

# Dance Teaching Methods

DAE 4300/1A55 (3 credits)

University of Florida School of Theatre + Dance

Spring 2024

T/Th Periods 8 & 9

McGuire G11

*Nea Onnim No Sua A Ohu*  
“Who does not know, can know.” This Akan Adinkra symbol represents knowledge, life-long education, and the continued quest for knowledge.



## COURSE INFORMATION

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Professor Joan Frosch, PhD

(Dr. Joan, preferred) she/her

Email: [jfrosch@arts.ufl.edu](mailto:jfrosch@arts.ufl.edu)

Office: Nadine McGuire Theatre & Dance Pavilion 2nd floor, room 213

Office Hours: Mon/Wed 1:30-2:30; or by appointment; all office hours held on Zoom (see link on Canvas).

Phone : 1-352-514-1100

Netiquette : <https://www.youtube.com/watch?v=M6Sh6Hdsf0I>

## DANCE TEACHING METHODS CATALOG DESCRIPTION

METHODS AND SKILLS FOR TEACHING IN BALLET, MODERN AND JAZZ, INCLUDING THEORY AND PRACTICE.

CREDITS: 3; PREREQUISITES: JUNIOR OR SENIOR LEVEL DANCE MAJOR/MINOR AND INSTRUCTOR PERMISSION.

## TEXTS

You are not required to buy the following texts: access to required reading selections from the following journals and books are provided for you through CANVAS

- bell hooks, *Teaching to Transgress* (Routledge, 1994)
- Jan Erkert, *Harnessing the Wind: The Art of Teaching Modern Dance* (Human Kinetics, 2003)
- Eric Franklin, *Dance Imagery for Technique and Performance*, Second Edition (Human Kinetics, 2014)

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- Nyama McCarthy-Brown, *Dance Pedagogy for a Diverse World* (McFarland & Co, 2017)
- Krasnow, Donna, *The Journal of Dance Medicine and Science* 2015
- [https://www.washingtonpost.com/entertainment/theater\\_dance/dancing-effect-on-body-new-book/2021/11/10/c511e39c-41a1-11ec-a88e-2aa4632af69b\\_story.html](https://www.washingtonpost.com/entertainment/theater_dance/dancing-effect-on-body-new-book/2021/11/10/c511e39c-41a1-11ec-a88e-2aa4632af69b_story.html)

#### RECOMMENDED TEXTS

- Anne Green Gilbert, *Creative Dance for All Ages* (Human Kinetics, 2015)
- Elizabeth Gibbons, *Teaching Dance: The Spectrum of Styles* (Authorhouse, 2007)

Books on reserve:

[Architecture and Fine Arts Library](#) (201 Fine Arts Bldg. A).

#### REQUIRED PERFORMANCES & EVENTS

In addition to regular class sessions, you are expected to attend the appropriate SoTD events and masterclasses listed on the Spring 2024 Dance Calendar which you will find on the last pages of this syllabus—these events will often serve as reference points for class activities and discussion.

#### CANVAS

This course is live accompanied by a course shell on Canvas (e-learning). Ensure your notifications for Canvas Announcements are turned on to “NOTIFY IMMEDIATELY” for this course. In Canvas, navigate to [Account > Notifications > Announcement > Notify Immediately](#). Note your assignment due dates with care. Thank you for your careful attention.

Your schedule of assignments and timeline for the course live on the Canvas calendar. To reiterate, students are required to turn on immediate notifications in Canvas as all out-of-class communication takes place in Canvas, including day-to-day messages, assignment submissions, etc. It is your responsibility to resolve any problematic aspect of Canvas or Zoom by contacting the [UF Computing Help Desk](#) at 1-352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu). In the case of a late submission due to a problem with Canvas, you are required to submit your “Helpdesk Ticket Number” showing your Canvas service request together with your assignment.

#### STATEMENT ON SYLLABI, MATERIALS AND SUPPLIES FEES

Syllabi are posted at CFA website under: Student & Parents: <http://arts.ufl.edu/syllabi/> Lab Fees can be located at: <http://registrar.ufl.edu/soc/201608/all/theadanc.htm>

#### COURSE DESCRIPTION

THIS COURSE INTRODUCES YOU — DANCER, ARTIST, HUMAN — TO DANCE PEDAGOGY IN THE CONTEXT OF MULTIPLE DIMENSIONS AND COMMUNITIES. WE MEET THE PRACTICE OF DANCE TEACHING AS AN ENLIVENING EDUCATIONAL, ARTISTIC, AND CULTURALLY RELEVANT PRACTICE WHICH CENTERS PERSONHOOD, BOTH YOURS AND THAT OF YOUR STUDENTS. WE EMPHASIZE

PEOPLE TEACHING PEOPLE. THIS HUMANISTIC APPROACH WILL FUEL OUR THEORETICAL AND PRACTICAL CONVERSATIONS ABOUT INSTRUCTION AND LEARNING IN DANCE AND THE ACTIVE OBSERVATION AND PRACTICAL APPLICATION OF YOUR GROWING SKILLS AND DEEPENING THOUGHT. YOU CAN DEVELOP THE SKILLS TO INSPIRE PEOPLE TO GROW AND MOVE JOYOUSLY OVER THE COURSE OF A LIFETIME—ACROSS ABILITIES, CULTURAL CONSTRUCTS, AND TIME. FIRST, WE RESPECT THE LEARNING/TEACHING PROCESS. MORE THAN MOST ANYONE, TEACHERS LOVE LEARNING: THEY TIRELESSLY EXPERIMENT WITH, CHALLENGE, AND QUESTION THE PARAMETERS OF THEIR CRAFT. MANY EDUCATORS SEEK TO DEFINE THE RELATIONSHIP OF THEIR CRAFT TO HISTORY AND TO THE SOCIETAL MOMENT IN WHICH THEY TEACH AND LEARN—THUS, TRAUMA-INFORMED PRACTICES IN THE PEDAGOGY OF THE BODY/MIND ALONG WITH IDENTIFYING, EXAMINING, AND EMBODYING OUR VALUES HELP TO GUIDE OUR APPROACH.

**FOR THOSE OF YOU WHO HAVE TAUGHT DANCE (OR/ARE CURRENTLY TEACHING)**, THIS COURSE PROVIDES YOU A CHANCE TO SHARE YOUR KNOWLEDGE AND EXPERIENCE—AND TO CRITICALLY EVALUATE, CHALLENGE, AND EXPAND YOUR KNOWLEDGE AND VIEWPOINTS, AND SELF-ASSESS IN THE REFLECTION OF YOUR VALUES. YOU ARE **WELCOMED** TO MAKE MISTAKES IN THE LEARNING PROCESS—IN FACT, THAT’S HOW YOU’LL KNOW YOU ARE TAKING YOURSELF BEYOND WHAT YOU’VE ALREADY MASTERED. **FOR THOSE OF YOU WHO HAVE NOT PREVIOUSLY TAUGHT**, THIS COURSE PROVIDES YOU A CHANCE TO INVESTIGATE WHAT IT MEANS TO SHARE AND EXPAND KNOWLEDGE IN A SUPPORTIVE ENVIRONMENT, AND TO EXPERIMENT, REFLECT, AND LEARN (INCLUDING MAKING MISTAKES!), ALONGSIDE YOUR PEERS. IN ALL CASES, STUDENTS WILL SEEK TO BUILD THE FOUNDATIONS FOR DEVELOPING A MEANING-CENTERED, VALUES-DRIVEN DANCE PEDAGOGY; NOURISHING THEIR OWN HUMANITY, INTEGRITY, AND AUTHENTICITY—AND THAT OF OTHERS—TO SUPPORT THEIR CONTINUING DEVELOPMENT INTO THE FUTURE. OUR WORLD NEEDS YOU TO SHARE YOU THROUGH YOUR ART.

Class format includes:

- Active exploration of class rituals and progressive teaching practice.
- Personal Values Self-Analysis to support teaching, learning, and decision-making.
- Assignments and related tasks to deepen understanding of required readings, assigned handouts, videos and websites.
- Observation, exchange, reflection, and dialogue
- Guest lectures / student presentations
- Lesson plan preparation; applied teaching; receiving and offering feedback; and self-assessment in your Midterm-to-Final Project
- Wildcard Creation!

STUDENT LEARNING OBJECTIVES

*During this course, students will learn to...*

1. Design dance class segments / lessons inclusive of diverse populations and learning styles; reflecting upon the vulnerability of the body and other trauma-informed considerations in partnership with UF Clinical Health Psychology  
<https://dance-teacher.com/heres-how-you-can-help-a-dancer-whos-dealing-with-trauma/>  
<https://www.nctsn.org/what-is-child-trauma/about-child-trauma>
2. Identify key components of teaching and learning in diverse dance styles and diverse settings.
3. Develop tools to implement values-oriented teaching and learning outcomes.
4. Recognize the importance of deepening cultural competence and communication skills to better serve EVERYBODY in dance: race, gender, sexual orientation, age, socioeconomic status, religion, ethnicity, ability, national origin, body image, and more.
5. Demonstrate awareness of specific skills pertinent to teaching dance in various contexts (and the virtual, as needed!); including planning, structure, management, and assessment at the individual student and class level; the effective practice of rhythmic, verbal, and musical accompaniment; the development of meaningful movement imagery; the application of movement analysis concepts to developing class material and to enhancing and evaluating student performance; and effective application of anatomical and kinesiological knowledge in dance teaching.
6. Formulate a “This I believe” statement accompanied by a lesson plan, practice class, and assessment that reflects each TM student’s developing skills and values-based practice. Visuals of your teaching during the semester—photo and video—are highly recommended to enhance the power of your teaching presence and your end-semester “This I Believe” statement. Your teaching philosophy + visuals will enhance your website, and you may also wish to begin to build an Insta presence—like many professional dance teachers— during the semester.

## ATTENDANCE POLICY

Attendance is mandatory. Plan to be in class on time and ready for class opening ritual which begins promptly at 3:00 pm. Unless, of course, you are ill or you can document your absence as per:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Opportunities to make up missed material for unexcused absences is at the professor’s discretion.

In the case a religious observation of faith conflicts with your attendance, simply alert me of the religious observance dates within the first two weeks of class so I may arrange a timely accommodation for you: you are fully excused. Thank you.

## Grading Scale

Grades are tabulated on a 100-point scale and a letter grade is assigned as follows:

93–100 A

90–92 A-

87–89 B+

83–86 B

80–82 B-

77–79 C+

73–76 C

70–72 C-

67–69 D+

63–66 D

60–62 D-

To learn more about grades and grade points, visit:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

## RESOURCES

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### CAMPUS RESOURCES

#### Health & Wellness

##### [HITCHCOCK FIELD & FORK FOOD PANTRY](#)

“THE ALAN AND CATHY HITCHCOCK FIELD AND FORK PANTRY IS A RESOURCE ON THE UNIVERSITY OF FLORIDA CAMPUS COMMITTED TO ERADICATING FOOD INSECURITY... IF YOU OR ANYONE YOU KNOW IS EXPERIENCING FOOD INSECURITY, THE PANTRY IS A RESOURCE TO VISIT. THEY OFFER NON-PERISHABLE FOOD, TOILETRIES AND FRESH VEGETABLES GROWN AT THE FIELD AND FORK GARDENS TO PROVIDE A WELL-BALANCED DIET... GUESTS DO NOT NEED ANY PROOF OF NEED TO USE THIS RESOURCE, ALL THAT IS NEEDED IS A GATOR 1 ID TO PROVE YOU ARE A CURRENT STUDENT, FACULTY OR STAFF AT THE UNIVERSITY OF FLORIDA.”

**LOCATION** 520 NEWELL DRIVE (OFF OF NORTH LAWN)

**CONTACT** 352-294-3601

**WEBSITE** [HTTPS://PANTRY.FIELDANDFORK.UFL.EDU](https://pantry.fieldandfork.ufl.edu)

**INSTAGRAM** @FIELDANDFORKUF

- COVID-19 exposure and symptoms are respected; please consider wearing a mask or keeping your distance; or, if ill, absence.
- U Matter, We Care: If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352 392- 1575 so that a team member can reach out to the student.
- Counseling and Wellness Center: <https://counseling.ufl.edu/> 352-392-1575; and the University Police Department: 352-392-1111 or 9-1-1 for emergencies.
- Sexual Assault Recovery Services (SARS) <https://umatter.ufl.edu/helping-students/sexual-violence-response/>
- Student Health Care Center, 352-392-1161.
- University Police Department: 352-392-1111 (or 9-1-1 for emergencies). <http://www.police.ufl.edu/>

#### Additional Mental Health Resources

UF HAS AN EQUAL ACCESS MENTAL HEALTH CLINIC THAT HAS TWO FREE THERAPY NIGHT (FTN) SESSIONS EVERY MONDAY AT 5:30 AND 6:30 PM. VISIT [HTTPS://EQUALACCESS.MED.UFL.EDU/FOR-VOLUNTEERS/PROFESSIONAL-STUDENTS/EACN-OFFICER-MANUAL/FREE-THERAPY-NIGHT/](https://equalaccess.med.ufl.edu/for-volunteers/professional-students/eacn-officer-manual/free-therapy-night/) OR YOU MAY CALL THE FTN HOTLINE AT (352) 325-1775.

- The UF School of Medicine Equal Access Clinic website is here and has the above mental health services as well as specialized Women’s and LGBT medicine:  
<https://equalaccess.med.ufl.edu/specialty-clinics-classes/>
- Alachua County Crisis Center web site:  
<https://alachuacounty.us/depts/css/crisiscenter/pages/services.aspx>

Offers Crisis Counseling as well as a Mobile Response Unit that attends to severe mental health crises.

## Academic Resources

E-LEARNING TECHNICAL SUPPORT, 352-392-4357 (SELECT OPTION 2) OR E-MAIL TO LEARNINGSUPPORT@UFL.EDU. [HTTPS://LSS.AT.UFL.EDU/HELP.SHTML.](https://lss.at.ufl.edu/help.shtml)

- Library Support, <http://cms.uflib.ufl.edu/ask>. “Ask-a-Librarian” service.
- [Writing Studio](#), 302 Tigert Hall, 846-1138. Become a more effective writer!
- Student Complaints On-Campus: <https://sccr.dso.ufl.edu/policies/student-honorcode-studenthttps://sccr.dso.ufl.edu/policies/student-honorcode-student-conduct-code/conduct-code/>
- On-Line Students Complaints: <http://distance.ufl.edu/student-complaint-process/>

## Policies

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### ATTENDANCE POLICY

See policy delineated above: note that requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with UF policies at:

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

### STUDENTS REQUIRING ACCOMMODATION

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

### UNIVERSITY HONESTY POLICY

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://www.dso.ufl.edu/sccr/process/student-conduct-honor-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 or TAs in this class.

### IN-CLASS RECORDINGS

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

## **UF EVALUATIONS 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 <https://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, or in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

## **LIST OF GRADED WORK AND POINTS**

(ASSIGNMENT DUE DATES AND INSTRUCTIONS POSTED ON CANVAS COURSE SHELL)

**NOTE: BE SURE TO COMPLETE ASSIGNED MATERIALS BEFORE THE CLASS IN WHICH THEY ARE TO BE DISCUSSED AND BE PREPARED TO VERBALLY AND/OR PHYSICALLY SUMMARIZE MATERIALS WHEN ASKED. YOUR TIMELINESS AND COMMAND OF ASSIGNED WORK AND YOUR VERBAL/PHYSICAL RESPONSIVENESS TO THE WORK OF YOUR PEERS IS ESSENTIAL. I AM ALWAYS READY TO HELP—IN FACT, YOUR QUESTIONS IN CLASS, VISITS TO MY OFFICE HOURS, CANVAS MESSAGES, OR CALLS TO DISCUSS OR CLARIFY YOUR UNDERSTANDING OF COURSE MATERIALS NOT ONLY ADVANCE YOUR LEARNING BUT HELP ME TO TEACH YOU BETTER! FINALLY, USE EACH ASSIGNMENT TO ITS FULL CREATIVE POTENTIAL: IT IS MY INTENTION THAT EACH OF THE CLASS ASSIGNMENTS CAN CONTRIBUTE TO CONSTRUCTING AN IMPRESSIVE PROFESSIONAL TEACHING PORTFOLIO FOR YOU!**

—Values-based Reflection (10) — developed weeks one and two, applied week three and onward.

—Teaching Observations/Reflections (10) — developed weeks two through six

—Progressive Practice-Teaching (total of 50)

Over the course the semester, you will engage in progressive teaching exercises in our in-class lab. If the assigned student is absent or late, the next assigned student will teach—so always be prepared and don't be late! Your progressive practice-teaching will include assignments from the following, shaped by your unique interests and goals:

- Class Rituals  
Every class meeting begins with an approximate 10 minute “opening ritual” intended to bring students into their present spaces of body and breath and prepare them to move and learn as a team. The intention of the opening ritual is **transformation**: helping individual energies to transform into one focused class ready to engage. Moreover, planning and leading the opening ritual will give each student opportunities to develop new skills in teaching and classroom management. You will also engage in leading a “closing ritual,” intended to give the students a sense of completion of their class experience for the day. Closing rituals can be around 5 minutes in length and will start several weeks into the semester. “Closing rituals” will become increasingly relevant in our “full class” 40” practice teaching. (10) — weeks one through sixteen
- Developing Lesson Plans and Assessment Rubrics to meet the needs of a distinct settings (10) —weeks three and four.
- Applying Concepts/Skills — practice planning and teaching 10 to 12” exercises to apply a specific concept or skill; design and teach a sequential, approximate 15” Warm Up (ballet barre, contemporary dance, jazz, West African, Afro-fusion, etc.). (10) —weeks five through seven.
- Developing YOUR Voice: Using BF/LMA, you will unpack a selected phrase of your choreography to identify the stylistic elements and skills the performer needs to perform it to your standard. You will examine HOW you can get the dancer there by developing a class that meets the needs of your phrase work. Using your choreographic work as a key, you'll strive to unlock “your signature technique,” creating and teaching focused-class segments in preparation for your final project. (10) —weeks eight through twelve
- Unconfirmed (but a possibility should you as a class wish to pursue), half-hour warm-ups for the BFA Showcase may be taught by members of this class and assessed by their peers. These will also include a collaborative lesson plan due the Friday prior to the week of the BFA. (Consider: what is the difference between leading a warm-up and teaching a class?)

—INDIVIDUAL WILDCARD EXPERIENCE (*out-of-class and created by YOU*) Practice Teaching/Observation Opportunity and (Video) Report (30' in length, minimum); PROPOSE your own WILDCARD! (10) —open date according to opportunity, must be proposed by March 1 and completed no later April 23. Previous WILDCARDS have included studio teaching, DIAS or Floridance teaching, Improv session, Harn experience, etc. Those of you free on T or TH between 1 and 2:30 pm would be welcomed to work with my Dance Improvisation class which meets in the O'Connell Center Dance Studio.

—FOUR-POINT FINAL PROJECT (30)



- (1) Your Final Project Lesson Plan; (2) will be validated and demonstrated by your joyous and grounded teaching of a 40” live class; (3) The class will be assessed by your student dancers, including your class peers; then self-assessed by YOU! (4) and summarized in a “This I believe” teaching statement which presents YOUR Teaching Philosophy based upon your real experience and aspirations (weeks 13- 16) ready for posting with visuals.

### SPRING 24 DANCE CALENDAR (SUBJECT TO CHANGE)

—DANCE MAJORS ATTEND THE MONDAY, JAN 8 DANCE AREA WELCOME BACK MEETING – 6:30PM-8PM

—BFA DANCE MAJORS ATTEND—AND ALL MAJORS ARE INVITED—AUDITIONS FOR *SPRING INTO DANCE* IN STUDIO G-6 FROM 6:30-9:30 PM ON JAN 9; BFA AUDITIONS ON JAN 26; AND ALL *UNSHOWINGS*.

—ATTEND ONE SOTD *SPRING INTO DANCE* 2024 AND ONE BFA SHOWCASE

—ATTEND TWO UFPA SHOWS OF YOUR CHOICE (MY SUGGESTIONS ARE: *PARSONS DANCE* ON TUES, JAN 23 @7:30 PM WHO ARE GENEROUSLY PROVIDING A MASTER CLASS FOR SOTD STUDENTS; AND STEP AFRIKA ON TUES, MAR 5 @7:30—*UF ALUM ARIEL DYKES* PERFORMS!)

### SPRING 2024 DANCE CALENDAR

JAN 8 – 1<sup>ST</sup> DAY OF CLASSES, WELCOME BACK MEETING @ 6:30PM, G6

JAN 8 – DANCE COORDINATORS MEETING 3-4PM

JAN 9 – *SPRING INTO DANCE* AUDITIONS FROM 6:30-9:30PM, G6

JAN 12 – DANCE AREA MEETING 1-2:30PM

JAN 15 – MLK DAY, NO CLASSES

JAN 19 – OPTION #1 CURRICULUM RETREAT, 1-4PM

JAN 22 – COORDINATORS MEETING 3-4PM

JAN 22 – *UNSHOWING* #1, 6:30-9:30PM, G6

JAN 23 – *PARSONS DANCE* MASTER CLASS @10:40-12:10 IN G6

*PARSONS DANCE* @ PHILLIPS CENTER, 7:30PM

JAN 26 – BFA AUDITIONS

JAN 29 – *UNSHOWING* #2, 6:30-9:30PM IN G6

FEB 5 – OPTION #1 OPEN CONVERSATION, 6:30-8:00 IN G6

FEB 5 – COORDINATORS MEETING 3-4PM

FEB 7 – LOS MUÑEQUITOS DE MATANZAS AND GRUPO AFRO-CUBA MASTERCLASS, 10:40-12:10, G6

FEB 8 – HARN MUSEUM NIGHT – VIBRANT AFRICA, 6:30PM

FEB 9 – DANCE AREA MEETING –1-2:30PM

FEB. 16 – MASTERCLASS VISIT WITH BHARATANATYAM ARTISTS (CAME)

- SOTD TOWN HALL, 10:45AM-12:15 PM ON ZOOM

FEB 11-13 – BFA SHOWCASE SPACING REHEARSALS\*

FEB 14-16 – BFA SHOWCASE TECH REHEARSALS\*

FEB 19 - 12:50-2:45: HALIFU OSUMARE GUEST LECTURE (DURING DANCE HISTORY)

– COORDINATORS MEETING 3-4PM

FEB 18-20 – BFA SHOWCASE FINAL TECH AND DRESS REHEARSALS

FEB 21-25 – BFA SHOWCASE

FEB 23 – DANCE AREA MEETING 1-2:30PM

FEB 26 – DARK DAY – NO DANCE MAJOR CLASSES

FEB 27 OR 29 – BAGELS AND BALLET, 10-11 AM (TENTATIVE)  
MARCH 4-8 – OPTION #1 CRAS (ANY 1<sup>ST</sup> SEMESTER MAJORS, 2<sup>ND</sup> YEAR BFAS)  
MARCH 4 – COORDINATORS MEETING 3-4PM  
MARCH 4 - OPTION #2 OPEN CONVERSATION, 6:30-8:00 IN G6  
MARCH 5 – *STEP AFRIKA* @ PHILLIPS CENTER, 7:30PM (ALUMNUS ARIEL DYKES IS IN THE COMPANY!)  
MARCH 8 - OPTION #2 CURRICULUM RETREAT, 1-4PM  
MARCH 11-14 – ACDA BRENAU UNIVERSITY, GAINESVILLE, GEORGIA  
MARCH 9-17 – SPRING BREAK  
MARCH 18 – COORDINATORS MEETING 3-4PM  
MARCH 18-22 – OPTION #2 CRAS (ANY 1<sup>ST</sup> SEMESTER MAJORS, 2<sup>ND</sup> YEAR BFAS)  
MARCH 19 – ADIA WHITAKER MASTER CLASS, 3:00PM G6  
MARCH 20 – BA SPRING SOCIAL/INFO SESSION, TBA  
MARCH 22 – DANCE AREA MEETING 1-2:30PM  
MARCH 25-29 – OPTION #3 CRAS (ANY 1<sup>ST</sup> SEMESTER MAJORS, 2<sup>ND</sup> YEAR BFAS)  
MARCH 25 – *UNSHOWING* #3, 6:30-9:30PM IN G6  
MARCH 29 – OPTION #3 CURRICULUM RETREAT, 1-4PM  
APRIL 1-5 – OPTION #4 CRAS (ANY 1<sup>ST</sup> SEMESTER MAJORS, 2<sup>ND</sup> YEAR BFAS)  
APRIL 1 – COORDINATORS MEETING 3-4PM  
APRIL 1 - ALL CLASSES AND REHEARSALS IN G6 MOVE TO CONSTANS STAGE  
APRIL 5 – DANCE AREA MEETING 1-2:30PM  
APRIL 7-10 – *SPRING INTO DANCE* SPACING REHEARSALS\*  
APRIL 11 – CREW WATCH *SPRING INTO DANCE*\*  
APRIL 12 – *SPRING INTO DANCE* TECH #1\*  
APRIL 14-15 – *SPRING INTO DANCE* FINAL TECH REHEARSALS\*  
APRIL 15 – COORDINATORS MEETING 3-4PM  
APRIL 16 & 17 – *SPRING INTO DANCE* DRESS REHEARSALS\*  
APRIL 18-21 – *SPRING INTO DANCE*\*  
APRIL 19 – DANCE AREA MEETING 1-2:30PM  
APRIL 22- DARK DAY  
- ALL CLASSES AND REHEARSALS RESUME IN G6  
APRIL 23 – *LES BALLETS TROCKADERO DE MONTE CARLO* @ PHILLIPS CENTER, 7:30PM  
APRIL 24 – LAST DAY OF CLASSES  
- SENIOR CIRCLE, 12:10-12:30PM IN G6 [TBD]  
- SOTD CONVOCATION, 4-5PM IN BLACK BOX THEATER  
- *FINAL UNSHOWING*/ BA SENIOR PROJECT SYMPOSIUM, 6:30-9:30PM IN G6  
APRIL 29 - CRAS – GRADUATING SENIORS – TIMES TBD (TENTATIVE)

\*SEE [PRIMARY PRODUCTION CALENDAR](#) FOR FULL PRODUCTION SCHEDULES

**\*NOTE:** THIS SYLLABUS REPRESENTS PLANS AND OBJECTIVES FOR TEACHING METHODS IN SPRING 2024. IT IS A STARTING GROUND. I INVITE YOU TO TAKE A PROACTIVE ROLE AND TO BE IN ACTIVE COMMUNICATION WITH ME THROUGHOUT THE SEMESTER—YOUR CREATIVE IDEAS, QUESTIONS, AND SUGGESTIONS FOR LEARNING, MOVING, AND GROWING ARE WARMLY WELCOMED, ALWAYS: I WANT TO KNOW HOW BEST TO HELP YOU TO MEET YOUR GOALS! AS WE GO THROUGH THE SEMESTER, CHANGES AND ACCOMMODATIONS WILL ENHANCE YOUR LEARNING OPPORTUNITY. CHANGES WILL BE COMMUNICATED CLEARLY, ARE NOT UNUSUAL AND SHOULD BE FULLY EXPECTED. THANK YOU!