

SYLLABUS

Spring 2015 Tuesday/Thursday: 10:40-12:20

McGuire Theatre & Dance Pavilion, G-10

Instructor: Ric Rose

Office: McGuire Theatre & Dance Pavilion, Room 225

Office Hours: TBA

Office Phone: 352-273-0506

E-mail: rarose@ufl.edu

Rules of Engagement (or how to send e-mails to your instructor if class related):

Your name & class must appear in the subject line or body of all correspondence.

Only UFL.EDU email

Thank you.

Course Objectives:

- To learn what contemporary dance is and to experience it personally.
- To understand the major traditional aesthetic premises and development of contemporary dance.
- To develop an informed view of the interaction of art and society in the 20/21st Century.
- To develop fundamental technique and performance skills.
- To learn how to develop strength, stretch, and range of mobility.
- To approach all training, practice and performance from an anatomically correct standpoint.
- To explore the expressive and qualitative range of movement and performance.
- To develop musicality, dynamics, clarity and articulation in time and space.
- To empower the person/dancer/thinker/choreographer in each student.
- To get hands on experience with the creative process & production of contemporary dance.

Course Background:

I was listening to a report on NPR talking about the founders/writers of our US constitution, stating a premise that its authors, even though it would be the cradle, foundation, and the structure for our civic way of life, left it intentionally unfinished; that future generations would figure certain things out. This is our nation's 'living document' and a masterpiece of thought and action coming out of a revolution.

I felt there was a connection as we approach understanding Modern dance. The 'authors' of modern dance didn't exactly provide us a constitution, but they gave us masterpieces of thought and action; sound principles comprising the cradle, foundation and structure for ways to conduct our artistic lives through the lens of modern dance. We (our bodies and minds) are the living document of dance working within the guidance of these principles. We are bound to explore the deeper definition of dance to understand and respect what the modern dance pioneers were saying, then continue with the revolution.

The title ***Modern Dance*** has evolved through last century to this point [***of today***] and how you currently celebrate its multifaceted constitution. You live in a time when the revolution of the 'moderns,' that was started over a century ago to get us in contact with ourselves, society, the cosmos within and without, can continue with your actions, ***today***, in any way imaginable, but only if you understand the foundation from which it flows.

Dance like a verb and with the knowledge of traditional dance styles, current dance trends and dance sciences. Train as athletes and artists, inspiring yourselves and thrill each other with physical prowess and daring. To reference modern dance guru Kelly Drummond Cawthon, "Each dancer is provided a safe and supporting environment to identify and appreciate their own unique voice. Imagination is infinite. Inspiration is the fuel. Ideas are the trigger. Passion is the ultimate engine. Creativity is unbound by gravity, time, physical limitation, rule or reality."

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)

<http://www.arts.ufl.edu/students/syllabi.aspx> = Syllabus website

www.arts.ufl.edu/theatreanddance = School of Theatre and Dance website

Related Websites:

<http://www.performingarts.ufl.edu/>

= Phillips Center for the Performance Arts

<http://www.thehipp.org>

= The Hippodrome State Theatre

<http://www.arts.ufl.edu/galleries/>

= UF Galleries

<http://www.harn.ufl.edu/>

= Harn Museum

Performance and Event Participation

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

Attendance followed by an accompanying writing assignment is required at the following events. Writing is due within three days after the conclusion of the event.

Dates/times subject to change – please check dance bulletin board and/or contact appropriate box office.

You are required to attend or observe two of the following (five points each):

Faculty & BFA Spring Dance Showcase Auditions, Thursday, January 8, G-6, 6:30-8:30
UnShowing #1, January 26, 6:30-8:30, G-6
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
(Final) *UnShowing #6*, April 20 6:30-8:30, G-6

You are required to attend both:

Dance 2015, March 13-20, Constans Theatre
BFA Fall Dance Showcase, April 16-19, McGuire Studio Theatre G-6
or the Community In Motion Concert April 18 matinee McGuire Studio Theatre G-6

You are required to attend one of the following:

(PCPA = Phillips Center):

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

The paper will include the following:

- ✓ Your name, title of the event, where you saw it, and when you saw it.
- ✓ Your interpretation of the creator's/artist's *statement of purpose* that inspired the event. If you are seeing a repertoire concert, you may select specific works to focus on, rather than each and every piece.
- ✓ What you witnessed - A non-judgmental response to the event. Tell me what you saw. This is the heart of the assignment and most contain examples of what you are talking about.
- ✓ The contributing factors: what else (beyond the dancing, if there was dancing) shaped the piece.
- ✓ How the event relates to Modern Dance (even if it a theatre event).
- ✓ How this event helped shape your definition of dance.

There is an expectation that the quality and depth of the papers will grow with each assignment.

HOW TO TURN IN THE ASSIGNMENT:

We will use UF E-Learning to submit event response papers.

Keep a copy in your files.

No paper(s) will be accepted after the last day of classes.

College level writing.

All papers due within three school days of seeing the event or before the end of classes.

You will be provided coupons (paid by lab fees) that will provide access to select SoTD plays and one for *Dance 2015*. You must take the coupon with your UF student ID to the appropriate box office. If lost, a replacement will not be provided.

Important Box Office Changes: The (McGuire) University Box Office at Constans Theatre (McGuire) will open 45 minutes prior to the opening of each Constans Theatre or McGuire Black Box production. **All primary box office activity will now be handled at a location TBA.** The wise student will purchase their ticket well in advance of the event.

Performance Behavior/Decorum:

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

Dress Policy for Technique Class:

- Form-fitting & suitable for movement. Leotard and footless tights preferred.
- No oversized clothing.
- Decency is expected
- I must be able to see your ankles.
- No shoes or socks.
- Hair needs to be confined and out of the dancer's face.
- No large jewelry, including watches.
- KNEE PADS AND A TOWEL ARE HIGHLY RECOMMENDED TO HAVE AVAILABLE.

Students not in compliance with the above requirements will not be allowed to participate in class and/or attendance points deducted.

Criteria for Success:

1. Be professional
2. Work hard
3. Bring organization, preparation, and concentration to the process
4. Be open, honest and positive
5. Develop a sense of humor and be able to laugh at yourself

Text

Prime Movers: The Makers of Modern Dance in America (required)

ISBN: 0-87127-211-3

Suggested reading:

The Vision of Modern Dance edited by Jean Morrison Brown & Charles H. Woodford

ISBN: 0871272059

While reading the assigned textbook, you will focus on a modern dance pioneer, and team up with a small group of classmates to complete the following research assignments and a performance presentation.

Dance Pioneer (Historical) Assignment:

This is lots of fun ☺

Yes, you will have (some) class time to work on it.

Elements of the assignment:

- Historical portfolio (individual)
- You will combine your pioneer with others in a group and will have twenty minutes to ‘Present’ your pre-selected modern dance pioneers in a fun and interesting manner. Details will be discussed in class. This will be dance theatre at its best!!!

You are individually responsible and graded for one historical portfolio regarding an assigned modern dance pioneer, one group verbal/visual presentation within an artistic/interactive presentation. Depending on your group (which the instructor will designate), you delving into the following:

- Your artist in 3-D: A visual and non-traditional ‘essential timeline’ that includes the identification of the circumstances that influenced your pioneer’s art and a depiction of what emerged – all in 3-D (glasses not required) – your Essential Pioneer.
- Patterns of Fact: Research of the general climate of the time in which your artist was working; world news, social attitudes and values, architecture, visual arts, music etc, as well as their personal influences.
- Choreography: Research and presentation of the development of your artist’s choreography and/or artistic contributions.
- Pedagogy: Research and presentation of the teaching philosophies and techniques of your artist.
- Impact: Presentation discussing your artist’s influence on other choreographers, dancers and artists of their time and in future generations.

You will turn in a historical research portfolio/paper: 1/22/15. In the meanwhile, you will be working with other members of your group on a presentation that will imaginatively combine your individual modern dance pioneers in a cohesive presentation. Fun? You bet?!

On the assigned date, in a group you will do a verbal presentation of the pioneer with each individual of the group representing and contributing one of the above bulleted elements - KISS. Present your perceptions of the artist and support your perceptions with examples and details. Thoroughly examine the personal influences, the general climate of the time, the patterns of fact and how your subject related to them; what aspect of their time left them unsatisfied? Why did they seek to create? Discern what choreographic choices and tools were primarily used. I am interested in what you have researched, hypotheses you have formed, and how you describe, analyze and present them effectively and succinctly. More will be explained in class. You will ask questions.

Grading

1. Technique Assessment	25 points	Continuous Assessment
		<ul style="list-style-type: none"> • PLACEMENT AND ALIGNMENT • CORE SUPPORT AND CONDITIONING • SPATIAL AWARENESS AND FULL BODY INTEGRATION • RHYTHMIC CLARITY/MUSICALITY • PROFESSIONALISM
2. Historical Project	15 points	
Research Portfolio	5 points	Due: January 22, 2015
Group Presentation	10 points	TBA
3. Written Exam/Portfolio	25 points	March 19, 2015
4. Performance/Event Attendance	25 points	
5. Final Performance Presentation	10 points	April 16, 2015
Total	100 points	

Information on minus grades can be found at:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

Your overall score will be modified by:

-5 per unexcused absence, as well as technique, attendance, and professional conduct during the other modern sections, performances, and events.

A = 100-93 points A- = 92-90 B+ = 89-87 B = 83-86 B- = 80-82 C+ = 79-77 C = 73-76 C- = 70-72 D+ = 69-67 D = 66-63
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Each student is responsible for monitoring her/his own progress.

Written History Exam: March 19

A history test of all artists covered in class and in the text, as well as material, terms, and concepts examined during class. Guaranteed to get you to push the envelope!

Final Performance Presentation: April 16

In assigned groups you will choreograph and perform for the class a contemporary dance piece. You must include the following movement vocabulary in your composition:

- Upside down
- Sliding
- Leaping
- Partnering
- Balance
- Turning

Yes, you will have (some) class time to work.

The concept and presentation is up to you. It should reflect your new understanding of contemporary dance and movement skills you have gained.

- It must be between 4-6 minutes in length – you are allowed 3 minutes for set-up, if needed.
- Your music cannot contain any lyrics or be edited in any way- no cutting, pasting or fading
- Your music must be live or on a reliable CD or i-pod, only. (no computers)

If your piece requires the music to be turned on at a specific time, you must have organized and rehearsed with someone running sound BEFORE your assigned showing date and time. Set-up should be rehearsed.

Guidelines for Level Progression in Modern Dance Technique**Introduction*****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 on the 21st 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 the objectives of this course.

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, improvisations, and phrase work.

- **5-Excellent**
Has the ability to self assess while consistently maintaining alignment of torso/spine, pelvis & limbs while stationary and moving. Articulates limbs with excellent precision and clarity.
- **4-Good**
Consistently maintains alignment of torso/spine, pelvis, & limbs while stationary and moving. Articulates limbs with excellent precision and clarity.
- **3-Sufficient**
Demonstrates a consistent application of principles of alignment. Demonstrates consistent clarity during articulation of limbs.
- **2-Limited/Deficient**
Demonstration of correct personal alignment is not observable. Precision and clarity not demonstrated during exercises or movement through space.
- **1-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.

- **5-Outstanding/Advanced**
Has ability to self assess while connecting 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.
- **4-Excellent /**
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.
- **3-Good/Sufficient**
Demonstrates movements competently with an adequate application of core support. Overall body strength and conditioning is adequate, with room for improvement.
- **2-Limited/Deficient**
Work in class indicates weakness in core strength and movement control. Demonstrates limited power to safely propel self through space.
- **1-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.

- **5-Excellent**
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.
- **4-Good**
Student consistently moves through space with full commitment and knowledge of level and direction changes.
- **3-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.
- **2-Limited/Deficient**
Demonstrates limited awareness of the connection between strength of center and total body movement; minimal ability to integrate the body in movement.
- **1-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.

- **5-Excellent**
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.
- **4-Good**
Student consistently moves with knowledge of beat/meter, accents, tempo, and rhythmic patterning.

- **3-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.
- **2-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.
- **1-Unsatisfactory**
Student rarely moves with using beat/meter, accents, tempo, and rhythmic patterning; or fails to invest in developing skills in this area.

PROFESSIONALISM

Student demonstrates a mature artistic sensibility while cultivating community awareness. The importance of attendance is emphasized and part of the final grading process, as noted in the syllabus.

- **5-Excellent**
The student consistently demonstrates an attitude that is teachable, mature, attentive, supportive, open, and welcomes and integrates corrections.
- **4-Good**
Student shows a high level of a mature and professional approach to all aspects of course work.
- **3-Sufficient**
Student shows a consistent and growing awareness of the profession through classroom behavior and peer interaction.
- **2-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.
- **1-Unsatisfactory**
Student rarely demonstrates an attitude that is teachable, mature, attentive, supportive, open, and does not integrate corrections.

EACH STUDENT IS RESPONSIBLE FOR MONITORING HER/HIS OWN PROGRESS

General Information

Special Accommodations: Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

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 this makes you uncomfortable, please notify the instructor.

Honesty and Integrity: As a member of the University of Florida community, we expect you to hold yourself and your peers to the highest standards of honesty and integrity. If you need, or would like more feedback from the instructors, please do not be afraid to ask. You are welcome and encouraged to make an appointment during the semester to discuss your progress or any other question you may have. This is your education and you have a right to expect the fullest experience that can be provided for you. Please remember that unless you come to us personally with a problem, it will be assumed that you are happy and content with your circumstances.

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.

Strike Policy (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.

Please note: Any abuse of these rules may be considered a violation of Academic Honesty Guidelines and may result in sanctions by the Dean of Students and Judicial Affairs.

Instructor Biography:

Ric Rose, Associate Professor/Dance Coordinator at the University of Florida School of Theatre and Dance, has been creating original works at UF since 1987. His choreography has been presented in Utrecht, Buenos Aires, London, and companies in the southeast including Tallahassee Ballet Company, Dance Alive National Ballet, SCAD, James Madison University, Colorado Mesa State, and several other schools. Ric has been an Artist-in-Residence and guest choreographer with *Dance Alive National Ballet*, a professional ballet company, since 1984, having also danced with Demetrius Klein Dance, The Yard, in Atlantic City Bally's Casino and for several artists in NYC. He has scripted narration for two ballets for *Dance Alive*, *Dracula* and *The Cracked Nut*. He has choreographed and performed in numerous productions for the Hippodrome State Theatre, including *Robin Hood*, *The 39 Steps* and *Around the World in 80 Days*, as well as, *A Very Old Man with Enormous Wings* and *Frankenstein*.

The Hipp also produced his original play, *The Canta Danca Dancer*, a work designed to introduce dance to students K-12 and completed a year-long tour throughout the Florida school system. He recently directed the successful production of the *Winter Wonderettes*. Ric implemented the specialty choreography in the movie, "*Doc Hollywood*," where he also appeared as a squash. He is founder of two dance ensembles at UF, *Shadow Dance Theatre* and *Theatre Jazz Repertoire*. He has served as the emcee for the Florida 4-H Congress for several years and has been an adjudicator for both ACTFA productions and the Mid-Atlantic ACDFA festival. Since 1990, Ric has twice been awarded both the Teacher of the Year (College of Fine Arts) and the TIP University Award for excellence in teaching. He has also been recognized with a departmental Faculty of the Year and a UF Superior Accomplishment Award. He is the president of the Florida Dance Association. He received his MFA from Connecticut College and his BA from Baldwin-Wallace College.