

ADVANCED: DAA 4110 / 6392

INTERMEDIATE: DAA 3108 / 4580

BASIC: DAA 2104 / 7838

Monday/Wednesday/Friday 10:40–12:20

**INSTRUCTORS OF RECORD:**

ADVANCED: Nita Little [nitalittle@me.com](mailto:nitalittle@me.com)\* (UF e-mail TBA 352-273-0522

INTERMEDIATE: Trent Williams [trentw@ufl.edu](mailto:trentw@ufl.edu)\* 352-273-0516

BASIC: Tiffany Rhynard [trhynard@ufl.edu](mailto:trhynard@ufl.edu)\* 352-273-0500 Main Office

**Offices:** Nadine McGuire Theatre & Dance Pavilion 2<sup>nd</sup> floor

**Office Hours:** TBA (dance board or faculty offices) See Instructor for appointment

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

\*Email Policy: Use ONLY your **UFL.EDU** email account for e-mail correspondence related to class. Please include your name & class in the subject line or within the body of all correspondence.

**Syllabi are posted at CFA website under: *Student & Parents*:** <http://arts.ufl.edu/syllabi/>

**Equipment Requirement for Nita Little's technique classes (beginning first meeting):**

- Exercise ball - appropriate to height - 55 cm for students up to 5'3" or 5'4", 65cm for students up to 5'9" and 75cm for students above unless they are over 6'2", in which case they may prefer even larger 85 cm balls.
- Knee Pads

**GUIDELINES FOR LEVEL PROGRESSION IN MODERN DANCE TECHNIQUE:*****Student progression in modern dance technique –***

Classes maximize each instructor's unique professional orientation to guide you in the dance program's intentionally eclectic approach to contemporary dance. Using the objectives stated in this syllabus, the dance program assesses student progress through three levels of modern dance technique: basic, intermediate, and advanced. You are graded and considered for the next level according to your achievement of the criteria as determined by your instructor.

**Course Objectives for Modern Technique**

SoTD's modern technique curriculum is designed to focus the intellectual and physical abilities of students—majors, minors, and non-majors—to embrace the demands of the 21<sup>st</sup> century artist. Each of the three 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:

## ADVANCED MODERN COURSE OBJECTIVES:

- Demonstrate an ability to apply dance technique and performance skills to movement phrases and improvisational exercises.
- Demonstrate strength, stretch, and range of mobility.
- Demonstrate consistent integration of core strength in all exercises and phrase work.
- Approach all training, practice and performance from an anatomically correct standpoint.
- Demonstrate expressive and qualitative range of movement and performance.
- Demonstrate a consistency of daily studio practice.
- Demonstrate musicality, dynamics, clarity and articulation in time and space.
- Apply their learned skill as a person/dancer/thinker/artist.
- To contribute to a positive and active learning environment and to uphold with integrity the UF Honor Code in all of your class endeavors.

## INTERMEDIATE MODERN COURSE OBJECTIVES:

- Develop greater fluency in dance technique and performance skills.
- Develop greater strength and a greater range of mobility.
- Approach all training, practice, and performance from an anatomically correct standpoint.
- Develop an integration of core strength in all exercises and phrase work.
- Develop skills in improvisation and contact improvisation
- Expand expressive and qualitative range of movement and performance.
- Establish the consistency of daily studio practice.
- Develop musicality, dynamics, clarity, and articulation in time and space.
- Empower the person/dancer/thinker/artist within.
- To contribute to a positive and active learning environment and to uphold with integrity the UF Honor Code in all of your class endeavors.

## BASIC MODERN COURSE OBJECTIVES:

- Develop broad skills in contemporary dance to the basic level including an expressive and qualitative range of movement and performance (see categories of continuous assessment).
- Approach all practice and performance from an anatomically functional standpoint and commit to the full embodiment of creative and kinesthetic choices.
- Experience fundamentals of improvisation.
- Refine musical dynamics and clarity to articulate musicality in breath, body, and space.
- Tap the person/dancer/thinker/historian/choreographer within; developing kinesthetic empathy with self, others in class, historic choreographic approaches, and in performance viewing.
- Devise, showcase, and appreciate thoughtful creative work.
- To contribute to a positive and active learning environment and to uphold with integrity the UF Honor Code in all of your class endeavors.

## COURSE POLICIES:

### **ATTENDANCE:**

#### **Dance Technique Class Attendance Guide:**

- Mindful participation in each class meeting is the only way to meet the objectives of this course.
- Attendance, which is mandatory, means that when you enter the classroom, you are present, alert, and contributing to the progress of the class every second.
- If you are not present when attendance is taken or class begins you are marked absent.
- In the case of extended health issues, refer to the Injury and Illness Policy in the SoTD 2014-15 Handbook (SoTD website) and included in this syllabus.

#### **Dance Technique Class Absence Policy**

- Five (5) or more absences (excused or unexcused) result in automatic failure.
- All undocumented absences are unexcused: each unexcused absence = 5 point deduction. Excused absences may include those related to illness/injury which are documented by a medical professional. Events related to family emergencies or professional obligations should be discussed

- with your instructor. (See *Make-up Policy* for more information on excused absences.)
- For your safety and the focus of the class, you may not join class if it has already started. You are late and counted absent; with instructor permission, you may observe.
  - If you should leave class early, 3 points are deducted from your grade.
  - If unable to dance but still attend, with instructor permission, you may 'actively' observe for full class credit, onetime. You will complete an assignment as assigned by the instructor due at the end of class.
  - UF approved religious days are excused and do not need to be made-up. (Travel time not included.) You are responsible for material covered during your absence.
  - A MEDICAL WITHDRAWAL will not be supported without approved documentation. An Incomplete is only considered by UF Dance in extreme cases and is not available in technique classes.

## **MAKE-UP POLICY:**

### **Dance Technique Class – Makeup 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; student must request permission of that instructor.

In the UF Dance Program, three unexcused absences will reduce your grade one-letter grade (i.e., from B to C). Each subsequent unexcused absence lowers your grade by half letter grade (i.e., from C to C-). After five unexcused absences the student may not return to class and result in automatic failure of the course. A student with medical documentation may apply to UF for Medical Withdrawal.

Please consult the following sites for UF's physical and mental health resources:

<http://shcc.ufl.edu/> (Student Health Care Center)

<http://shcc.ufl.edu/forms-records/excuse-notes/> (excuse note policy)

<http://dso.ufl.edu/> (Dean of Students)

## **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://teach.ufl.edu/wp-content/uploads/2012/08/NetiquetteGuideforOnlineCourses.pdf>

## GETTING HELP:

If applicable: For issues with technical difficulties for E-learning in Sakai, please contact the UF Help Desk at:

- [Learning-support@ufl.edu](mailto:Learning-support@ufl.edu)
- (352) 392-HELP - select option 2
- <https://lss.at.ufl.edu/help.shtml>

Any requests for make-ups due to technical issues MUST be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You MUST e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up.

Other resources are available at <http://www.distance.ufl.edu/getting-help> for:

- Counseling and Wellness resources
- Disability resources
- Resources for handling student concerns and complaints
- Library Help Desk support

## GRADING POLICIES:

### 1. Continuous Assessment 25 points

*These following areas are used by faculty to assess student progress throughout the semester:*

- *Self-awareness—the student demonstrates an ability to retain an awareness of self while integrating their movement into spatial relationships with other persons and groups.*
- *Transitional Skills—demonstrates an understanding and dynamic use of different types of phrasing with 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—observable growth as a performing artist both in class and on stage.*
- *Creative Risk-taking—student dares to explore new territory.*
- *Overall Improvement—student demonstrates a clear positive progression throughout the semester.*

### 2. Event attendance 15 points

### 3. PROOF OF ACHIEVING TECHNICAL APTITUDE

*Midterm Evaluations 25 points In Class Wednesday February 23, 2015*

- **PLACEMENT AND ALIGNMENT**
- **CORE SUPPORT AND CONDITIONING**
- **SPATIAL AWARENESS AND FULL BODY INTEGRATION**
- **RHYTHMIC CLARITY/MUSICALITY**
- **PROFESSIONALISM**

*(all categories are outlined at the end of syllabus)*

### 4. PROOF OF ACHIEVING TECHNICAL APTITUDE

*Final Evaluations 25 points In Class Wednesday April 15, 2015*

- **PLACEMENT AND ALIGNMENT**
- **CORE SUPPORT AND CONDITIONING**
- **SPATIAL AWARENESS AND FULL BODY INTEGRATION**
- **RHYTHMIC CLARITY/MUSICALITY**
- **PROFESSIONALISM**

*(all categories are outlined at the end of syllabus)*

### 5. Community in Motion 10 points

*Majors (BFA/BA) = 10 hours, Non-Majors = 5 hours*

*Status report after hours are completed via e-learning. Last day to submit: December 3. Include specific details about the assignments. (If e-learning is not available, an alternate method will be provided.)  
(requirement outlined at the end of syllabus)*

## **GRADING SCALE:**

### **Total: 100 points**

A	93-100 points
A-	90-92
B+	86-89
B	83-85 points
B-	80-82
C+	77-79
C	73-76 points
C-	70-72
D+	67-69
D	63-66 points
D-	60-62
E	59 and below

Your overall score may be affected by your attendance record.

**TECHNIQUE MID-TERM:** *Wednesday February 23, 2015\**

**TECHNIQUE FINAL:** *Wednesday April 15, 2015\**

\*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.

## **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 at the following events plus 1 outside professional show. Your current 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 = BFA Fall Dance Showcase audition, two of the UnShowings, Dance 2015, one BFA Showcase Performance, one outside professional show. Your current 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.

Important Box Office Changes: The (McGuire) University Box Office will open 45 minutes prior to the opening of each Constans Theatre or McGuire Black Box production. All primary box office activity will be announce and/or posted.

### Performance Behavior/Decorum:

- Yes, please dress nice!
- No cell phones/texting at all, ever, never during a performance (unless the show requests it!)
- Represent the SoTD at the show!

### **Performance and Event Dates**

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.

*Faculty & BFA Spring Dance Showcase Auditions, Thursday, January 8, G-6, 6:30-8:30*

*UnShowing Organizational Meeting, January 12, 6:30, G6*

*UnShowing #1, January 26, 6:30-8:30, G6*

*UnShowing #2, February 9, 6:30-8:30, G-6*

*UnShowing #3, March 23, 6:30-8:30, G-6*

*UnShowing #4, March 30, 6:30-finish Adjudication, G-6*

*UnShowing #5, April 6, 6:30-9:30 Designer Showing, G-6*

*BFA Fall Dance Showcase, April 16-19, McGuire Studio Theatre G-6*

*Community In Motion Concert April 18 matinee McGuire Studio Theatre G-6*

*Dance 2015, March 13-20, Constans Theatre*

*(Final) UnShowing #6, April 20 6:30-8:30, G-6*

### *Other Event Options* (PCPA = Phillips Center):

January 23 *Metamorphoses* (SoTD play) opens Constans Theatre

February 13 *Gator Tales* (SoTD play) opens McGuire

April 3 *Comedy of Errors* (SoTD play) Constans

Friday, February 6, 7:30, **Les Ballets Trockadero** PCPA

Sunday, March 8, 7:30, **Ballet Hispanico**, PCPA

Friday, March 20, 7:30, **Dance Alive National Ballet** PCPA

Saturday, March 21 **Splendor** (SoTD/SoM Fundraiser), McGuire Pavilion

### **Mid-Term In-Class Exam Schedule:**

**TECHNIQUE MID-TERM:** *Wednesday February 23, 2015*

### **Final In-Class Exam Schedule:**

**TECHNIQUE FINAL:** *Wednesday April 15, 2015*

**ALL BFA/BA Dance Majors** are required to attend an end-of-year conference (Jury) with the dance faculty during Reading Days (the two days following end of classes). Do not make travel plans at this time— grade points will be deducted. April 23 & 24, times TBA.

It is your responsibility to know your schedule. Check your (UF) email & the dance studio bulletin boards regularly.

### **Dress Policy:**

- Attire which is form fitting & suitable for movement

- No oversized clothing
- No gym shorts
- Your ankles must be visible
- Hair needs to be confined and out of the dancer's face (no hats)
- No large jewelry, including all non-stud earrings, necklaces & watches
- KNEE PADS should be in your dance bag or locker EVERY class
- No chewing gum

**Students not in compliance with the above requirements will be considered absent from class or points deducted at instructor's discretion.**

**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 and/or relaxation massage. Students may also be asked to experiment with exercises that involve weight exchange. If you have a related medical consideration or touch makes you uncomfortable, it is your responsibility to notify the instructor at the start of the semester.

### **ESSENTIALS OF ACHIEVING TECHNICAL APTITUDE**

Advancement to a higher level is determined by the dance faculty as based on two determining factors:

- 1) Successful fulfillment of the criteria for technical development as outlined below and as determined by the dance faculty.
- 2) A grade of "A-" or better.

These aspects of technical development are divided into five (5) categories and are the basis both for grading and for any consideration toward promotion to a higher modern dance technique levels:

- PLACEMENT AND ALIGNMENT
- CORE SUPPORT AND CONDITIONING
- SPATIAL AWARENESS AND FULL BODY INTEGRATION
- RHYTHMIC CLARITY/MUSICALITY
- PROFESSIONALISM

### **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, as to increase the efficiency of movement, and reduce, if not eliminate, the potential for injury. This intrinsic understanding should be evident in all exercises, improvisations, and phrase work.*

- **Excellent /Advanced**  
Consistently maintains alignment of torso/spine, pelvis, & limbs while stationary and moving. Articulates limbs with excellent precision and clarity.

- **Good/Sufficient**  
Demonstrates a consistent application of principles of alignment.  
Demonstrates consistent clarity during articulation of limbs.
- **Limited/Deficient**  
Demonstration of correct personal alignment is not observable. Precision and clarity not demonstrated during exercises or movement through space.
- **Unsatisfactory**  
Fails to demonstrate an understanding of basics of alignment and body fundamentals.

### **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 through all levels and into space. 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.*

- **Excellent /Advanced**  
Connects core and whole body conditioning to how the whole body moves through space and consistently moves with power and control through space and all levels.
- **Good/Sufficient**  
Demonstrates movements competently with an adequate application of core support. Overall body strength and conditioning is adequate, with room for improvement.
- **Limited/Deficient**  
Work in class indicates weakness in core strength and movement control. Demonstrates limited power to safely propel self through space.
- **Unsatisfactory**  
Demonstrates lack of sufficient core support, conditioning and total body strength. Lacks power and control to safely propel self through space.

### **SPATIAL AWARENESS AND FULL BODY INTEGRATION**

*Necessary to the training of a contemporary 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.*

- **Excellent /Advanced**



Student consistently moves through space with full commitment and knowledge of level and direction changes Demonstrates highly refined understanding of movement of body parts in relation to personal center of gravity. Integration of body in motion through space is clear and precise.

- **Good/Sufficient**

Demonstrates a development towards the sensitivity to moving the body as a whole unit and an ability to experiment with the body in motion through time and space. Continues to demonstrate a developing understanding of the relationship between body parts and center of gravity.

- **Limited/Deficient**

Demonstrates limited awareness of the connection between strength of center and total body movement; minimal ability to integrate the body in movement.

- **Unsatisfactory**

Demonstrates lack of understanding of the concept of full body integration, as well as an adequate understanding of spatial awareness. Demonstrates a lack of understanding of the connection between upper body and lower body, and between body halves.

## **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 imagined sound. Rhythmic clarity is the ability to understand the relationship of the moving body to time.*

- **Excellent /Advanced**

Student consistently moves with knowledge of beat/meter, accents, tempo, and rhythmic patterning. Student demonstrates an intrinsic understanding of how the music and movement are united. Consistent awareness of sound demonstrated through accurate response to instructions and to musical cueing.

- **Good/Sufficient**

Student is consciously working towards the application of beat/meter, accents, tempo, and rhythmic patterning and applies these musical basics to exercises, phrases, and repertoire. Generally appears to sense music deeply and to allow the nature of the music to affect the interpretation of movement phrases.

- **Limited/Deficient**

Inconsistently demonstrates beat/meter, accents, tempo, and rhythmic patterning. Insufficiently developed sense of internal timing or a passive approach to dance phrasing. Student may show depend on other dancers,

instructor counting, or obvious musical cues, rather than intrinsic musical responses.

- **Unsatisfactory**

Student rarely moves with using beat/meter, accents, tempo, and rhythmic patterning; or fails to invest in developing skills in this area.

## **PROFESSIONALISM**

The student consistently demonstrates an attitude that is teachable, mature, attentive, supportive, open, and welcomes and integrates corrections. The importance of attendance is emphasized and part of the final grading process, as noted in the syllabus.

- **Excellent /Advanced**

Student shows a high level of a mature and professional approach to all aspects of course work.

- **Good/Sufficient**

Student shows a consistent and growing awareness of the profession through classroom behavior and peer interaction.

- **Limited/Deficient**

Student demonstrates limited interest or ability in understanding and expressing a professional attitude. May resist corrections and/or what is being taught. Fails to heed instruction and/or demonstrates other behaviors unbecoming a professional dancer.

- **Unsatisfactory**

Student rarely demonstrates an attitude that is teachable, mature, attentive, supportive, open, and does not integrate corrections.

## **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

#### **Community In Motion Project:**

As a member of the UF School of Theatre & Dance community, you will take part in one or more of the following projects and complete a minimum of 10 hours of work that will be documented and submitted via email to the following instructor. Non-majors (non BFA/BA) are responsible for a minimum of five (5) hours. Examples of CIM projects:

- Spring Dance Showcase – tech support
- Video taping a show
- Crew on a showcase
- Your duties may include assisting faculty with organization, production, or as a community liaison.

#### ***EACH STUDENT IS RESPONSIBLE FOR MONITORING HER/HIS OWN PROGRESS***

#### **Evaluations:**

Midterm and Final evaluations occur during the class. You will be observed by the instructor and perhaps other members of the dance faculty, and grades will be assigned based on the technical proficiencies listed above. If there is rotation in the instructors, all participating instructors will contribute to your grade. For the BFA major, application of your technique work to concert/performance work will be factored into your technique grade.

## **General Information**

### **Student Injury and Illness Policy:**

The Dance Area of SoTD believes that dance student's physical and mental well-being is paramount to success in all arenas of their dance training, from class to the stage. In the case of injury, fostering a productive and holistic response insures a speedy and effective recovery.

If the dance student becomes ill or injured to the degree that they cannot attend and participate in dance classes, SoTD sponsored rehearsals, or performances, the 5 steps of the dance student injury and illness policy are to be followed:

1. The student is required to see a health care professional immediately.
2. If the illness or injury prevents the student from participation in dance class, rehearsal, or performance, the student is to request documentation from the health care professional that explicitly projects the duration of the injury, and/or the amount and type of activity recommended for the welfare of the student.
3. Following the appointment with the health care professional, the student is required to bring medical recommendations and related documentation to the attention of his or her instructor(s), choreographer(s), or director(s) as the basis for discussion.
4. Unless otherwise medically advised, the student is prohibited from active participation in all related UF dance activities, classes, events, performances, etc. The student may not personally select one activity as having a higher priority over another. The student is not to dance in any events, activities, performances or rehearsals if the student is not in dance class. If the infirmity culminates in a medical withdrawal, this is also a withdrawal from all performance related activities.
5. The student is never allowed to sacrifice classroom participation for the demands of a performance. The student will not be allowed to participate in a performance if they miss dance class due to an injury. The student is expected to follow the student injury and illness policy even if performances take place beyond the scope of SoTD, as with another UF, professional, or community performing group, etc.

**If involved in a SoTD produced production (with or without credit), there is required attendance at the production's Strike (as stated in the current SoTD Production Handbook):**

### **Strike**

- Strike is the restoring of the stage to its original condition. This mainly consists of the breakdown of technical components of the production.
- Strike typically takes place immediately following the final performance of the production.
- Strike is run by the Technical Director or Scenic Studio Supervisor.
- Safety is of the utmost importance! Proper footwear and clothing must be worn. Additional Safety Equipment may be required depending on the task.
- The Strike requires the presence of all undergraduate performers involved in the show and crew, Props Master, Master Electrician, and Technical Director or Scenic Studio Supervisor.
- Only the Technical Director, Master Electrician and Costume Supervisor can release anyone from Strike.
- Additionally, all cast members and crew must sign out with the Stage Manager.
- All undergraduate students involved in the production are REQUIRED to attend.
- Graduate Actors are released after 1 hour of participation at Strike due to their GTA responsibilities. Grad Actors must sign out with the Stage Manager before leaving.
- Only the Technical Director may approve an absence from Strike. Under extenuating circumstances may a student be “excused” from or permitted to leave early from Strike. If the student is “excused” from a REQUIRED strike or leaves early from Strike, the Strike must be “made up” by one of the 3 following options:
  - The student must participate in two Strikes within the current academic semester.
  - or--**

  - The student must participate in one strike and serve 6 hours in the shop within the current academic semester.
  - or--**

  - The student must serve 12 hours in the shop within the current academic semester.
- If a student does not adhere to the above penalties for missing Strike or leaving early from Strike, or if the students misses or leaves Strike early without approval of the Technical Director the student will be:
  - Ineligible for Theatre and Dance Scholarships.
  - Ineligible to be cast in School of Theatre and Dance productions for the upcoming semester.
  - Ineligible to register for classes.
  - If enrolled in any section of P&P the student’s grade will be lowered.
  - If enrolled in Senior Project the student’s grade will be lowered.
  - If enrolled in Dancers for Choreographers or Dance Ensemble the student’s grade will be lowered.
  - If enrolled in West African Dance or World Dance (*Agbedidi*) the student’s grade will be lowered.

## Instructor Biographies:

**Trent Williams, Jr.** a native Houstonian received his MFA in Dance Performance & Choreography from The Florida State University and BA in Psychology from Morehouse College. He has been a guest artist with Tallahassee Ballet in Tallahassee, FL, EDGEWORKS Dance Theatre in Washington, DC and Urban Souls Dance Company in Houston, Texas. While at Morehouse College, he worked with choreographers such as Nicole Wesley, Jhon strokes, Ivan Pulinkala, Darla Johnson and Wayne Smith as a member of the Spelman Dance Theatre. Additionally, Mr. Williams has performed alongside Destiny's Child, 112, and Janelle Monae among others. In 2007, Mr. Williams was invited to dance with Dayton Contemporary Dance Company (DCDC) in world-renowned works by Talley Beatty, *The Stack Up* (1992) and Eleo Pomare, *Las Desenamoras* (1987), Donald Byrd, Rodney A. Brown, William B. McClellan, Jr., Debbie Blunden-Diggs, Shonna Hickman-Matlock and Bill T. Jones, to name a few. In addition, he has performed works by choreographers like Kyle Abraham, Liz Lerman, Gerri Houlihan, Jawole Zollar, Anjali Austin, and Michael Foley. Mr. Williams' choreography has been performed by Dayton Contemporary Second Company, Texas Tech University, Towson University, University of Trinidad & Tobago, Coker College Dance Company, Urban Souls Dance Company, and has been showcased at The American Dance Festival, The American College Dance Festival, The Modern Atlanta Dance Festival, The Dance Gallery in Huntsville, Texas, and Kennedy Center: Millennium Stage. Mr. Williams has served as a faculty member at the University of Maryland Baltimore County (UMBC), University of Trinidad & Tobago, Howard Community College, and Johns Hopkins Estelle Dennis/ Peabody Dance Training Program for Boys. Starting this fall, he will join the faculty at the University of Florida in the College of Fine Arts as a Visiting Assistant professor.

**Tiffany Rhynard** is a filmmaker, choreographer, professor, and activist. Having created over 60 works for stage and screen, Rhynard's choreography, dance films, and documentaries have been presented nationwide from NYC to San Francisco, and internationally in Europe. Her dance for the camera pieces have screened at film/video festivals such as the *Dance for the Camera Film and Video Festival* in Salt Lake City and *Dancing for the Camera* at the American Dance Festival. Her documentary films focus on issues of social justice; her documentary *Little House in the Big House* won best documentary at the Central Illinois Feminist Film Festival. A cross-disciplinary artist, Rhynard has collaborated with esteemed innovators including choreographer and performer Christal Brown, poet Karma Mayet Johnson, internationally renowned composer Lei Liang, and real-time digital media artist Marlon Barrios Solano. As a performer, Rhynard has danced for choreographers including Gerri Houlihan, Laura Dean Dancers and Musicians, and Chavasse Dance and Performance Group. Rhynard teaches dance for the camera and movement activism at colleges, universities, and studios, and she travels to teach master classes, workshops, and residencies.

**Nita Little**, Ph.D. choreographs, performs, teaches and writes about improvisational dance and theories of embodiment in action. She participated with Steve Paxton, Nancy Stark Smith and others in the explorations that became Contact Improvisation in 1972 and has been significant in its emergence. Her work on the embodied mind and the "meaning" of attention dates back to the early 80s when she initiated a curriculum, *The Mind in Motion*. This work explores the range of experiential states of the embodied mind and reveals principles that define Contact Improvisation as well as other movement forms. She collaborated in numerous performing companies including those that introduced Contact Improvisation throughout the United States. Her performance practice is a mix of both formal and improvisational choreography that utilizes scores. Nita has received funding and support through the National Endowment for the Arts, the California Arts Council, and the NEA/Dance USA National College Choreography Initiative. Her San Francisco based ensemble company, Nita Little Dance Research Laboratory investigates the resonant webs of awareness derived from movement scores that direct and modulate attention as the bases for

compositional structures. Over the years Nita has been both faculty and guest artist at numerous colleges and universities including New York University, California Institute for the Arts, Texas Christian University, Temple University, Tufts University, Scripps College and UC Santa Barbara.

Nita teaches and performs regularly at national and international dance festivals. Most recently she was at the Kiev Festival, ImPulsTanz, Spazio Nu, and the ContactFestival Freiburg. Previous tours have taken her to The São Paulo Meeting, The Rio Festival (Rio de Janeiro), and The Israeli Contact Improvisation Festival, The Side Step Festival (Helsinki), Kontakt Budapest International Improvisation Festival, the Zip Festival (Italy), the Seattle Festival of Alternative Dance and Improvisation and the West Coast Contact Improvisation Festival, Berkeley California. Nita has a Ph.D. in Performance Studies at The University of California, Davis. Her dissertation weaves theories with practices of embodied attention in post-Judson dance improvisation with a focus on an activated 'presencing'. It emphasizes the instability of boundary definitions with respect to experience, selfhood, and the production of spacetimes.