

CONTEMPORARY BALLET PRACTICES 3 – DAA 3208 FALL 2021

***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.**

Day: Tuesday/Thursday 8:45 – 10:15 AM, Friday masterclass required:10:40-12:15
Place: T/TH G-11, F G-10

INSTRUCTOR OF RECORD:

Associate 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: M/W 11:00-12:15 and by appointment. Also available through Zoom: <https://ufl.zoom.us/j/5885911063>
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REQUIRED TEXT:

Readings from various sources will be provided digitally/free of charge. TBD.

RECOMMENDED TEXT FOR VOCABULARY:

TECHNICAL MANUAL AND DICTIONARY OF CLASSICAL BALLET by Gail Grant

CATALOG DESCRIPTION:

DAA 3208 Credits: 2; can be repeated with change in content up to 8 credits.

Intermediate ballet technique with discussion of terminology and style. *Prereq: audition.*

COURSE DESCRIPTION:

This class will move beyond the fundamentals of ballet technique to an intermediate level. What does that mean? What is an intermediate level? It is a “middle place” where the beginning of the journey is past but the wished for future outcome of the highest skill is not yet within consistent grasp. Sometimes it is a place of doubt, frustration, and plateaus. Sometimes it is a place of confident movement forward. I believe it should still be a place of humility and openness—a place where you can trust your knowledge as a mover but but also have the tolerance to not know, make mistakes, and be imperfect (as you will always be).

Class format will be that of what can be considered a historical/traditional ballet class including barre, centre, and petit and grand allegro. Historical kinesthetic and aesthetic concerns will be: working with alignment awareness, clarifying ballet line (including rigor regarding outward rotation of the hips), continued fluency in the French vocabulary, and attention to coordination, rhythm, phrasing, and specific musicality. Critical thinking will focus on understanding the ways that ballet technique relates/transfers to and supports other dance forms/practices (including contemporary and world 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 Movement Analysis, the Alexander Technique, the Dart Procedures/Framework for Integration, and Body-Mind Centering will be continual 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 restrictive or “hard.”

Assignments will include readings, video viewings, and a related research assignment. Historical kinesthetic and aesthetic concerns will be:

- **Decentering Ballet’s primacy as the measure of overall dance skill**
- **Recentering priorities around Ballet as a specific physical and cultural practice that can serve these goals:**
 - ❖ Working with alignment awareness/dynamic alignment
 - ❖ Clarifying what is meant by ballet line
 - ❖ Exploring the aesthetic of outward rotation of the hips fundamental to this form
 - ❖ Continued understanding of the French vocabulary

- ❖ More advanced attention to coordination, rhythm, phrasing, and specific musicality

Somatic pioneer Thomas Hanna coined the term and defined somatics as this: “Somatics is the field which studies the soma: namely, the body as perceived from within by first-person perception. When a human being is observed from the outside -- i.e., from a third-person viewpoint-the phenomenon of a human *body is* perceived. But, when this same human being is observed from the first-person viewpoint of his own proprioceptive senses, a categorically different phenomenon is perceived: the human soma.”

This means that your experience of taking ballet technique 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 technique” etc. and **will not** teach 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 should serve these goals.

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
- 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.

COURSE CONTENT:

Course content will include a continuation and application of ballet terminology, which is located in European/Western history and culture. Ballet is NOT the foundation of “dance technique” but rather one form amidst a plethora of global, historic forms that train the body in clear physical and aesthetic skills. Ballet has a particular and exclusive white, European history of styles and training practices that germinated from royal and court culture. While this must be acknowledged to fully understand the aesthetic approach of the form, 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 increasingly complex barre, centre, and traveling 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 is 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.
13. Enhance the appreciation of the theory, criticism and aesthetic behind the art form.
14. Learn about historically invisibilized contributors to ballet histories.

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.
7. Provide meaningful resources for historical resources.
8. Listen actively and sensitively to student suggestions, feedback, and concerns and commit to making changes in the course that honor student experience and input.

****Please note that while students will receive individual corrections as time allows, in the current global pandemic, touch will be limited. 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 regard 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 individual's developmental level.

EVALUATION – (values subject to Change dependent on pandemic conditions)

1. Digital event Attendance and written response	10%	Written response/mini research. List of events will be provided.
2. Midterm Evaluation	10%	Tuesday 10/12 and/or Thursday 10/14 filming in class - written response follows
3. Final Reflection – TBD	10%	Final written assignment reflecting on the work of the semester
4. Ballet History and/or Pedagogy Project – TBD	15%	Application of teaching concepts and/or historical research
5. Technical attention	15%	Level of skill should be increasing towards advanced understanding.
6. Expression and applied aesthetics	15%	Level of artistic expression progressing towards professional performance.
7. Assessment of overall technical and artistic improvement	15%	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.

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 the course.

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/UGRD/academic-regulations/grades-grading-policies/>

E. Johnson's Dress Policy:

- Women: Close fitting dancewear and soft ballet shoes. **Speak to the teacher about individual needs and if you have an interest in taking the class en pointe.
- Hair must be secured and worn in a neatly and out of the face.
- Men: Close fitting shirts and close fitting leggings such as bike shorts and yoga pants are fine. Tights are not required. Ballet shoes (white or black) and dance belt.
- No oversized clothing.
- Ankles must be visible.
- No large jewelry, necklaces & watches.
- No chewing gum.

Required Meetings, Auditions, and Showings:

August

23 – Dance Welcome Meeting 6:30pm-7:30pm

24 – SoTD Convocation 4:00pm, Zoom link:

<https://us02web.zoom.us/j/86105014611?pwd=ZnB1dWFOZE8rbzB2UmpJVVWITR2N2dz09>

25 – Faculty Audition 6:30pm-8:30pm

26/27 – BFA Showcase Choreographers' Audition 6:30pm-8:30pm

September

24 – Dance Curriculum Retreat 1:00pm-4:00pm

27 – Unshowing #1 (Tentative) 6:30-8:30pm

28 – SoTD Town Hall (Zoom) 11:15am-12:30pm

October

4 – Unshowing # 2 (Tentative) 6:30-8:30pm

TBA – Dance Open Conversation (Zoom)

29/30 – Young Dancers Workshop All day

BFA Auditions TBA

November

3 – SoTD Town Hall (Zoom) 1:30pm-2:45pm

3-6 – BFA Showcase 7:00pm

7 – BFA Showcase 2:00pm

8 – Dance Open Conversation (Zoom) 6:30pm-8:00pm

12 – Dance Curriculum Retreat 1:00-4:00pm

December

3-4 – AGBEDIDI 7:00pm

5 – AGBEDIDI 2:00pm

6 – Final UnShowing

Critical Response Appointments for Fall Semester TBD (will be communicated later in the semester):

BFA seniors graduating and all Dance majors: it is your responsibility to know your schedule. These are required meetings.

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 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 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 fourth absence is unexcused, it will result in 5% deduction from the final grade. Excused or unexcused, on the fourth absence, a meeting is required with the instructor and/or area faculty to assess the student’s continued participation in the course. If the fifth 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/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.

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.

Student on-line evaluation process

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

UF Policies:

University Policy on Accommodating Students with Disabilities:

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

UNIVERSITY POLICY ON ACADEMIC MISCONDUCT:

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://sccr.dso.ufl.edu/process/student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor.

COUNSELING AND WELLNESS CENTER CONTACT INFORMATION:

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

NETIQUETTE: COMMUNICATION COURTESY:

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

Getting Help:

If applicable: For issues with technical difficulties for E-learning in Canvas, please contact the UF Help Desk at: (352) 392-HELP (352-392-4357) - select option 2, <http://helpdesk.ufl.edu/>

Please take advantage of these services:

Campus Resources:

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

Academic Resources

- E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at helpdesk@ufl.edu.
- Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services <https://career.ufl.edu/>
- Library Support: <https://cms.uflib.ufl.edu/> ask various ways to receive assistance with respect to using the libraries or finding resources.
- Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring. <https://teachingcenter.ufl.edu/>
- Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. <https://writing.ufl.edu/writing-studio/>
- Student Complaints On-Campus: <https://sccr.dso.ufl.edu/>
- On-Line Students Complaints: <https://distance.ufl.edu/student-complaint-process/>

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.

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 Fall 2021 COVID protocols:

COVID-19 Precautions

UF has increased in-person class offerings for the Fall 2021 semester and The School of Theatre + Dance (SoTD) welcomes more students back to campus. At the same time, COVID-19 cases are surging because of the new delta variant and the large numbers of people who are unvaccinated, setting new local and state records for hospitalizations. As a result, our methods for realizing classroom activities and productions will continue to look different. Below is a list of practices that the school is implementing to safely connect. The practices align with UF's Fall 2021 plan (<https://coronavirus.ufl.edu/>) and they will evolve as our community needs shift in response to the virus.

- **All people inside of UF facilities are expected to wear masks** in community spaces in buildings, including common areas in our office suites, when we are not in our individual offices or workspaces, **even if you are vaccinated.**
- **Your ONE.UF account must show a "Cleared for Campus"** status in order to attend in-person. I will check my roster before each class meeting.
- **Until Sept 10, this course will be offered in a synchronous hybrid modality (simultaneously on Zoom and in person).** You may attend via Zoom as much or as little as you want/need to until that date. After September 10th, we will reassess the need for this.

Students, Faculty, and Staff are trusted to foster healthy SoTD class and creative environments through adherence to the following guidelines:

- If you are not vaccinated, get vaccinated. If possible, **students should aim to be fully vaccinated but if unable, should strive to have at least one shot of the Pfizer or Moderna vaccine no later than August 22.** Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID-19 virus. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.ufhealth.org/vaccinations/vaccine-availability/>. Students who receive the first dose of the vaccine wherever they are currently can still receive their second dose on campus.
- Students are welcome to use hand sanitizer or wash hands at the top of each class, rehearsal or production activity in shared spaces.
- **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.**
- Participate in UF Health's Screen, Test, and Protect initiative by completing health screening questionnaires and by scheduling testing when prompted through [One.UF.edu](https://one.ufl.edu). Additional testing information is available at: <https://coronavirus.ufhealth.org/screen-test-protect-2/screen-test-protect-plans-spring-2021/>.
- Wipes and sanitation supplies will be available to sanitize individual props, costumes, chairs, ballet barres, music stands, tables, individual projects etc.
- Dispose of personal trash in appropriate bags/containers.

COURSE CALENDAR:

Important calendar updates regarding guests will be shared as the semester progresses.

Weeks 1-2: establish class rhythm and applied somatic lens. This will go more slowly and we may not yet progress through an entire barre to grand allegro.

Weeks 3-7: Full barre and center with applied somatic lens. Emphases on weight shift, spatial intent/imagination/direction, "peas and applesauce"/Dart related body patterning, upper and lower coordination, dynamic/adaptive approach to balance.

- 9/7 & 9/9: Combined class with Isa Garcia-Rose

Week 8: MIDTERM recording and upload

Week 9: Class and work on midterm reflection, due 10/24

Week 10: 10/26: class, 10/28 Assigned Digital Event attendance – TBD, will be updated through Canvas. Assigned partners for pedagogy/history presentation.

Weeks 11-12: Class and work on written response to event attendance. Due Friday 11/12

Week 13: Class

Week 14: Class 11/23, THANKSGIVING

Week 15: Class 11/30, Final Presentations begin 12/2

Week 16: Finish Final Presentations 12/7