

UF School of Theater and Dance

DAA 2205 Contemporary Ballet Practices 2

I. COURSE NUMBER AND TITLE: DAA 2205 Section 1226 & 126U Contemporary Ballet Practices 2

Semester & Year: Spring 2025

Meeting Days and Times: T/TH 8:45-10:15 am

Building and Room: G-10

II. INSTRUCTOR:

Name: Isa García-Rose

Email: isa@ufl.edu

Phone: 352-294-0457

Office Hours: Tues/Thurs 11:00-12:30pm & by appointment request

Zoom Link: <https://ufl.zoom.us/j/3724118694>

Meeting ID: 372 411 8694

Office: Nadine McGuire Theatre & Dance Pavilion 206

III. COURSE DESCRIPTION:

This course is designed to focus 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.

IV. LEARNING OUTCOMES:

1. Understanding of 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 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.

V. RECOMMENDED TEXTS AND MATERIALS:

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

“Instructional materials for this course consist of only those materials specifically reviewed, selected, and assigned by the instructor(s). The instructor(s) is only responsible for these instructional materials.”

RECOMMENDED TEXT:
Classical Ballet Technique
by Gretchen Ward Warren

VI. COURSE REQUIREMENTS AND POLICIES: Expectations:

Student will

- Attend classes regularly, be on time and 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: N/A

TBD

Dance Concert Attendance Assignment:

Attend at least two dance concerts this semester: BFA Showcase and Spring into Dance. 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 in art making. Avoid making judgement.

Performance Assignments: BFA Showcase and Spring into Dance

Exams: Midterm, March 4 - Final, April 17

Vocab Quiz: March 25

Presentations: Final dance project, April 22

Attendance: Mandatory unless excused and made up by taking another ballet class at UF

For Studio Courses

For classes that meet two times a week:

Students can take 2 absences with no penalty; no documentation is required for the first 2 absences as they are automatically excused. If the third 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 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. Opportunities to make up missed material for unexcused absences is up to the instructor's discretion.

- 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, 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)

To help organize accommodations, students should inform the instructor by the end of the second week of classes of religious observances of their faith that will conflict with class attendance this semester.

Tardy Policy: You are late after role has been taken/class has begun.

- Points will be deducted for being late or leaving early for any reason.
- There will be a 5-minute grace period to join the class physically.
- 3 tardies for regular class meetings equal 1 unexcused absence.

Make-up Policy:

Excused absences (those that can be documented) may be made-up in the following manner:

- Approved ballet class taken at UF (Due 2 weeks after excused absence). You must attend the make-up class within two weeks of your excused absence. Please obtain a signature from the instructor.
- You may also sign up for assistance for BFA auditions.
- <http://www.shcc.ufl.edu/excuse.shtml> (Infirmary)
- <http://dso.ufl.edu/> (Dean of Students)
- If unable to dance, you may 'actively' observe one time for full credit.
- You will complete an observation paper due at the end of class.

Requirements/opportunities to make up missed material for unexcused absences is up to the instructor's discretion.

Injuries are special cases. If an injury occurs see/contact me immediately regarding absences, make-ups, or possible withdrawal from the class.

Late assignments: Unless otherwise indicated, all homework assignments are due in class on the date listed on the syllabus. An essay received after the due date is late.

Studio Rules of Conduct:

In effort to keep our dance space a peaceful, safe and clean environment for our students we ask that you observe the following:

- No gum- this is also for safety reasons since we don't want dancers choking.
- No talking, food or quick pick-me-ups during class. However, you may keep water bottles inside the studio for hydration provided they have caps to prevent spills.
- Turn off all cell phones before entering the studio. Please make this a habit. All phone calls must take place outside of the studio and NEVER during class time. If you have an emergency situation you should inform the instructor prior to the start of class. Ringing cell phones, texting etc. are disruptive to classroom activity. Please be considerate.

Note: To help organize accommodations, students should inform the instructor by the end of the second week of classes of religious observances of their faith that will conflict with class attendance this semester. 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).

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)
----------	--

	<ul style="list-style-type: none"> • 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
Week Five	<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
Week Six	<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

Week Seven	<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
Week Eight	<ul style="list-style-type: none"> • Midterm Evaluation– One on one student/faculty progress meeting

Week Nine	<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
Week Ten	<ul style="list-style-type: none"> • Spring Break!
Week Eleven	<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 • Online Vocabulary Quiz
Week Twelve	<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 Thirteen	<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 • Final Evaluation – In class performance
Week Fifteen	<ul style="list-style-type: none"> • Final Project – In class performance
Week Sixteen	Finals Week. No regular class.

VIII. GRADING CRITERIA:

Final Course Grade:

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

Midterm Evaluation (placement and alignment, core support, spatial awareness and full body integration, rhythmic clarity/musicality) One on one student/faculty meeting March 4 th	30%
Final Evaluation (placement and alignment, core support, spatial awareness and full body integration, rhythmic clarity/musicality) April 17 th	30%
Dance Concert Attendance	15%
Vocab Quiz March 25 th	10%
Final Dance Project April 22 nd	15%
TOTAL	100%

Letter grades translate to percentages as follows:

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 have an interest 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 fine. Tights are not required. Ballet shoes (white or black) and dance belt.
- No oversized clothing.
- Ankles must be visible.
- No large jewelry, necklaces & watches.

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 as 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 you 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 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 UF ballet class taken by the required date (two weeks after the excused absence).** The student must request permission of that instructor and obtain their signature after taking the make-up class.
 - 3) Sign up and assistance for BFA audition will also serve as a make-up assignment.

Student on-line 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 Gator Evals. 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 Gator Evals, in their Canvas course menu under Gator Evals, 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.

Spring 2025 Dance Calendar

[Link](#) to production calendar

TBD: Critical Response Appointments for 3rd years and graduating Seniors

January

- 13 – First day of classes
Welcome Back Meeting G-6, 6:30p
- 14 – Auditions for Prof. Onye Ozuzu's new work for *Spring Into Dance*, 5-7p, G-6
- 20 – NO CLASSES, MLK DAY
- 21 – Master Class with Cirque Kalabanté, 11:15a, G-6
UFPA: Cirque Kalabanté, 7:30p, Phillips Center
- 22 – Possible ACDA adjudication showing, 6:30p in G-6 (open to all)
- 24 – BFA auditions for UF regular admission – all day G-6 and varied SoTD spaces
- 27 – UnShowing and ACDA adjudication for BFA Showcase choreographers only, 6:30-8:30p, G-6
- 30 – Ric Rose Alumni Award: Lecture with Guest Artist Juliana Azoubel 8:45-10:15a, G-6
Ric Rose Alumni Award: Guest Masterclass with Juliana Azoubel during CAADDP classes, G-6
- 31 – Ric Rose Alumni Award: Master Class with Guest Artist Juliana Azoubel 10:40-12:35a, G-6
Ric Rose Alumni Award presentation 6:00 to 8:00p, G-6

February

- 7 – *BFA Dance Showcase* Load In, G-6
SoTD Macbeth – opening night (runs through 16th)
- 8 – UFPA: Dance Alive, *Dangerous Liaisons*, 7:30p, Phillips Center
- 9-11 – *BFA Dance Showcase*, spacing rehearsals, G-6
- 11-13 – UFPA: Riverdance, 7:30p, Phillips Center
- 13 - Museum Nights: Arts Across Africa, Harn 6-9pm
- 12-14 & 16 – *BFA Dance Showcase*, Tech rehearsals G-6
- 17 (Prog A) & 19 (Prog B) – BFA Dance Dress rehearsals, 7:30-10:30p, G-6
- 19 & 21 – *BFA Dance Showcase*, Prog A 7:30-9:00p, G-6
- 21 – UFPA: Niyaz presents The Fourth Light Project, 7:30p, Phillips Center
- 20 & 22 – *BFA Dance Showcase*, Prog B 7:30-9:00p, G-6
- 23 – *BFA Dance Showcase*, Prog A 1:30-3:00p, Prog B 4:00-5:30pm, Strike 5:30-7:30p, G-6
UFPA: Sun Country Dance Theatre presents 17th Annual Spring Youth Concert featuring *Hansel and Gretel*, 2:30p, Phillips Center
- 24 – DARK DAY for Dance Majors—no technique classes

March

- 3 – BA Spring Social and Info Session
- 6-9 – American College Dance Association (ACDA), regional conference at College of Charleston, SC
- 7 – SoTD *The Importance of Being Earnest* – opening night (runs through 14th)
- 11 – UFPA: The Peking Acrobats, 7:30p, Phillips Center
- 15-23 – SPRING BREAK
- 31 – *Spring Into Dance* spacing rehearsals begin, 6:30-10:30p, Black Box Theatre

April

- 1 – UFPA: *The Great Gatsby Ballet* by the World Ballet Company, 7p, Phillips Center
- 1-3 – *Spring Into Dance* spacing rehearsals continue, 6:30-10:30p, Black Box Theatre
- 4 – *Spring Into Dance* Crew Orientation and Watch, 6-9:30p
- 5 – *Harn Museum of Dance*, tech rehearsal 9a-noon, performance 1-3p
UFPA: Dance Alive, *Romeo and Juliet*, 7:30p, Phillips Center
- 6-7 – *Spring Into Dance* Tech rehearsals and production meeting/notes, 6:30-11p, Black Box Theatre
- 8-9 – *Spring Into Dance* Dress rehearsals and production meeting/notes, 7:30-11p, Black Box Theatre

10-13 – *Spring Into Dance* performances, 7:30p Th-Sat, 2p Sun, Black Box Theatre (Strike Sunday)
14 – DARK DAY for Dance majors—no technique classes
17-18 – SoTD Staged Reading *The Conference of the Birds*, 7:30p, Black Box Theatre
19 – UFA: Limón Dance Company, 7:30p, Phillips Center
21 – FINAL UNSHOWING, 6:30p-8:30p, G-6, format TBD
23 – Last day of classes
24-25 – Reading Days
26-30 – Finals

May

1-2 – Finals
2-4 – Commencement