

CONTEMPORARY BALLET PRACTICES LEVEL 3

FALL 2025

DAA3208 Section 2328 (19426)

Tuesday/Thursday 8:45a – 10:15a

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 Thursdays 1:30pm – 2:30pm via Zoom. *If this time does not work for you, please email me to schedule an appointment.*

Office Phone: SoTD Main Office: 352-273-0500

College of the Arts (COTA) Information

School of Theatre and Dance (SoTD) Information

Important Academic Dates:

- **First day of classes:** 8/21
 - (Drop/Add and Late Registration: 8/21 – 8/27)
- **No classes**
 - Labor Day: 9/1
 - Homecoming: 10/17
 - Veterans Day: 11/11
 - Thanksgiving Break: 11/24-11/29
- **Last day classes:** 12/3

REQUIRED READING:

Articles and handouts posted in Canvas modules

REQUIRED SUPPLIES:

Small exercise ball – 9-inch size.

RECOMMENDED RESOURCES:

Classical Ballet Technique by Gretchen Ward Warren

Technical Manual and Dictionary of Classical Ballet by Gail Grant

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 BALLET DANCE TECHNIQUE:

This information addresses the standards utilized by the dance area for assessing student progression through four levels of ballet. The program's approach to 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 ballet dance technique. 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 traditional balletic training and balletic 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 Ballet Technique

SoTD's ballet 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 practice 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 building 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 2 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. 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 with ballet shoes. Tights may be work (with dance belt) but are not required
- Colors are at the student's discretion but should reflect a respect of balletic values.
- No warmers unless they are form fitting. All warmers must be removed following warm-up. You may wear a ballet skirt or belt for alignment.
- No oversized clothing. You don't work on what you don't see.
- Your ankles must be visible.
- No large jewelry, including all non-stud earrings, necklaces & watches.
- No chewing gum.

COURSE POLICIES:

ATTENDANCE

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 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, **5 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.ua.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 (virtual)	10 points	See information below about Required Performance and Event Participation. (assignment information is located on Canvas)
Midterm Assessment/Feedback	20 points	In Class assessment on Feb 24 th with written or verbal feedback by Mar 10 th
Technical progression and artistic expression	15 points	Ongoing assessment
Discussion	10 points	Assignment details located on Canvas
Vocabulary/Class Engagement or History Project (TBA)	15 points	(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 (TBA)

Instructions for assignments are located on Canvas

Your overall score may be affected by your attendance record.

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.

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

Week 1	Introduction: review syllabus, icebreakers, introduction of barre and center practice.
Week 2	Continued barre and center practices, stretching and conditioning – 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)
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.
Week 7	Barre and center practices (adagio, turns, petit allegro, and grand allegro) Continued practice of phrase work and/or variations.
Week 8	Barre and center practices (adagio, turns, petit allegro, and grand allegro) Midterm Evaluation
Week 9	Barre and center practices (adagio, turns, petit allegro, and grand allegro) Continued practice of phrase work and/or variations.
Week 10	Barre and center practices (adagio, turns, petit allegro, and grand allegro) Continued practice of phrase work and/or variations.
Week 11	Barre and center practices (adagio, turns, petit allegro, and grand allegro) Continued practice of phrase work and/or variations.
Week 12	Barre, center, stretching and conditioning.
Week 13	Barre/center warmup and work in class on Final Projects
Week 14	Thanksgiving Break
Week 15	Final presentations.

Required Performance and Event Participation

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

For this course, attendance and written summary is required for one live

performance. Your instructor will provide guidelines as to proof of viewing which will be produced within one week after viewing production.

Semester Calendar – Dates to Know

DANCE CALENDAR

FALL 2025

August

- 21 First day of classes
SoTD Convocation/ 4-5pm in Reitz Auditorium
Welcome Meeting + Incoming Student Orientation @ 6:30pm in G6
- 24 Gathering Scores / 12pm @ CAME
- 25 Agbedidi Auditions @ 6:30pm in G6 / UBW Co-Lab Submissions Due
- 27 Drop/Add Deadline
- 29 BFA Senior Concert + Student Projects Auditions / 6:30pm in G6

September

- 1 Labor Day – NO CLASS
- 10 BA Welcome Meeting
- 27- Oct 2 Shakia Barron Auditions + Residency (TBC)

October

- 9 Whitehorse family & friends perform at Harn After Dark (6-9pm)
- 10 Whitehorse Family visits Friday Movement Practice
- 11 Possible Harn Museum of Dance Date???
- 14 Pilobolus at the Philips Center
- 17 Homecoming – NO CLASSES
- 20 Fall Senior UnShowing #1 (BFA Seniors)
- 21-23 Urban Bush Women Collab Lab Residency / Classes During CAADDP Period
(10:40a-12p on 10/21)
- 21 UBW Collab Lab 7:10-9:40p Rehearsal at UF
- 22 UBW Collab Lab 5-7:30pm Rehearsal at Santa Fe
- 23 YDW Welcome event hosted by UBW at 8pm with Collab Lab Performance
(expect class excusals that day) <https://www.showpass.com/urban-bush-women/>
- 24-25 Young Dancers Workshop classes at UF (9a-4p)
- 25 Young Dancers Workshop Showcase performance at SF
- 27 Fall Senior UnShowing #2 (BFA Seniors)

November

- 7 BFA Dance Area Auditions
- 8 Possible Harn MoD date???
- 11 Veteran's Day / No Classes
- 14 + 16 Agbedidi Tech
- 17 + 19 Global Dance Perspectives Mini-Conference @ 8:30am in G6 + 219
- 20, 21, + 23 Agbedidi
- 24-28 Thanksgiving Break / No Classes

December

- 1 Global Dance Perspectives Mini-Conference @ 8:30am in G6 + 219 / ACDA
Adjudication @ 6:30pm in G6
- 2 CBP + CAADDP Class Culture Sharings (during class periods)

- 3 Class Culture Sharings (during class period) / Last day of classes / Final UnShowing (creative classes; research projects; WIPs) @ 6:30pm in G6
- 4-5 Reading Days
- 8 CRAs with first-year dance majors (transfers included)

LIVE PERFORMANCE SCHEDULE Information Links

UF Performing Arts Center

UF School of Theatre and Dance

Santa Fe College Fine Arts



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.

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

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 insure 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