

CONTEMPORARY BALLET PRACTICES LEVEL 1

SPRING 2024

DAA 2204 Section 141U (18137) and 1241(11715)

Tuesday/Thursday 8:45a – 10:15a

Friday Masterclasses 10:40a – 12:15p (location will vary: G-6, G-10, or G-11) *required for BFA Dance majors*

Location: G-6 in the McGuire Pavilion

INSTRUCTOR:

Meredith Farnum mfarnum@arts.ufl.edu *

*Email Policy: Preferred email correspondence through INBOX in CANVAS. Please include your name & class in the subject line or within the body of all correspondence.

Syllabi are posted at CFA website under: *Student & Parents*: <http://arts.ufl.edu/syllabi/>
Lab Fees can be located at: <http://registrar.ufl.edu/soc/201608/all/theadanc.htm>

Canvas (e-learning): <http://elearning.ufl.edu>

Office: Nadine McGuire Theatre & Dance Pavilion, Room T212

Office Hours: Hours are posted on faculty office doors

Hours for Meredith are TBA or *email me to schedule an appointment.*

Office Phone: 352-294-0458 / SoTD Main Office: 352-273-0500

[College of the Arts \(COTA\) Information](#)

[School of Theatre and Dance \(SoTD\) Information](#)

Important Academic Dates:

Classes begin – January 8

No Classes – January 15: Martin Luther King, Jr. Day; March 9-17; Spring Break

Classes end – April 24

REQUIRED READING:

Articles and handouts posted in Canvas modules

RECOMMENDED RESOURCES:

Inside Ballet Technique by Valerie Greig

Classical Ballet Technique by Gretchen Ward Warren

Basic Principles of Classical Ballet: Russian Ballet Technique by Agrippina Vaganova

COURSE DESCRIPTION:

Contemporary perspectives in basic ballet technique with discussion of terminology and history.

Prerequisite: DAA 2204 or Dance major or minor.

STUDENT PROGRESSION IN CONTEMPORARY BALLET PRACTICES:

This information addresses the standards utilized by the dance area for assessing student progression through four levels of CBP. The program's approach to contemporary ballet is

in context to the UF BFA degree program, relying on traditional training standards along with the awareness of the stylistic and technical diversity of the UF dance program. Using the objectives stated in this syllabus, the dance program assesses student progress through four levels of CBD. Students are graded and considered for the next level according to their achievement of the criteria as determined by their instructor. Due to the nature of both training and levels in the UF program, receiving the final grade of “A” does not insure progression to the next level.

Please Note: Our work in the studios is designed to be challenging; physically, intellectually, and emotionally. Dance classes often involve touching. Physical contact may range from simple touch to correcting alignment. Students may also be asked to experiment with exercises that involve weight exchange. If you have a related medical consideration or touch is uncomfortable or triggers trauma, please notify the instructor at the start of the semester via e-mail or personal meeting.

Course Objectives for Technique Courses

SOTD’s technique curriculum is designed to focus the intellectual and physical abilities of students—majors, minors, and non-majors—to embrace the demands of the 21st century artist. Each of the levels builds the required historical, aesthetic, and biomechanical foundations for graduating as a major in our dance degree programs. Likewise, the minor or non-major must recognize the classes as a pre-professional training ground by meeting the objectives at the appropriate level. When every student brings into every class their discipline and motivation, they will be ready to meet and greet the following goals common to each respective level of technique:

CONTEMPORARY BALLET PRACTICES 2 COURSE OBJECTIVES*:

- To instruct you in ballet technique while engaging with the established vocabulary in addition to utilizing somatic and conditioning practices to enhance body awareness.
- Acknowledge the related history to the aesthetic foundations of ballet that originated in the ethnic cultures of European countries and developed through the hierarchical structure of royal courts to the evolution of ballet culture in present day.
- To establish a consistency of daily studio practice as well as using ballet class progression to build a basis for developing your technique.
- To approach all training, practice and performance from an anatomically knowledgeable and core connected standpoint, especially in the application of rotation (both parallel and outward).
- Build musical, rhythmic, phrasing, and spatial skills suitable to the technique and style of ballet.
- Initiate the process of connecting theory and technique to performance aptitude.
- Create an environment to test and improve the student’s physical aptitude in ballet technique.
- To develop and practice absorbing new material quickly and to perform combinations with attention to technique.

- Develop an appreciation of the theory, criticism, and aesthetic behind this exacting yet exciting art form.

* Due to the nature of the UF ballet training program, the student entering Level 1 should have already established certain a level of proficiency as determined either by audition for entry into the BFA program or for non-majors can be determined by placement classes.

DRESS POLICY:

- Women: Form fitting dance attire or leotards and tights with soft ballet shoes or dance socks. Please speak to the teacher about individual needs and if you are interested in taking class en pointe.
- Hair should be worn neatly out of the face, i. e. ballet bun or twist.
- Men: Close fitting T-shirt/tank top with leggings, bike shorts, or yoga pants. Tights may be work (with dance belt) but are not required. Ballet shoes on Zoom and socks in the studio.
- Warmers should be form-fitting. All warmers must be removed following warm-up. You may wear a ballet skirt or belt for alignment.
- No oversized clothing.
- No large jewelry, including all non-stud earrings, necklaces & watches.
- No chewing gum.

COURSE POLICIES:

ATTENDANCE

For classes that meet three times a week – students who are required to attend the Friday Masterclass

- Students can take 3 absences with no documentation and no penalty.
- 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.
- Requirements / opportunities to make up missed material for unexcused absences is up to the instructor's discretion.

For classes that **meet two times a week**: for students who are NOT required to take the Friday Masterclass

- 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 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, **4** unexcused absences may result in automatic failure of the course.

Communication is important.

MAKE-UP POLICY:

- You are responsible for all material covered during any absence
- There are no makeup options for unexcused absences
- Absences from Written Exams, Quizzes, Mid-Terms, and/or Finals may only be made up with approved documentation
- To earn credit (amount of credit determined by the instructor) for an excused absence you must do two things:
 - 1) Immediately after your return to class, turn in approved/legal documentation to instructor. If you need the original documentation, the instructor will accept copies.
 - 2) Make-up the class with an approved assignment submitted on the required date. If the assignment is to attend another class as a make-up, it must be the same technical level, or lower in any genre; student must request permission of that instructor.

UF Absence Policy The requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies. Please click the following link for details: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Additional circumstances listed below in which 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.

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/> s

- 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 may conflict with class attendance this semester.

STUDENT ON-LINE EVALUATION PROCESS

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://gatorevals.aa.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. The instructor is the only person that views your written comments. Summary results of these assessments are available to students at <https://gatorevals.aa.ufl.edu/public-results/>

EVALUATION

Event attendance	20 points	See information below about Required Performance and Event Participation. (Assignment information is located on Canvas)
Midterm Assessment/Feedback	10 points	In Class with written or verbal feedback
Technical progression and artistic expression	10 points	Ongoing assessment
Discussion	10 points	Assignment details located on Canvas. Students will discuss reading provided on Canvas. Initial post (6 points) Peer response (4 points)
Vocabulary/Class Engagement or History Project (TBD)	20 points	Assignment details located on Canvas. Weekly due dates relate to your group's assigned week. (See ballet glossary attached and use the following link for study: http://www.abt.org/education/dictionary/index.html)
Final Project	30 points	Research/Presentation (TBD) April 24th

Instructions for assignments are located on Canvas

Your overall score may be affected by your attendance record.

A	100-94%	A-	< 94 – 90%
B+	< 90-87%	B	< 87-84%
B-	< 84-80%	C+	< 80-77%
C	< 77-74%	C-	< 74-70%
D+	< 70-67%	D	< 67-64%
D-	< 64-61%	F	< 61-0%

EACH STUDENT IS RESPONSIBLE FOR MONITORING HER/HIS OWN PROGRESS

*Disclaimer: This syllabus represents current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected. Any changes in technique exam dates due to unseen circumstances will be announced in class and posted on the dance board in a timely fashion.

Week 1	Introduction: review syllabus, icebreakers, introduction of barre and center practice.
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Week 2	Continued barre and center practices – building on previous class.
Week 3	Barre and center practices with introduction of across the floor movement phrases. Remaining weeks focus on ESSENTIALS FOR ACHEIVEING TECHNICAL APPTITUDE : (click here to see information below)
Week 4	Barre and center practices (adagio, turns, petit allegro, and grand allegro) Discussion Post Due 1/30, response due 2/1
Week 5	Barre and center practices (adagio, turns, petit allegro, and grand allegro)
Week 6	Barre and center practices (adagio, turns, petit allegro, and grand allegro) Introduction of phrase work and/or variations. Midterm Evaluations in class. (BFA spacing and tech)
Week 7	Barre and center practices (adagio, turns, petit allegro, and grand allegro) Continued practice of phrase work and/or variations. (BFA tech, dress, show) Midterm Feedback on Zoom 2/22.
Week 8	Barre and center practices (adagio, turns, petit allegro, and grand allegro) Group 1 – Vocabulary/Class Engagement due 3/1.
Week 9	Barre and center practices (adagio, turns, petit allegro, and grand allegro) Continued practice of phrase work and/or variations. Group 2 – Vocabulary/Class Engagement due 3/8
Week 10	Spring Break
Week 11	Barre and center practices (adagio, turns, petit allegro, and grand allegro) Continued practice of phrase work and/or variations. Group 3 – Vocabulary/Class Engagement due 3/22.
Week 12	Barre and center practices (adagio, turns, petit allegro, and grand allegro) Continued practice of phrase work and/or variations. Group 4 – Vocabulary/Class Engagement due 3/29.
Week 13	Barre, center, stretching and conditioning. G-6 classes move to Constans Stage from 4/1 – 4/22.
Week 14	Barre/center warmup and work in class on Final Projects
Week 15	Barre/center warmup and work in class on Final Projects
Week 16	Final presentations. Due 04/24

ESSENTIALS FOR ACHEIVEING TECHNICAL APPTITUDE:

These aspects of technical development are divided into six (6) categories and are the basis both for grading and for any consideration toward promotion to a higher ballet technique level:

- **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: barre, center, and phrase work.*
- **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 as applied to ballet technique. Development of strength to safely perform movements that require weight bearing on arms, including inverted movements. Conditioning is included in this section to ensure that strength is not over emphasized, and that the student finds a personal practice that enforces this aspect of their training.*
- **APPLICATION OF ROTATION - STATIONARY AND LOCOMOTOR** - *Essential to the healthy development of ballet (and general dance) technique is the full awareness of correct personal anatomic alignment in relation to parallel and outward rotation which includes hip socket, knee and ankle for the lower body and spine, ribs, shoulder girdle, head and neck for upper body.*
- **SPATIAL AWARENESS AND FULL BODY INTEGRATION** - *Necessary to the training of a ballet 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 as they relate to the movement of the body through classically defined positions.*
- **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 as regulated by the choreography/classical repertoire. Rhythmic clarity is the ability to understand the relationship of the moving body to time.*
- **PROFESSIONALISM** - *Student demonstrates a mature artistic sensibility while cultivating their artistic aptitudes. The importance of attendance is emphasized and part of the final grading process, as noted in the syllabus.*

EVALUATIONS AND GRADING:

Midterm Feedback and Evaluation occur during the class. You will be observed by the instructor and perhaps other members of the dance faculty. Grades will be assigned based on the technical proficiencies listed above. For the BFA major, application of your technique work to concert/performance work will be factored into your technique grade.

GUIDING CONCEPTS

These following general concepts are applied to all areas of technical development and used by faculty to assess student progress:

“Self Awareness and Ensemble Skills

The student demonstrates an ability to retain an awareness of self while integrating their movement into spatial relationships with other persons and groups. The student should also demonstrate clarity in three-dimensional movements and an ability to sustain directionality in exercises and in phrases of substantial length.

Transitional Skills (Continuity of Flow)

Exercises should be performed with an understanding and dynamic use of different types of phrasing. Students should demonstrate an ability to sequence a variety of movements into an extended phrase: recognizing and moving through transitions and demonstrating follow-through of movement impulses as appropriate.

Performance Quality (Dynamic Awareness)

Each instructor will provide the class with specific movement and performance goals that delineate for the student: suitable use of energy, range of dynamics and movement qualities, the images or mind-set to evoke expressive and/or stylistic qualities and functional details

Required Performance and Event Participation

To help you to “think outside the box,” you must venture outside the studio!

BFA/BA Majors: In addition to attending all classes, attendance is required to some of the following events plus 1 outside professional show. Your instructor will provide guidelines as to proof of viewing which will be produced within one week after viewing production. Depending on your technique schedule, you may use these same events/performances for other technique classes, as well.

Non-Majors: Required – *Dance 2023*, one program of the BFA Showcase, and one outside professional show. Your instructor will provide guidelines as to proof of viewing that will be produced within one week after viewing production. Depending on your technique schedule, you may use these same events/performances for other technique classes, as well.

Semester Calendar - Dates to Know

SPRING 24 DANCE CALENDAR

Jan 8 – 1st Day of classes, welcome back meeting @ 6:30pm, G6

Jan 9 – Spring into Dance Auditions from 6:30-9:30pm, G6
 Jan 15 – MLK Day, no classes
 Jan 22 – UnShowing #1, 6:30-9:30pm in G6
 Jan 23 – Parsons Dance @ Phillips Center, 7:30pm
 Jan 26 – BFA Auditions
 Jan 29 – UnShowing #2, 6:30-9:30pm in G6
 Feb. 16 – Masterclass visit with Bharatanatyam artists (CAME)
 - SoTD Town Hall, 10:45am-12:15 pm on Zoom
 Feb 11-13 – BFA Showcase Spacing rehearsals
 Feb 14-16 – BFA Showcase Tech rehearsals
 Feb 18-20 – BFA Showcase final Tech and Dress rehearsals
 Feb 21-25 – BFA Showcase
 Feb 23 – 12:50-2:45: Halifu Osumare guest lecture (during Dance History)
 Feb 26 – Dark Day – NO DANCE MAJOR CLASSES
 Feb 27 or 29 – Bagels and Ballet, 10-11 AM (tentative)
 March 5 – Step Africa @ Phillips Center, 7:30pm (alumnus Ariel Dykes is in the company!)
 March 11-14 – ACDA Brenau University, Gainesville, Georgia
 March 9-17 – SPRING BREAK
 March 19 – Adia Whitaker Master Class, 3:00pm G6
 March 25 – UnShowing #3, 6:30-9:30pm in G6
 April 1 - All classes and rehearsals in G6 move to Constans Stage
 April 7-10 – Spring Into Dance Spacing Rehearsals
 April 11 – Crew Watch Spring Into Dance
 April 12 – Spring Into Dance Tech #1
 April 14-15 – Spring Into Dance final Tech rehearsals
 April 16 & 17 – Spring Into Dance Dress Rehearsals
 April 18-21 – Spring Into Dance
 April 22- Dark Day
 - All classes and rehearsals resume in G6
 April 23 – Ballet Trockadero de Monte Carlo @ Phillips Center, 7:30pm
 April 24 – Last Day of Classes
 - Senior Circle, 12:10-12:30pm in G6 [TBD]
 - SoTD Convocation, 4-5pm in Black Box Theater
 - Final UnShowing/ BA Senior Project Symposium, 6:30-9:30pm in G6
April 29 - CRAs – Graduating Seniors – Times TBD (tentative)

LIVE PERFORMANCE SCHEDULE (with info. links)

Jan 23 – Parsons Dance @ Phillips Center, 7:30pm
 Feb 10 – Dance Alive National Ballet, “Love in the Swamp” @ Phillips Center, 7:30pm
 Feb 21-25 – 2024 BFA Dance Showcase @ G6 Studio, McGuire Pavilion
 March 5 – Step Afrika! @ Phillips Center, 7:30pm
 March 23 – Dance Alive National Ballet, “Giselle” @ Phillips Center, 2:00pm and 7:30 pm
 March 29 – 30 – Elements of Style (Santa Fe Fine Arts Hall)
 April 6 – Danscompany of Gainesville, “State of Wonder” @ Phillips Center, 1:00p and 7:00p
 April 14 – 360 Allstars@ Phillips Center, 4:00pm
 April 18-21 – Spring Into Dance (times TBA) @ G6 Studio, McGuire Pavilion
 April 23 – Les Ballet Trockadero de Monte Carlo @ Phillips Center, 7:30pm



NOTE:

Dates/times subject to change – please check dance bulletin board and/or contact appropriate box office. You will receive a voucher (coupon) at the beginning of the semester for assigned SOTD productions with instructions of how to use it to get discount tickets. Viewing of SOTD plays is highly recommended, but not required. Non-majors, please verify event schedule with instructor, as you may not be required for attendance at all events.

Tickets will be available to reserve on the SoTD Events Page:

<http://arts.ufl.edu/academics/theatre-and-dance/current-season/>

UF Performing Arts (Phillips Center) #: (352) 392-2787 <http://performingarts.ufl.edu/events/>

SFC Fine Arts Hall Theatre (352) 395-4181 <http://www.sfcollege.edu/finearts/?section=calendar>

ALL BFA/BA Dance Majors are **required** to attend a CRA with dance faculty. Do not make travel plans at this time— grade points will be deducted.

It is your responsibility to know your schedule. Check your (UF) email, the dance studio bulletin boards, and Dance Area Headquarters Canvas page regularly.

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 will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. You must submit this documentation prior to 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 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 at <http://www.dso.ufl.edu/students.php>.

NETIQUETTE: COMMUNICATION COURTESY: All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats. <http://sfrc.ufl.edu/courses/distance/NetiquetteGuideforOnlineCourses.pdf>

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 [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit the Counseling and Wellness Center website 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 the Student Health Care Center website.
<https://shcc.ufl.edu/forms-records/excuse-notes/> (excuse note policy)

University Police Department: Visit UF Police Department website 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; Visit the UF Health Emergency Room and Trauma Center website.

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.

Library Support: 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.

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: Visit the Student Honor Code and Student Conduct Code webpage for more information.

On-Line Students Complaints: View the Distance Learning Student Complaint Process.

Dean of Students: Areas and Service

UF Online: One Stop