



DAA 2204 - Contemporary Ballet Practices 1

Day: Tuesday/Thursday 8:30-10:25 am (Periods 1-2), meets 8:40-10:20 am

Place: G-11 studio, Nadine McGuire Pavilion

Instructor of Record: Jennifer Staples

Email: TBD

Office Hours: By appointment only (Before or After Class)

Course Description

DAA 2204 Contemporary Ballet Practices 2 Credits

Grading Scheme: Letter Grade

Basic ballet technique with discussion of terminology and history.

Prerequisite: DAA 1000(C) or BFA Performance: Musical Theatre major or audition.

*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.

*Syllabus Note/Disclaimer: This syllabus represents current plans and objectives. Throughout the semester, agendas and unforeseen circumstances may require adjustments to timelines and instruction. 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.

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 Text

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

Recommended Text

Inside Ballet Technique by Valerie Greig

Classical Ballet Technique by Gretchen Ward Warren

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

Purpose of Course

This course has several purposes:

- (1) Expand and build upon established knowledge of ballet mechanics, positions, and steps

- (2) Explore the WHY behind the movement that is executed
- (3) Encourage curiosity in one's self and movement

Course Description

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.

Course Objectives

1. Practice of ballet technique while engaging with the established vocabulary in addition to utilizing somatic and conditioning practices to enhance body awareness.
2. 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.
3. To establish a consistency of daily studio practice as well as using ballet class progression to build a basis for developing your technique.
4. 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).
5. 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.
6. Create an environment to test and improve the student's physical aptitude in ballet technique.
7. To develop and practice absorbing new material quickly and to perform combinations with attention to technique.
8. 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 a certain level of proficiency as determined either by audition for entry into the BFA program or for non-majors can be determined by placement classes.*

Teaching Method

My goal as an instructor is to create a space where ballet can be approached with curiosity, while maintaining a mechanically safe practice that honors each dancer's abilities and skill level. I encourage exploration of music, texture, and technique, inviting students to connect deeply with the art form. Ballet class can be both a place of healing and a space for precision, and I value the full spectrum in between. We are humans engaging in an art form that is centuries old and inherently unnatural to the body; as such, we should adapt both in our technique and in the way we approach class.

Dress Code

- Women (Female-Identifying): 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 (Male-Identifying): Close fitting T-shirt/tank top with leggings, bike shorts, or yoga pants with ballet shoes. Tights may be worn (with a dance belt) but are not required.

- 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.

Studio Rules

1. No gum (choking hazard)
2. No food, drink (other than water), coffee or other snacks. All water bottles should have a sealable cap to prevent spills.
3. Turn OFF/SILENT all cell phones, watches, tablets, etc. If you have an emergency situation you should inform the instructor prior to the start of class. Ringing cell phones and texting are disruptive to classroom activity. Please be considerate.

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, 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 the 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; students must request permission from that instructor.
 3. Make up assignments or classes must be completed within two weeks of absence.

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/>

- 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)

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.**

Evaluation

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/publicresults/>

Your overall score may be affected by your attendance record.

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

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.*

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|--------|--------------------------------------------------------------------------------|-----------------------|
| Week 1 | Into: Review syllabus, icebreakers, introduction of barre and center practice. | |
| Week 2 | Barre and center practices (adagio, turns, petit allegro, and grand allegro) | |
| Week 3 | Barre and center practices (adagio, turns, petit allegro, and grand allegro) | |
| 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) | |
| Week 7 | Barre and center practices (adagio, turns, petit allegro, and grand allegro) | |
| Week 8 | Barre and center practices (adagio, turns, petit allegro, and grand allegro) | Midterm Due October 8 |
| Week 9 | Barre and center practices (adagio, turns, petit allegro, and grand allegro) | |

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|---------|------------------------------------------------------------------------------|-----------------|
| Week 10 | Barre and center practices (adagio, turns, petit allegro, and grand allegro) | |
| Week 11 | Barre and center practices (adagio, turns, petit allegro, and grand allegro) | |
| Week 12 | Barre and center practices (adagio, turns, petit allegro, and grand allegro) | |
| Week 13 | Barre and center practices (adagio, turns, petit allegro, and grand allegro) | |
| Week 14 | Thanksgiving Break - No Classes | |
| Week 15 | Final Week of Classes | Final Due Dec 2 |

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|---------------------------------------|-------------------|-------------------------------------------------------------------------------------------------------------------------|
| Event Attendance | <i>10 Points</i> | See information below about Required Performance and Event Participation. (Assignment information is located on Canvas) |
| Reflection | <i>15 Points</i> | Self Reflection - Written Assignment |
| Midterm Assignment | <i>20 Points</i> | Written Assignment - Given 2 weeks prior to DUE DATE (October 8) |
| Choreographer Assignment | <i>10 Points</i> | Written Assignments - Various Dates |
| Participation & Engagement | <i>15 Points</i> | Attendance & In Class Engagement - See Below Technical Progression & Development |
| Final | <i>30 Points</i> | Final Exam TBD - Written & In Person (December 2) |
| TOTAL | 100 Points | |

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 – One performance viewing. 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.

All written assignments will be located on Canvas.

Participation & Engagement Rubric

| Criteria | Exemplary | Proficient | Developing | Growth |
|---------------------|-------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------|
| Class Participation | Attendance Record (See Attendance Policy) A willingness to receive feedback, consistent best effort and execution Observed class | Attendance Record (See Attendance Policy) A somewhat willing to receive feedback, consistent moderate effort and execution Mostly observed | Attendance Record (See Attendance Policy) Not really willing to receive feedback, inconsistent minimum effort and execution | Attendance Record (See Attendance Policy) An unwillingness to receive feedback, no effort and execution Does not observe class etiquette with |

| | | | | |
|---------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | etiquette with regard to timeliness, electronics, etc. (<i>See Studio Rules</i>) | class etiquette with regard to timeliness, electronics, etc. (<i>See Studio Rules</i>) | Rarely observed class etiquette with regard to timeliness, electronics, etc. (<i>See Studio Rules</i>) | regard to timeliness, electronics, etc. (<i>See Studio Rules</i>) |
| Written Assignments | Strong voice and tone that clearly addresses the purpose for writing. Many interesting, specific facts and/or ideas are included. All grammar and spelling is correct. | Unclear/vague voice and tone. The purpose is largely clear. Many facts and/or ideas are included. Only one or two grammar and spelling errors. | Attempt to use personal voice and tone. Somewhat addresses the intended purpose. Some facts and/or ideas are included. A few grammar and spelling errors. | Demonstrates limited awareness of use of voice and tone. Limited evidence of intended purpose. Few facts and/or ideas are included. Many grammar and spelling errors. |

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:

1. **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.*
2. **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.*
3. **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.*
4. **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.*
5. **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.*
6. **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.*

Live Performance Schedule & Information

- [UF Performing Arts Center](#)
- [UF School of Theatre and Dance](#)
- [Santa Fe College Fine Arts](#)

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

ETIQUETTE: 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>

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/>

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.

Fall 2025 Dance Calendar

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
- 13 COTA 50th celebration – Steinbrenner Hall (faculty and leadership only)
- 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
- 16 *Agbedidi* Designers Run 6:30p – 9:30p
- 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
- 9, 10, + 12 *Agbedidi* Spacing
- 11 Veteran's Day / No Classes
- 13 *Agbedidi* Crew Watch
- 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)