

College of the Arts Mission

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, faculty, and staff 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.

UF School of Theater and Dance

DAA 2104 Contemporary Dance Practices 1

I. COURSE NUMBER AND TITLE: DAA 2104 Contemporary Dance Practices 1

Semester & Year: Fall 2021

Meeting Days and Times: T/TH 10:40am-12:35pm

Building and Room: SOC 2205

II. INSTRUCTOR:

Name: Augusto Soledade

Email: asoledade@ufl.edu

Phone: (352) 273-0506

Office Hours: T/Th from 3:00-4:30pm

III. COURSE DESCRIPTION:

Pre-professional level in techniques, readings, observation, informal performance and movement exploration exercises.

IV. LEARNING OUTCOMES:

1. Demonstrate a pre-professional level of performance skills and movement practices.
2. Demonstrate a distinguished understanding of *PLACEMENT AND ALIGNMENT*
3. Demonstrate a distinguished understanding of *CORE SUPPORT AND CONDITIONING*
4. Demonstrate a distinguished understanding of *SPATIAL AWARENESS AND FULL BODY INTEGRATION*
5. Demonstrate a distinguished understanding of *RHYTHMIC CLARITY/MUSICALITY*
6. Demonstrate a distinguished understanding of *PROFESSIONALISM*
7. Demonstrate, consistently, proficiency in daily studio practice.
8. Learn skills as a person/dancer/thinker/artist.
9. Demonstrate the ability to evaluate and research movement through technical inquiry that includes the embodiment of physics and personal physical investigation.

V. REQUIRED TEXTS AND MATERIALS:

TBA

VI. COURSE REQUIREMENTS AND POLICIES: Expectations:

Student will

- Attend classes regularly, be on time and ready to work for the entire class period.
- Maintain a professional working attitude.
- Participate in all in class activities, engaging fully both mentally and physically.
- Strive to improve individual progress by demonstrating increased strength, flexibility and an increased awareness of body alignment, timing and spatial pathways.
- Observe dance class etiquette (cell phone use, dress code, lateness policy etc...)
- Strive to apply given corrections and concepts to movement.

Assignments: TBD

Dance Concert Attendance Assignment:

Attend at least two dance concerts this semester. You may choose two out of the following: BFA Showcase, Agbedidi, or any dance performance presented at the University Performing Arts Center. Attentive Observation: as you watch the performance, pay close attention to approaches, cultural contexts and artistic choices brought about in the work and compare it to your experience in class. The objective is to understand the intricacies and complexities in art making. Avoid making judgement.

Performance Assignments: N/A

Exams: N/A

Presentations: N/A

Attendance:

For Studio Courses

For classes that meet two times a week:

- students can take 2 absences with no documentation with no penalty.
- 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.
- Requirements / opportunities to make up missed material for unexcused absences is up to the instructor's discretion

· Due to the participatory nature of the course that includes in-class collaboration along with partner and ensemble work, 2 unexcused absences may result in automatic failure of the course.

Tardy Policy: You are late after role has been taken/class has begun.

- Points will be deducted for being late or leaving early for any reason.
- There will be a 5 minute grace period.
- 3 tardies for regular class meetings equal 1 unexcused absence.

Make-up Policy

- Excused absences (those that can be documented) may be made-up in the following manner:
 - Non-Majors: Approved Performance Event/Written Assignment
 - <http://www.shcc.ufl.edu/excuse.shtml> (Infirmary)
 - <http://dso.ufl.edu/> (Dean of Students)
 - If unable to dance, you may ‘actively’ observe one time for full credit.
 - You will complete an observation paper due at the end of class.

Requirements / opportunities to make up missed material for unexcused absences is up to the instructor’s discretion

Injuries are special cases. If an injury occurs see/contact me immediately regarding absences, make-ups or possible withdrawal from the class.

Late assignments: Unless otherwise indicated, all homework assignments are due in class on the date listed on the syllabus. An essay received after the due date is late.

Studio Rules of Conduct:

In effort to keep our dance space a peaceful, safe and clean environment for our students we ask that you observe the following:

- No gum- this is also for safety reasons since we don’t want dancers choking.
- No talking, food or quick pick-me-ups during class. However, you may keep water bottles inside the studio for hydration provided they have caps to prevent spills.
- Turn off all cell phones before entering the studio. Please make this a habit. All phone calls must take place outside of the studio and NEVER during class time. If you have an emergency situation you should inform the instructor prior to the start of class. Ringing cell phones, texting etc. are disruptive to classroom activity. Please be considerate.

Note: 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. 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 and when the return to class activity is expected, 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).

VII. COURSE SCHEDULE AND TOPIC OUTLINE:

Class schedule is subject to modification, but not without prior notification. Please note class material is sequential and comprehensive. Please take time to review movement sequences before and after class.

Week One	<ul style="list-style-type: none"> • Introduction • Building a set Warm Up 1 for first half of semester (a set warm up is a sequence of physical exercises that will prepare students to execute contemporary dance) • Going across the floor (will help students apply movement practice abilities through space) • The proposed goals during the Warm Up and Across the Floor phases are: <ul style="list-style-type: none"> • building stamina • articulation of Spine • developing movement retention • understanding musicality • isolating movement • focusing on placement and alignment
Week Two	<ul style="list-style-type: none"> • Building a set Warm Up 1 for first half of semester (a set warm up is a sequence of physical exercises that will prepare students to execute contemporary dance) • Going across the floor (will help students apply movement practice abilities through space) • The proposed goals during the Warm Up and Across the Floor phases are:

	<ul style="list-style-type: none"> • building stamina • articulation of Spine • developing movement retention • understanding musicality • isolating movement • focusing on placement and alignment
<p>Week Three</p>	<ul style="list-style-type: none"> • Building a set Warm Up 1 for first half of semester (a set warm up is a sequence of physical exercises that will prepare students to execute contemporary dance) • Going across the floor (will help students apply movement practice abilities through space) • The proposed goals during the Warm Up and Across the Floor phases are: <ul style="list-style-type: none"> • building stamina • articulation of Spine • developing movement retention • understanding musicality • isolating movement • focusing on placement and alignment
<p>Week Four</p>	<ul style="list-style-type: none"> • Building a set Warm Up 1 for first half of semester (a set warm up is a sequence of physical exercises that will prepare students to execute contemporary dance) • Going across the floor (will help students apply movement practice abilities through space) • The proposed goals during the Warm Up and Across the Floor phases are: <ul style="list-style-type: none"> • building stamina • articulation of Spine • developing movement retention • understanding musicality • isolating movement • focusing on placement and alignment • focusing on core support and conditioning

Week Five	<ul style="list-style-type: none"> • Warm Up 1 (by now, students should know all the warm up material and will execute it efficiently) • Across the Floor (including student contribution to movement phrase and across the floor experience) •
Week Six	<ul style="list-style-type: none"> • Warm Up 1 (by now, students should know all the warm up material and will execute it efficiently) • Across the Floor (including student contribution to movement phrase and across the floor experience) •
Week Seven	<ul style="list-style-type: none"> • Warm Up 1 (by now, students should know all the warm up material and will execute it efficiently) • Across the Floor (including student contribution to movement phrase and across the floor experience) •
Week Eight	<ul style="list-style-type: none"> • Evaluation 1- In class performance • This is the midpoint in-class assessment. Students are expected to demonstrate knowledge of the material presented in the first half of the semester. The following rubrics are used for assessment: <ul style="list-style-type: none"> ○ - Retention: students remember movement phrase and can perform it in its entirety. ○ – Movement Quality: students clearly design space with movement and execute movement with sophistication and nuance. ○ – Musicality: students demonstrate clear understanding of rhythm and executes movement in time. ○ – Energy: students reproduce appropriate level of energy when executing movement.

Week Nine	<ul style="list-style-type: none"> • Building a set Warm Up 2 for second half of semester • Going across the floor (will help students apply movement practice abilities through space) • The proposed goals during the Warm Up and Across the Floor phases are: <ul style="list-style-type: none"> • building stamina • articulation of Spine • developing movement retention • understanding musicality • isolating movement • focusing on placement and alignment • focusing on core support and conditioning • Focus on special awareness and full body integration
Week Ten	<ul style="list-style-type: none"> • Building a set Warm Up 2 for second half of semester • Going across the floor (will help students apply movement practice abilities through space) • The proposed goals during the Warm Up and Across the Floor phases are: <ul style="list-style-type: none"> • building stamina • articulation of Spine • developing movement retention • understanding musicality • isolating movement • focusing on placement and alignment • focusing on core support and conditioning • Focus on special awareness and full body integration
Week Eleven	<ul style="list-style-type: none"> • Building a set Warm Up 2 for second half of semester • Going across the floor (will help students apply movement practice abilities through space) • The proposed goals during the Warm Up and Across the Floor phases are: <ul style="list-style-type: none"> • building stamina • articulation of Spine • developing movement retention • understanding musicality • isolating movement

	<ul style="list-style-type: none"> • focusing on placement and alignment • focusing on core support and conditioning • Focus on special awareness and full body integration
<p>Week Twelve</p>	<ul style="list-style-type: none"> • Warm Up 2 (by now, students should know all the warm up material and will execute it efficiently) • Across the Floor (including student contribution to movement phrase and across the floor experience) • The proposed goals during the Warm Up and Across the Floor phases are: <ul style="list-style-type: none"> • building stamina • articulation of Spine • developing movement retention • understanding musicality • isolating movement • focusing on placement and alignment • focusing on core support and conditioning • focusing on body awareness and full body integration • focusing on rhythmic clarity/musicality • focusing on movement fluidity and texture
<p>Week Thirteen</p>	<ul style="list-style-type: none"> • Warm Up 2 (by now, students should know all the warm up material and will execute it efficiently) • Across the Floor (including student contribution to movement phrase and across the floor experience) • The proposed goals during the Warm Up and Across the Floor phases are: <ul style="list-style-type: none"> • building stamina • articulation of Spine • developing movement retention • understanding musicality • isolating movement • focusing on placement and alignment • focusing on core support and conditioning • focusing on body awareness and full body integration

	<ul style="list-style-type: none"> • focusing on rhythmic clarity/musicality • focusing on movement fluidity and texture
Week Fourteen	<ul style="list-style-type: none"> • Warm Up 2 (by now, students should know all the warm up material and will execute it efficiently) • Across the Floor (including student contribution to movement phrase and across the floor experience) • The proposed goals during the Warm Up and Across the Floor phases are: <ul style="list-style-type: none"> • building stamina • articulation of Spine • developing movement retention • understanding musicality • isolating movement • focusing on placement and alignment • focusing on core support and conditioning • focusing on body awareness and full body integration • focusing on rhythmic clarity/musicality • focusing on movement fluidity and texture
Week Fifteen	<ul style="list-style-type: none"> • Evaluation 2 – In class performance • This is the final in-class assessment. Students are expected to demonstrate knowledge of the material presented in the second half of the semester. The following rubrics are used for assessment: <ul style="list-style-type: none"> ○ - Retention: students remember movement phrase and can perform it in its entirety. ○ – Movement Quality: students clearly design space with movement and execute movement with sophistication and nuance. ○ – Musicality: students demonstrate clear

	<p>understanding of rhythm and executes movement in time.</p> <ul style="list-style-type: none"> ○ – Energy: students reproduce appropriate level of energy when executing movement.
Week Sixteen	Finals Week No regular class.

VIII. GRADING CRITERIA:

Final Course Grade:

Your final grade is determined by your performance on a number of different tasks:

Midterm Evaluation (placement and alignment, core support, spatial awareness and full body integration, rhythmic clarity/musicality)	30%
Final Evaluation (placement and alignment, core support, spatial awareness and full body integration, rhythmic clarity/musicality)	30%
Self-Assessment (Self-awareness, transitional skills, overall improvement)	25%
Dance Concert Attendance	15%
TOTAL	100%

Letter grades translate to percentages as follows:

Grades

95 – 100	A
90 – 94	A-
87 – 89	B+
84 – 86	B
80 – 83	B-
77 – 79	C+
74 – 76	C
70 – 73	C-
65 – 69	D+
60 – 64	D

Semester Calendar**Dance Schedule 2021-22**

Monday, August 16

10:00am-11:00am Area Meeting (Welcome) on Zoom

Tuesday August 17

2:00-4:00pm SoTD Start of Year Faculty and Staff Meeting (Zoom)

Wednesday, August 18

8:15am-12:35pm COTA Symposium (Virtual) - Register by August 16, 2021 ([LINK](#))

Thursday, August 19

1:00pm-5:00pm COTA Symposium (Emerson Hall) - Register by 8/16 using link^
5:00-6:00pm COTA Reception (Emerson Hall)

Monday, August 23

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

Wednesday, August 25

6:30pm-8:30pm Faculty Audition

Thursday, August 26

6:30pm-8:30pm BFA Seniors Audition

Friday, September 24

12:00pm-3:00pm Dance Retreat

Monday, September 27

6:30-8:30pm Unshowing #1

Tuesday, September 28

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

Monday, October 4

6:30pm-8:00pm Unshowing # 2

Monday, October 11

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

Friday, October 15

9:00am – 4:00pm BFA Program Audition

Friday, October 29 and Saturday October, 30

All day Young Dancers Workshop

Wednesday, November 3
1:30pm-2:45pm SoTD Town Hall (Zoom)

Wednesday, November 3 through Sunday, November 7
11/3-11/6 - 7:00pm BFA Showcase
11/7 2:00pm

Monday, November 8
6:30pm-8:00pm Dance Open Conversation (Zoom)

Friday, November 12
12:00pm-3:00pm Dance retreat

Friday, December 3 through Sunday, December 5
12/3-12/4 7:00pm Agbedidi
12/5 2:00pm

Monday, December 6
6:30-8:30pm Final Unshowing

University Policies

1. Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, 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.
2. 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 gatorevals.ua.ufl.edu/public-results/.