

UF School of Theater and Dance

DAA 2204 Contemporary Ballet Practices 1

I. COURSE NUMBER AND TITLE: DAA 2204 Section 4507
and 19GU Contemporary Ballet Practices 1

Semester & Year: Fall/ 2023

Meeting Days and Times: T/TH 8:30 to 10:00 am & Fri
10:40-12:10 pm

Building and Room: G-10

II. INSTRUCTOR:

Name: Jessie Dominguez

Email:

Phone: 352-2730500

Office Hours: Tues/Thurs before class

Office: Nadine McGuire Theatre & Dance Pavilion upon
requested

Syllabi are posted on the CFA website under Student &
Parents: <http://arts.ufl.edu/syllabi/> Lab

Fees can be located at: [http://registrar.ufl.edu/soc/201608/all/
theadanc.htm](http://registrar.ufl.edu/soc/201608/all/theadanc.htm)

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

III. COURSE DESCRIPTION:

This course is designed to focus on the intellectual and physical abilities of students in ballet practices and to embrace the demands of the 21st-century artist. This course engages the student in the practice of ballet, relating the form to specific aesthetic and biomechanical histories as well as the form's evolution and relevance in the 21st century.

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

IV. LEARNING OUTCOMES:

1. Understanding ballet theory and technique through a more rigorous standard of execution.
2. Developing greater fluency in classical dance practice as related to performance skills and as accessed through the following criteria: PLACEMENT AND ALIGNMENT
CORE SUPPORT AND CONDITIONING
APPLICATION OF ROTATION - STATIONERY AND LOCOMOTOR
SPATIAL AWARENESS AND FULL BODY INTEGRATION
RHYTHMIC CLARITY/MUSICALITY
PROFESSIONALISM
3. Demonstrate musical and spatial skills suitable to the technique and style of ballet as taught by the instructor
4. To expand the dancer's expressive and qualitative range of movement and performance.
5. To empower the person/dancer/thinker/artist in each student.
6. 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).

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

V. RECOMMENDED TEXTS AND MATERIALS:

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



VI. COURSE REQUIREMENTS AND POLICIES:

Expectations:

Student will

- Attend classes regularly, be on time, and be ready to work for the entire class period.
- Maintain a professional working attitude.
- Participate in all in-class activities, engaging fully both mentally and physically.
- Strive to improve individual progress by demonstrating increased strength, flexibility, and an increased awareness of body alignment, timing, and spatial pathways.
- Observe dance class etiquette (cell phone use, lateness policy, etc...)
- Strive to apply given corrections and concepts to movement.

Assignments:

Writing Assignment: These are make-ups for absences.

TBD

Dance Concert Attendance Assignment:

Attend at least two dance concerts this semester: BFA Showcase and Agbedidi. Attentive Observation: as you watch the performance, pay close attention to approaches, cultural

contexts, and artistic choices brought about in the work and compare it to your experience in class. The objective is to understand the intricacies and complexities of art making. Avoid making a judgment.

Performance Assignments: Agbedidi and BFA Showcase

Exams: Midterm, October 10 - Final, November 30

Presentations: Final dance project, December 5

Dance Technique Class Attendance Guide

- Mindful participation in each class meeting is the only way to meet the objectives of this course.
- Attendance is considered mandatory
- In the case of extended health issues, refer to the Injury and Illness Policy in the current SoTD Handbook: https://arts.ufl.edu/site/assets/files/90100/sotd_student_handbook_ay_2022-23.pdf

Dance Area Attendance Policy

For Studio Courses:

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.

For classes that meet three times a week:

- Students can take 3 absences with no documentation with no penalty.
- If the fourth absence is unexcused, it will result in 5% deduction from the final grade.
- Excused or unexcused, on the fourth absence, a meeting is required with the instructor and/or area faculty to assess the student's continued participation in the course.
- If the fifth absence and all subsequent absences are unexcused, each will result in an additional 5% deduction from the final grade.
- Requirements / opportunities to make up missed material is up to the instructor's discretion.
- Due to the participatory nature of the course that includes in-class collaboration along with partner and ensemble work, 5 unexcused absences may result in automatic failure of the course.

Note: Any absence from class for the following reasons must be supported by official acceptable documentation to avoid a grade penalty:

➤ illness (doctor's note must be on official letterhead with address and phone number, noting the date and time of visit and diagnosis verifying that an absence from class is

warranted and when the return to class activity is expected, doctor name and signature)

- 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)

Students must 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.

Make-up Policy:

Dance Technique Class – Makeup Policy

- You are responsible for all material covered during any absence
- Makeup options for absences are available across technique styles and classes. Please communicate with your instructor for approved options.
- 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:
 - ❖ Immediately after your return to class, turn in approved/ legal documentation to instructor. If you need the original documentation, the instructor will accept copies.

❖ 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, the student must request permission of that instructor.

Student Injury and Illness Policy:

FIRST: Please contact the Dance Wellness Clinic through the Canvas site. Also: email Marina at mrenzi@ufl.edu

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.

1. 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:

2. The student is required to see a health care professional immediately.

3. 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.

4. 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.

5. 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.

6. 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.

VII. COURSE SCHEDULE AND TOPIC OUTLINE:

Class schedule is subject to modification, but not without prior notification.

Please note class material is sequential and comprehensive. Please take time to review movement sequences before and after class.

Week One	<ul style="list-style-type: none"> • Introduction • Class structure will be the following: • Exercises at the barre (used to develop strength, flexibility, agility and prepare the center and moving across the floor phases) • Exercises at the center (used to develop body placement, core support and full body integration) • Moving across the floor (used to develop spatial awareness, full body integration and musicality) • Focus on placement and alignment
Week Two	<ul style="list-style-type: none"> • Class structure will be the following: • Exercises at the barre (used to develop strength, flexibility, agility and prepare the center and moving across the floor phases) • Exercises at the center (used to develop body placement, core support and full body integration) • Moving across the floor (used to develop spatial awareness, full body integration and musicality) • Focus on placement and alignment
Week Three	<ul style="list-style-type: none"> • Class structure will be the following: • Exercises at the barre (used to develop strength, flexibility, agility and prepare the center and moving across the floor phases) • Exercises at the center (used to develop body placement, core support and full body integration) • Moving across the floor (used to develop spatial awareness, full body integration and musicality) • Focus on placement and alignment
Week Four	<ul style="list-style-type: none"> • Class structure will be the following: • Exercises at the barre (used to develop strength, flexibility, agility and prepare the center and moving across the floor phases) • Exercises at the center (used to develop body placement, core support and full body integration) • Moving across the floor (used to develop spatial awareness, full body integration and musicality) • Focus on core support and conditioning

<p>Week Five</p>	<ul style="list-style-type: none"> • Class structure will be the following: • Exercises at the barre (used to develop strength, flexibility, agility and prepare the center and moving across the floor phases) • Exercises at the center (used to develop body placement, core support and full body integration) • Moving across the floor (used to develop spatial awareness, full body integration and musicality) • Focus on core support and conditioning
<p>Week Six</p>	<ul style="list-style-type: none"> • Class structure will be the following: • Exercises at the barre (used to develop strength, flexibility, agility and prepare the center and moving across the floor phases) • Exercises at the center (used to develop body placement, core support and full body integration) • Moving across the floor (used to develop spatial awareness, full body integration and musicality) • Focus on core support and conditioning
<p>Week Seven</p>	<ul style="list-style-type: none"> • Class structure will be the following: • Exercises at the barre (used to develop strength, flexibility, agility and prepare the center and moving across the floor phases) • Exercises at the center (used to develop body placement, core support and full body integration) • Moving across the floor (used to develop spatial awareness, full body integration and musicality) • Focus on core support and conditioning
<p>Week Eight</p>	<ul style="list-style-type: none"> • Midterm Evaluation– One on one student/faculty progress meeting

<p>Week Nine</p>	<ul style="list-style-type: none"> • Class structure will be the following: • Exercises at the barre (used to develop strength, flexibility, agility and prepare the center and moving across the floor phases) • Exercises at the center (used to develop body placement, core support and full body integration) • Moving across the floor (used to develop spatial awareness, full body integration and musicality) • Focus on special awareness and full body integration
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<p>Week Ten</p>	<ul style="list-style-type: none"> • Class structure will be the following: • Exercises at the barre (used to develop strength, flexibility, agility and prepare the center and moving across the floor phases) • Exercises at the center (used to develop body placement, core support and full body integration) • Moving across the floor (used to develop spatial awareness, full body integration and musicality) <p>Focus on special awareness and full body integration</p>
<p>W e e k Eleven</p>	<ul style="list-style-type: none"> • Class structure will be the following: • Exercises at the barre (used to develop strength, flexibility, agility and prepare the center and moving across the floor phases) • Exercises at the center (used to develop body placement, core support and full body integration) • Moving across the floor (used to develop spatial awareness, full body integration and musicality) • Focus on special awareness and full body integration
<p>W e e k Twelve</p>	<ul style="list-style-type: none"> • Class structure will be the following: • Exercises at the barre (used to develop strength, flexibility, agility and prepare the center and moving across the floor phases) • Exercises at the center (used to develop body placement, core support and full body integration) • Moving across the floor (used to develop spatial awareness, full body integration and musicality) • Focus on rhythmic clarity/musicality
<p>W e e k Thirteen</p>	<ul style="list-style-type: none"> • Class structure will be the following: • Exercises at the barre (used to develop strength, flexibility, agility and prepare the center and moving across the floor phases) • Exercises at the center (used to develop body placement, core support and full body integration) • Moving across the floor (used to develop spatial awareness, full body integration and musicality) • Focus on rhythmic clarity/musicality

Week Fourteen	<ul style="list-style-type: none"> • Class structure will be the following: • Exercises at the barre (used to develop strength, flexibility, agility and prepare the center and moving across the floor phases) • Exercises at the center (used to develop body placement, core support and full body integration) • Moving across the floor (used to develop spatial awareness, full body integration and musicality) • Focus on rhythmic clarity/musicality • Thanksgiving observed
Week Fifteen	<ul style="list-style-type: none"> • Final Evaluation – In class performance
Week Sixteen	<ul style="list-style-type: none"> • Final Project – In class performance <p style="text-align: center;">Finals Week. No regular class.</p>

VIII. GRADING CRITERIA:

Final Course Grade:

Your final grade is determined by your performance on a number of different tasks:

Letter grades translate to percentages as follows:

Midterm Evaluation (placement and alignment, core support, spatial awareness and full body integration, rhythmic clarity/musicality) One on one student/faculty meeting Oct. 10	30%
Final Evaluation (placement and alignment, core support, spatial awareness and full body integration, rhythmic clarity/musicality) Nov. 30	30%
Dance Concert Attendance	15%
Final Dance Project December 5	25%
TOTAL	100%

Grades

93– 100	A
90 – 92	A-
87 – 89	B +
84 – 86	B
80 – 83	B-
77 – 79	C +
74 – 76	C
70 – 73	C-
65 – 69	D +
60 – 64	D
59 and below	E

Dress Policy:

- Women: Close-fitting dancewear and soft ballet shoes.
- **Speak to the teacher about individual needs and if you are interested in taking the class en pointe.
- Hair must be secured and worn neatly and out of the face.
- Men: Close-fitting shirts and close-fitting leggings such as bike shorts and yoga pants are acceptable. Tights are not required. Ballet shoes (white or black) and a dance belt.
- No oversized clothing.
- Ankles must be visible.
- No large jewelry, necklaces & watches.
- No chewing gum.

Emails are sent daily for Dance Area Headquarters Canvas site updates!

UF Absence Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies, as follows:

Source: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

- Students are responsible for satisfying all academic objectives defined by the instructor. Absences count from the first class meeting.
- In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.
- You cannot participate in classes unless you are registered officially or approved to audit with evidence of having paid audit fees. The Office of the University Registrar provides official class rolls to instructors.
- If you do not participate in at least one of the first two class meetings of a course or laboratory in which you are registered and have not contacted the department to indicate your intent, you can be dropped from the course. You must not assume that you will be dropped, however.
- The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors can prohibit further attendance and subsequently assign a failing grade for excessive absences.

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 the instructor. If you need the original documentation, the instructor will accept copies. You can email these to your instructor.
 - 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, the student must request permission from that instructor.

If the student cannot attend class due to illness, the student may read fifteen pages from our required book and complete a reaction paper. These may be turned in through Canvas as soon as the student is well or two weeks after the absence.

Student online evaluation process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation

period opens and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

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.

NETIQUETTE: COMMUNICATION COURTESY:

All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats.

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/>

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.

Fall 23 Dance Calendar

August

18 – COTA Symposium

23 – Classes begin

23 – 6:30 pm – 8 pm in G-6 - Welcome Meeting

- 24 – 4:00-5:00pm SoTD Convocation (Black Box?)
- 24 – 5:30-6:30pm G-6 Agbedidi 2023 Auditions
- 25 – 1:00pm – 2:30pm – Dance Area Meeting
- 28 – 6:30 – 8:30 pm BFA choreographer audition

September

- 1 – 1:00pm – 2:30pm – Dance Coordinators Meeting
- 8 – 1:00pm – 2:30pm – Dance Area Meeting
- 14 – 12:50 – 2:20 pm G-6 – Chad Gaspard Lecture/Dance Class (Ric Rose Alumni Award)
- 15 – 10:40 – 12:25 pm G-6 – Chad Gaspard Friday Master Class (Ric Rose Alumni Award)
- 15 – 1:00pm – 2:30pm – Dance Coordinators Meeting
- 15 – 6:00 – 7:30 pm G-6 – Ric Rose Award Presentation and reception
- 22 – 1:00pm – 2:30pm – Dance Area Meeting
- 29 – 1:00pm – 2:30pm – Dance Coordinators Meeting

October

- 6 – Homecoming (no classes)
- 12 – Harn Museum Nights, focus on Indigenous Culture & Art
- 13 – 1:00pm – 4:00pm – Dance Area Retreat (curriculum: AI in dance curriculum modification)
- 15 – 7:30pm Nobuntu @ UFPA
- 20 – 9am – 4:30pm – BFA Program Auditions
- 23 – 6:30 8:30pm Unshowing #1 (tentative)
- 26 – 8:00pm - Limon Dance Company at Santa Fe College
- 27 – Young Dancer Workshop classes @ UF 9a-4p & 7:30p Showcase A at Santa Fe College
- 27 – 1:00pm – 2:30pm – Dance Coordinators Meeting
- 27 – 7:30pm DANB - *Swan Lake* @ UFPA

28 – Young Dancer Workshop classes @ UF 9a-4p & 7:30p
Showcase B at Santa Fe College
30 - 6:30 8:30pm Unshowing #2 (tentative)

November

1 – 7:30pm Ndlovu Youth Choir @ UFPA
3 – 1:00pm – 2:30pm – Dance Area Meeting
10 – Veterans Day (no classes)
13 – AGBEDIDI load in begins
13 – 17 – CRAs (1st Years, 3rd Years and 1st Semester Transfers)
(Tentative)
16-17 – 6:30-10:30pm – AGBEDIDI Spacing rehearsals, G-6
17 – 1:00pm – 2:30pm – Dance Area Meeting
19 – 6:30-10:30pm – AGBEDIDI Spacing rehearsals, G-6
20 – 6:00-9:30pm – AGBEDIDI Crew orientation, Crew Watch,
G-6
22 – 26 – Thanksgiving Break
27-28 – 6:30-11:00pm – AGBEDIDI Techs #1 and #2 and
Production Meeting, G-6
29-30 – 7:30-11:00pm – AGBEDIDI Dress Rehearsals #1 and #2
and Production Meeting, G-6

December

1 – 1:00pm – 2:30pm – Dance Area Meeting
1 – 7:30pm – AGBEDIDI Concert, G-6
2 – 7:30pm AGBEDIDI Concert, G-6
3 – 2pm – AGBEDIDI Concert, G-6
6 – CLASSES END
7-8 – Reading Days
11 – CRA – Graduating Senior (Tentative)
9-15 – FINAL EXAMS