot be assessed as above average in any category.**

1. Peer Research Project: Black Presence in Ballet	15%	Assignment in assigned groups. Presentation in class via PPT or Prezi
2. Midterm Evaluation – Self Grading	15%	Instructions on Canvas – written assignment
3. Final Reflection – TBD	15%	Final written assignment reflecting on the work of the semester
4. View: Black Ballerina – film: https://video-alexanderstreet-com.lp.hscl.ufl.edu/watch/black-ballerina?context=channel:dance-online-dance-in-video UF library, Alexander Street Dance Collection	15%	Video Viewing and related Discussion post
5. Technical attention	10%	Skill should be increasing – assessed through self and instructor
6. Expression and applied aesthetics	10%	Understanding of aesthetics and artistic expression should be expanding
7. Assessment of overall technical and artistic improvement	10%	Improvement in all areas over the semester
8. Contributions to class community and attendance	10%	The positive energy and attitude with which you approach your work and with which you treat

		others (class peers and also instructor).
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LATE WORK: all assignments will be given a 2 week grace period. After 2 weeks, each week the assignment is late will decrease its value by 10%. Despite decreased value, all work must still be turned in to pass.

Your overall score may be affected by your attendance record.

A	93-100
A-	90-92
B+	88-89
B	87-85
B-	80-82
C+	78-79
C	73-77
C-	70-72
D+	68-69
D	67-63
D-	60-62
E	59 and below

EACH STUDENT IS RESPONSIBLE FOR MONITORING HER/HIS OWN PROGRESS

UF grading policy is here: <https://catalog.ufl.edu/JGRD/academic-regulations/grades-grading-policies/>

E. Johnson’s Dress Policy: adapted

- In our current assigned space, please wear socks for class. No bare feet, street, or other dance shoes.
- Dress comfortably and bring extra warm up clothing should the room/building be overly air conditioned.
- Make sure hair is secured away from face
- Make sure large, dangly earrings and necklaces are removed and securely stored

***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.**

Required Meetings, Audition, and Showings:

January

- 11 – Welcome Back Dance Area Meeting with Students & Dance faculty 6:00-7:30 PM via Zoom
- 13-14 – Spring BFA Showcase Auditions 6:30 - 8:30pm (Zoom link TBA)
- 14-17 – DIAS Guest Residency with Ryan-Oliva Lundy
- 18 – No classes, Martin Luther King, Jr. Holiday
- 22 – Dance Program BFA auditions (online)

February

- 4 – SoTD Town Hall 1-2:45 PM
- 22 – UnShowing #1 – tentative/subject to change and via Zoom

March

- 1 – UnShowing #2 – tentative/subject to change and via Zoom
- 26-28 Dance 2021 (virtual/online)
- 31 – SoTD Town Hall 1-2:45 PM

April

- 15-18 – Spring BFA Showcase (virtual/online)
- 19 – **Disaster & the Body event** with Michelle Gibson and the artists of Y No Habia Luz, time **TBD (virtual/online)**
- 21 – classes end
- 22-23 – Reading Days

Critical Response Appointments for Spring Semester TBA (expect during last 2 weeks of classes):

BFA seniors graduating and all Dance majors: it is your responsibility to know your schedule. Groups, dates, and links will be announced through the Dance Area Headquarters Canvas site.

COURSE POLICIES

DURING THE PANDEMIC PLEASE FILL OUT THIS FORM PRIOR TO MISSING CLASS:

https://docs.google.com/forms/d/e/1FAIpQLScBfcz0c-D5jOI9dCV3KgzGOYX9WI91b7E-3fyfHmlmA50TaA/viewform?usp=sf_link

SHOULD YOU DEVELOP COVID SYMPTOMS, CONTACT UF SCREEN, TEST, & PROTECT IMMEDIATELY:

<https://coronavirus.ufhealth.org/screen-test-protect-2/frequently-asked-questions/covid-19-exposure-and-symptoms-who-do-i-call-if/>

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/space with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats/spaces and maintain appropriate spacing between students. Please do not move desks or stations.
- Sanitizing supplies are available in the classroom if you wish to wipe down your desks/spaces prior to sitting down 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.](#)
- 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. [Find more information in the university attendance policies.](#)

To accommodate students who must be online:

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.**

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 is considered mandatory
- 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 Area Attendance Policy—Studio Courses

As much as is safely possible] Students 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.

- 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.

MAKE-UP POLICY:

Dance Technique Class – Makeup Policy

- You are responsible for all material covered during any absence
- Makeup options for absences are available across technique styles and classes. Please communicate with your instructor for approved options.
- 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:
 - ❖ 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, the student must request permission of that instructor.

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.

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.ua.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:

Web: counseling.ufl.edu/ 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/ 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>

ADDITIONAL MENTAL HEALTH RESOURCES:

1. UF has an Equal Access Mental Health Clinic that has a Free Therapy Night every Monday night that UF is considered open. Here is the FB page through which one can book appointments as well: <https://www.facebook.com/equalaccessclinic/>

2. The UF School of Medicine Equal Access Clinic website is here and has the above mental health services as well as specialized Women's and LGBT medicine: <https://equalaccess.med.ufl.edu/specialty-clinics-classes/>

3. Alachua County Crisis Center web site:

<https://alachuacounty.us/depts/css/crisiscenter/pages/services.aspx>

Offers Crisis Counseling as well as a Mobile Response Unit that attends to severe mental health crises.

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/>

General Information

Student Injury and Illness Policy:

The Dance Area of SoTD believes that dance student's physical and mental well-being is paramount to success in all arenas of their dance training, from class to the stage. In the case of injury, fostering a productive and holistic response insures a speedy and effective recovery.

FIRST: Please contact the Dance Wellness Clinic through the Canvas site. The protocol for accessing appointments is here: https://ufl.instructure.com/courses/414412/discussion_topics/2671475
Also: email Kirsten kcunha@ufl.edu for assistance

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.

Dance Program Spring 2021 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... Activities located outdoors on the UF campus also require masks in certain demarcated areas and 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.

- A properly worn facemask covers both nose and mouth. The fitted N95 mask is most effective and disposable surgical, and multi-layered cloth masks have also been tested to be effective. (Article: <https://olv.duke.edu/news/researchers-created-a-test-to-determine-which-masks-are-the-least-effective/>. Duke University published study here: <https://advances.sciencemag.org/content/early/2020/08/07/sciadv.abd3083>)
- **If a student attempts to attend class without a facemask, as per UF protocol, the instructor will ask the student to wear a mask or leave the classroom/studio. If the student refuses to wear a mask, the instructor will report the student to the Student Affairs COVID-19 Education Office.**
- 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 or limited 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.***

Course Calendar: please note that groups A & B will reverse days after Week 7

Week 1:

- 1/12 – Group A in person. Acclimate to Orange and Blue Room, cover syllabus. Begin barre.
- 1/14 – Group B in person. Acclimate to Orange and Blue Room. Continue with barre.

Week 2:

- 1/19 – Group A in person. Begin to add yoga warm-up. Body mapping – Spine/Spinal movement. Barre.
- 1/21 – Group B in person. Add yoga warm-up. Body mapping – Spine. Primary and Secondary in Barre.

Week 3:

- 1/26 – Group A in person. Yoga/Body Mapping – hip joint. Barre to apply hip joint.
- 1/28 – Group B in person. Yoga/Body Mapping – hip joint. Barre to apply hip joint.

Week 4:

- 2/2 – Group A in person. Yoga/Body Mapping – knees, ankles. Barre application.
- 2/4 – Group B in person. Yoga/Body Mapping – knees, ankles. Barre application.

Week 5:

- 2/9 – Group A in person. Yoga/Body Mapping – reiterate hips, knees, ankles. Barre application.
- 2/11 – Group B in person. Yoga/Body Mapping – reiterate hips, knees, ankles. Barre application.
- **Assignment: View: Black Ballerina – film: <https://video-alexanderstreet.com/ip.hscl.ufl.edu/watch/black-ballerina?context=channel:dance-online-dance-in-video>, UF library, Alexander Street Dance Collection**

Week 6:

- 2/16 – Group A in person. Work on Primary and Secondary in Spine (peas/applesauce). Barre application.
- 2/18 – Group B in person. Work on Primary and Secondary in Spine. (peas/applesauce). Barre application.

Week 7:

- 2/23 – Group A in person. Work on Primary and Secondary in Spine. Barre application.
- 2/25 – No Class. COTA suggested “Rest and Recharge” day.
- **Discussion post on Black Ballerina due 2/28**

Week 8:

- 3/2 – Group B in person. FOCUS: self-assessment – what has changed and what do you know?
- 3/4 – Group A in person. FOCUS: self-assessment – what has changed and what do you know?

Week 9: 3/9-3/11

- Rest and Work week. No in person class. Written self-assessment/self-grading due 3/14. Will provide online options for physical practice.

Week 10:

- 3/16 – Group B in person. Yoga/Body Mapping – arms/upper body/port de bras. Barre application.
- 3/18 – Group A in person. Yoga/Body Mapping – arms/upper body/port de bras. Barre application.

Week 11:

- 3/23 – Group B in person. Yoga/Body Mapping – arms/upper body/port de bras. Barre application.

- 3/25 – Group A in person. Yoga/Body Mapping – arms/upper body/port de bras. Barre application.

Week 12:

- 3/30 – Group B in person. Yoga/Body Mapping – continue integrating and applying information through practice and barre.
- 4/1 – Group A in person. Yoga/Body Mapping – continue integrating and applying information through practice and barre.
- Assignment: begin working on **Peer Research Project: Black Presence in Ballet** with assigned partner (partners TBA).

Week 13:

- 4/6 – Group B in person. Yoga practice. Barre. Add emphasis as instructor assesses.
- 4/8 – Group A in person. Yoga practice. Barre. Add emphasis as instructor assesses.

Week 14:

- 4/13 – LAST in person class Group B. Should there be more space available, members of Group A may be able to attend. Yoga practice and barre.
- 4/15 – First group of presentations: online

Week 15:

4/20 – LAST DAY OF CLASS. Second group of presentations: online