

CONTEMPORARY BALLET PRACTICES LEVEL 2

SPRING 2022

DAA 2205 Section C02U and C02R

Tuesday/Thursday 8:45a – 10:15a

Friday Masterclasses 10:40a – 12:15p (location will vary: G-6, G-10, or G-11) *required for BFA Dance majors*

Location: T/R - G-10 in the McGuire Pavilion

INSTRUCTOR:

Meredith Farnum mfarnum@arts.ufl.edu *

*Email Policy: Preferred email correspondence through INBOX in CANVAS. Please include your name & class in the subject line or within the body of all correspondence.

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

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

Office: Nadine McGuire Theatre & Dance Pavilion, Room T212

Office Hours: Hours are posted on faculty office doors

Hours for Meredith are Thursdays 1:30pm – 2:30pm via Zoom. *If this time does not work for you, please email me to schedule an appointment.*

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

College of the Arts (COTA) Information

School of Theatre and Dance (SoTD) Information

Important Academic Dates:

Classes begin – January 5

No Classes – January 17: Martin Luther King, Jr. Day; March 5-12; Spring Break

Classes end – April 20

REQUIRED READING:

Articles and handouts posted in Canvas modules

REQUIRED SUPPLIES:

Small exercise ball – 9-inch size.

RECOMMENDED RESOURCES:

Classical Ballet Technique by Gretchen Ward Warren

Technical Manual and Dictionary of Classical Ballet by Gail Grant

Basic Principles of Classical Ballet: Russian Ballet Technique by Agrippina Vaganova

COURSE DESCRIPTION:

Contemporary perspectives in basic ballet technique with discussion of terminology and history.

Prerequisite: DAA 2204 or Dance major or minor.

STUDENT PROGRESSION IN BALLET DANCE TECHNIQUE:

This information addresses the standards utilized by the dance area for assessing student progression through four levels of ballet. The program's approach to ballet is in context to the UF BFA degree program, relying on traditional training standards along with the awareness of the stylistic and technical diversity of the UF dance program. Using the objectives stated in this syllabus, the dance program assesses student progress through four levels of ballet dance technique. Students are graded and considered for the next level according to their achievement of the criteria as determined by their instructor. Due to the nature of both traditional balletic training and balletic levels in the UF program, receiving the final grade of "A" does not insure progression to the next level.

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.

Course Objectives for Ballet Technique

SoTD's ballet technique curriculum is designed to focus the intellectual and physical abilities of students—majors, minors, and non-majors—to embrace the demands of the 21st century artist. Each of the levels builds the required historical, aesthetic, and biomechanical foundations for graduating as a major in our dance degree programs. Likewise, the minor or non-major must recognize the classes as a pre-professional training ground by meeting the objectives at the appropriate level. When every student brings into every class their discipline and motivation, they will be ready to meet and greet the following goals common to each respective level of technique:

CONTEMPORARY BALLET PRACTICES 2 COURSE OBJECTIVES*:

- To instruct you in ballet technique while engaging with the established vocabulary in addition to utilizing somatic and conditioning practices to enhance body awareness.
- Acknowledge the related history to the aesthetic foundations of ballet that originated in the ethnic cultures of European countries and developed through the hierarchical structure of royal courts to the evolution of ballet culture in present day.
- To establish a consistency of daily studio practice as well as using ballet class progression to build a basis for building your technique.
- 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).
- Build musical, rhythmic, phrasing, and spatial skills suitable to the technique and style of ballet.

- Initiate the process of connecting theory and technique to performance aptitude.
- Create an environment to test and improve the student's physical aptitude in ballet technique.
- To develop and practice absorbing new material quickly and to perform combinations with attention to technique.
- Develop an appreciation of the theory, criticism, and aesthetic behind this exacting yet exciting art form.

* Due to the nature of the UF ballet training program, the student entering Level 2 should have already established certain a level of proficiency as determined either by audition for entry into the BFA program or for non-majors can be determined by placement classes.

DRESS POLICY:

- Women: Form fitting dance attire or leotards and tights with soft ballet shoes (on Zoom) and socks in the studio. Please speak to the teacher about individual needs and if you are interested in taking class en pointe.
- Hair should be worn neatly out of the face, i. e. ballet bun or twist.
- Men: Close fitting T-shirt/tank top with leggings, bike shorts, or yoga pants. Tights may be work (with dance belt) but are not required. Ballet shoes on Zoom and socks in the studio.
- Colors are at the student's discretion but should reflect a respect of balletic values.
- No warmers unless they are form fitting. All warmers must be removed following warm-up. You may wear a ballet skirt or belt for alignment.
- No oversized clothing. You don't work on what you don't see.
- Your ankles must be visible.
- No large jewelry, including all non-stud earrings, necklaces & watches.
- No chewing gum.

COURSE POLICIES:

ATTENDANCE

For classes that meet three times a week -

- Students can take 3 absences with no documentation and 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 for unexcused absences is up to the instructor's discretion and may be made available through virtual classes or online assignments. **Communication is important.**

MAKE-UP 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 in any genre; student must request permission of that instructor.

UF Absence Policy The requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies. Please click the following link for details: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Additional circumstances listed below in which course materials will be provided to you with an excused absence and you will be given a reasonable amount of time to make up work.

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

- 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 may conflict with class attendance this semester.

STUDENT ON-LINE EVALUATION PROCESS

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://gatorevals.aa.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. The instructor is the only person that views your written comments. Summary results of these assessments are available to students at <https://gatorevals.aa.ufl.edu/public-results/>

EVALUATION

Event attendance (virtual)	20 points	See information below about Required Performance and Event Participation. (assignment information is located on Canvas)
Midterm Assessment/Feedback	15 points	In Class assessment on Feb 24 th with written or verbal feedback by Mar 10 th
Technical progression and artistic expression	15 points	Ongoing assessment
Vocabulary/History Project or Discussion (TBA)	20 points	(See ballet glossary attached and use the following link for study: http://www.abt.org/education/dictionary/index.html)
Final Project	30 points	Research/Presentation (TBA) April 20th

Instructions for assignments are located on Canvas

Your overall score may be affected by your attendance record.

EACH STUDENT IS RESPONSIBLE FOR MONITORING HER/HIS OWN PROGRESS

*Disclaimer: This syllabus represents current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected. Any changes in technique exam dates due to unseen circumstances will be announced in class and posted on the dance board in a timely fashion.

A 100 - 94 points
 A- < 94 - 90
 B+ < 90 - 87
 B < 87 - 84
 B- < 84 - 80
 C+ < 80 - 77
 C < 77 - 74 points
 C- < 74 - 70
 D+ < 70 - 67
 D < 67 - 64 points
 D- < 64 - 61
 E < 61 - 0

Required Performance and Event Participation

To help you to "think outside the box," you must venture outside the studio!

ALL PERFORMANCE ATTENDANCE THIS SEMESTER WILL BE VIRTUAL.

BFA/BA Majors: In addition to attending all classes, attendance is required at the all the following events plus 1 outside professional show. Your instructor will provide guidelines as to proof of viewing which will be produced within one week after viewing production. Depending on your technique schedule, you may use these same events/performances for other technique classes, as well.

Non-Majors: Required – *Dance 2022*, one program of the BFA Showcase, and one outside professional show. Your instructor will provide guidelines as to proof of viewing that will be produced within one week after viewing production. Depending on your technique schedule, you may use these same events/performances for other technique classes, as well.

Semester Calendar – Dates to Know

****UnShowings #1 & #2 are yet to be determined – dates will be shared as soon as possible.**

Please check your emails daily for Dance Area Headquarters Canvas site updates!

January

05 – Dance Welcome Meeting 6:30pm-7:30pm
12 – BFA Showcase Auditions 6:30-8:30pm – G-6
17 – UFPA dance event: ***Tango Fire***, 7:30pm – Phillips Center
23 – Fathom Dance event - ***Bolshoi Ballet: Jewels (Balanchine)*** 12:55pm Regal Butler Town Center, Gainesville. <https://www.fathomevents.com/categories/performing-arts>
28 – BFA Program Audition – all day/online

February

10 – SoTD Town Hall #1 2-3:15pm - Zoom
14-16 – Spacing rehearsals for Dance 2022 6:30-10:30pm – Constans Theatre
17 – Dance 2022 Company Orientation and Crew Watch 6-9:30pm – Constans Theatre
18 – Dance 2022 Tech #1 6:45-10:30pm – Constans Theatre
20-21 – Dance 2022 Tech #2 and #3 7-10:30pm – Constans Theatre
22-23 – Dance 2022 Dress Rehearsals #1 and #2 7:30-10:30pm – Constans Theatre
22 – Bagels and Ballet! 8:45-10:15am Ballet classes.
24-26 – Dance 2022 performances 1-3 7:30pm – Constans Theatre
27 – Final Dance 2022 performance and strike 2-4:30pm – Constans Theatre

March

1 – UFPA dance event: ***Pilobolus: BIG FIVE OH!*** 7:30pm – Phillips Center
2 – BFA Showcase Production Meeting 4-5pm - Zoom
5-13 – SPRING BREAK
6 – Fathom Dance event – ***Bolshoi Ballet: Swan Lake*** 12:55pm Regal Butler Town Center, Gainesville. <https://www.fathomevents.com/categories/performing-arts>
12-15 – ACDA at FSU

15 – UFPA dance event: **BalletX** 7:30pm – Phillips Center
 18 – Dance Faculty Retreat 1-4pm – Zoom, student attendance welcome
 19 – Splendor (possible)
 20 – BFA Showcase load in 9am-1pm - G-6
 21 – Dance Open Conversation 6:30-8pm – Zoom
 20-22 – BFA Showcase Spacing Rehearsals 6:30-10:30pm – G-6
 23 – SoTD Town Hall #2 10:45am to 12pm - Zoom
 23-25 – BFA Showcase Tech Rehearsal #1-#3 7-11pm – G-6
 25-26 – UFPA Dance event: **Dance Alive: Carmina Burana** 7:30pm – Phillips Center
 27 – BFA Showcase Tech Rehearsal #4 7-11pm – G-6
 28-29 – BFA Showcase Dress Rehearsals #1-#2 7-11pm – G-6
 30-31 – BFA Showcase Performances 7:30pm – G-6

April

1-2 – BFA Showcase Performances 7:30pm – G-6
 3 – BFA Showcase Performances and Strike 1:30-7pm – G-6
 18 – Final UnShowing 6:30-8:30pm – G-6
 18 – **Critical Response Appointments (CRAs)** for 2nd Years, 4th Years (non-graduating) and first semester transfer students – times and Zoom links TBA – **these are REQUIRED meetings**
 19 – **Critical Response Appointments (CRAs)** for 2nd Years, 4th Years (non-graduating) and first semester transfer students – times and Zoom links TBA – **these are REQUIRED meetings**
 20 – Critical Response Appointments for graduating Seniors – times and Zoom links TBA – **these are REQUIRED meetings**
 20 – Last Day of Classes



NOTE:

Dates/times subject to change – please check dance bulletin board and/or contact appropriate box office. You will receive a voucher (coupon) at the beginning of the semester for assigned SoTD productions with instructions of how to use it to get discount tickets. Viewing of SoTD plays is highly recommended, but not required. Non-majors, please verify event schedule with instructor, as you may not be required for attendance at all events.

Tickets will be available to reserve on the SoTD Events Page:

<http://arts.ufl.edu/academics/theatre-and-dance/current-season/>

UF Performing Arts (Phillips Center) #: (352) 392-2787 <http://performingarts.ufl.edu/events/>

SFC Fine Arts Hall Theatre (352) 395-4181 <http://www.sfcollege.edu/finearts/?section=calendar>

ALL BFA/BA Dance Majors are **required** to attend a CRA with dance faculty. Do not make travel plans at this time— grade points will be deducted.

It is your responsibility to know your schedule. Check your (UF) email, the dance studio bulletin boards, and Dance Area Headquarters Canvas page regularly.

UF POLICIES:

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES: Students requesting accommodation for disabilities must first register with the Dean of Students Office (<http://www.dso.ufl.edu/drc/>). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. You must submit this documentation prior to submitting assignments or taking the quizzes or exams. Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations.

UNIVERSITY POLICY ON ACADEMIC MISCONDUCT: Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code at <http://www.dso.ufl.edu/students.php>.

NETIQUETTE: COMMUNICATION COURTESY: All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats. <http://sfrc.ufl.edu/courses/distance/NetiquetteGuideforOnlineCourses.pdf>

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 U Matter, We Care website to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit the Counseling and Wellness Center website 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 the Student Health Care Center website.
<https://shcc.ufl.edu/forms-records/excuse-notes/> (excuse note policy)

University Police Department: Visit UF Police Department website 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; Visit the UF Health Emergency Room and Trauma Center website.

ADDITIONAL MENTAL HEALTH RESOURCES:

1. UF has an Equal Access Mental Health Clinic that has a Free Therapy Night every Monday night that UF is considered open. Here is the FB page through which one can book appointments as well: <https://www.facebook.com/equalaccessclinic/>

2. 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/>

3. 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: 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.

Library Support: 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.

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: [Visit the Student Honor Code and Student Conduct Code webpage for more information.](#)

On-Line Students Complaints: [View the Distance Learning Student Complaint Process.](#)

Dean of Students: [Areas and Service](#)

UF Online: [One Stop](#)

ESSENTIALS FOR ACHEIVEING TECHNICAL APPTITUDE:

These aspects of technical development are divided into six (6) categories and are the basis both for grading and for any consideration toward promotion to a higher ballet technique level:

- **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: barre, center, and phrase work.

- **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 as applied to ballet technique. 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.*
- **APPLICATION OF ROTATION - STATIONARY AND LOCOMOTOR** - *Essential to the healthy development of ballet (and general dance) technique is the full awareness of correct personal anatomic alignment in relation to parallel and outward rotation which includes hip socket, knee and ankle for the lower body and spine, ribs, shoulder girdle, head and neck for upper body.*
- **SPATIAL AWARENESS AND FULL BODY INTEGRATION** - *Necessary to the training of a ballet 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 as they relate to the movement of the body through classically defined positions.*
- **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 as regulated by the choreography/classical repertoire. Rhythmic clarity is the ability to understand the relationship of the moving body to time.*
- **PROFESSIONALISM** - *Student demonstrates a mature artistic sensibility while cultivating their artistic aptitudes. The importance of attendance is emphasized and part of the final grading process, as noted in the syllabus.*

EVALUATIONS AND GRADING:

Midterm Feedback and Evaluation occur during the class. You will be observed by the instructor and perhaps other members of the dance faculty. Grades will be assigned based on the technical proficiencies listed above. For the BFA major, application of your technique work to concert/performance work will be factored into your technique grade.

GUIDING CONCEPTS

These following general concepts are applied to all areas of technical development and used by faculty to assess student progress:

"Self Awareness and Ensemble Skills"

The student demonstrates an ability to retain an awareness of self while integrating their movement into spatial relationships with other persons and groups. The student should also demonstrate clarity in three-dimensional movements and an ability to sustain directionality in exercises and in phrases of substantial length.

Transitional Skills (Continuity of Flow)

Exercises should be performed with an understanding and dynamic use of different types of phrasing. Students should demonstrate an ability to sequence a variety of movements into an extended phrase: recognizing and moving through transitions and demonstrating follow-through of movement impulses as appropriate.

Performance Quality (Dynamic Awareness)

Each instructor will provide the class with specific movement and performance goals that delineate for the student: suitable use of energy, range of dynamics and movement qualities, the images or mind-set to evoke expressive and/or stylistic qualities and functional details

DANCER WELLNESS GUIDELINES:

Dancer Wellness Program

We know you want to dance...and for a long, long, time. A key part of a successful dance career in college and in the professional world is INJURY PREVENTION. The Dancer Wellness Program is available to current BA and BFA Dance and Musical Theatre Majors. Athletic training services in the Dance Wellness Clinic occur through our collaboration with the Athletic Training Program (College of Health and Human Performance). Dr. Patricia Tripp and Dr. Jay Clugston will oversee the collaboration of services, while Kirsten Cunha, licensed athletic trainer will provide athletic training services on site through the 2020-2021 academic year. Additional services and opportunities for students to explore may include Alexander Technique sessions (through direct appointment with Professor Elizabeth Johnson) and/or therapeutic massage consultation through The Florida School of Massage Sports Massage program (please request information from SoTD Dance Coordinator). Dance Wellness services are available for eligible artists who complete the preparticipation physical materials annually; ideally before October 1.

Be proactive, and exercise beneficial health habits. Practice mindfulness, having a healthy diet, and adapting good sleep habits. Practice limiting social media and develop your own personal practice—readying you to take on the day. Despite your best efforts, a frustrating injury may occur. Here are four key recommendations to help you manage an injury

1. TAKE RESPONSIBILITY

Dance/performance should not cause physical pain. If a movement causes you pain in class, alert your professor

so they may assist with technique or execution correction as needed. Listen closely to your body and dance with

maximum physical and spatial awareness in all classes, rehearsals, and performances. Take full responsibility for your body in movement. Under no circumstances should you hurt yourself in class or rehearsal because you think a movement is “supposed to hurt”. It is not. Grow and make full use of your body awareness, intuition, and your personal body knowledge. Take full responsibility for your body in movement. KNOW YOUR

STRENGTHS

AND WEAKNESSES and USE YOUR KNOWLEDGE OF ANATOMY. To further educate yourself on dance injuries

and prevention, please seek assistance from the athletic trainer (Kirsten Cunha, LAT, ATC) in the Dance Wellness Clinic. She may be able to provide additional prevention techniques (stretching, foam rolling, movement analysis, rehabilitation techniques, etc.) to support a pain free dance experience. An appointment can

be made with the athletic trainer through the Athletic Training System (ATS) Patient Portal (see link below). To further educate yourself on dance injuries and prevention feel free to utilize the below links with more information:

<http://www.med.nyu.edu/hjd/harkness/patients/common-dance-injuries>

http://www.stopsportsinjuries.org/files/pdf/AOSSM_Dance.pdf

<http://www.dancespirit.com/uncategorized/top-10-injury-prevention-tips/>

https://c.ymcdn.com/sites/www.iadms.org/resource_papers/first_aid.pdf

2. RESPOND IMMEDIATELY

Should injury occur, act quickly and decisively. Do not wait. Even a small injury can become more serious if untreated over time. Do not ignore pain: your body is sending you a “pain message” to STOP and pay attention. When handled promptly and appropriately, so you can optimize recovery and become more knowledgeable about your body. The sooner you respond, the sooner you heal. Please seek assistance from your athletic trainer (Kirsten Cunha, LAT, ATC) within the Dance Wellness Clinic. For non- emergent conditions, please schedule an appointment using the ATS Patient Portal (see link below). The ATS Patient Portal will provide available dates and times to be seen. Available times may change weekly, so please plan accordingly. Walk in hours may be available each week for artists to be seen without an appointment, although an appointment is preferred. For emergent conditions, please contact 911 and follow the Emergency Action Plan procedures posted on the Dance Wellness Clinic door (G9). If you seek outside medical care for an

emergent condition, please follow-up with your athletic trainer (Kirsten Cunha, LAT, ATC) once you are able to discuss the incident and further care options to assist with your recovery. Please be aware, artists who require emergent care for conditions such as heat illness, concussion and/or other serious issues will need physician clearance prior to returning to dance/theatre activities, and in some cases may need to be seen by The Dance Wellness Clinic’s overseeing physician, Dr. Clugston, to coordinate this care and clearance. Please communicate with your athletic trainer (Kirsten Cunha, LAT, ATC) to ensure appropriate management of critical incidents.

3. EVERY SERIOUS INJURY IS DIFFERENT: GET TO A HEALTHCARE PROFESSIONAL ASAP

Even if you have previously “turned” your ankle, the sprain is not the “same” as before – and getting to a health

care professional as quickly as possible is key. For all performance-related injuries, please contact and schedule an appointment to see your athletic trainer (Kirsten Cunha, LAT, ATC). Your athletic trainer will provide you with a therapeutic intervention plan to assist with return to activity in the safest, and most effective way possible. For NON-emergent situations in which the athletic trainer is not onsite, you may contact the athletic trainer at 516-644-1465 for instructions on initial care. Please refer to “2. RESPOND IMMEDIATELY” for detailed instructions to make an appointment with your athletic trainer. After hours or when the athletic trainer is not onsite/available in the clinic, the Sports Medicine and Acute Care Clinic at the Student Health Care Center is available to you <http://shcc.ufl.edu/services/specialty-care/sports-medicine/>.

The SMAAC is located in room 101 in the Student Health Clinic on campus: 1st floor, Infirmary Building, 280 Fletcher Drive. The number is 352-294-7345: when you call, indicate that you are a Dance or Musical Theatre Major and provide information on the severity of your injury so you can be seen ASAP. Please inform the athletic trainer, professors, choreographers, and/or directors/stage manager of your participation status to ensure appropriate accountability regarding time loss or impact on classes/rehearsals/performances.

4. COMMUNICATE

Should you (or a peer) be injured in class, rehearsal, or performance, you are to immediately alert your athletic trainer, teacher, choreographer, director/stage manager so they can be made aware. Depending on the circumstances presented during the injury, the professor, choreographer, and/or director/stage manager has the responsibility to report the injury. Incident Report forms are located near the doorway to each studio and should be filled out as soon as possible in accordance with the SoTD policy, as indicated in the SoTD Handbook. If you are seeing your athletic trainer in the Dance Wellness Clinic on a regular basis for an injury that inhibits your movement in class, the athletic trainer will provide a weekly Wellness Update to the SoTD faculty with a brief explanation of limitations. Although the weekly Wellness Update will allow the SoTD faculty to be made aware of an artist's circumstances/limitations, you are still encouraged to communicate with your faculty about any current injury/illness, especially if pain presents during movement.

Student Injury and Illness Class, Rehearsal and Performance Policy

If a student becomes ill or injured to the degree that they cannot attend and participate in classes, SoTD

sponsored rehearsals, or performances, the following steps of the SoTD student injury and illness policy are to be followed:

1. The student is required to see a health care professional immediately. Dance and/or Musical Theatre Majors (BA and BFA) who have completed the pre-participation wellness screening process have access to seek care within the Dance Wellness Clinic. Please initiate care for injury/illness with your athletic trainer (Kirsten Cunha, LAT, ATC) by appointment in the Dance Wellness Clinic. Please see above for appointment procedures.

2. As mentioned, the Dance Wellness Athletic Trainer (Kirsten Cunha LAT, ATC) will be in communication with the dance and/or musical theatre faculty if necessary, about an artist's limitations (please refer to 'communication' for further explanation). If the student seeks care from a healthcare provider outside of the Dance Wellness Team, it is the student's responsibility to request documentation that explicitly projects the duration of the injury, and/or the amount and type of activity recommended for the welfare of the student. Please note that in some circumstances, the athletic trainer at the Dance Wellness Clinic may find it necessary to give the student a referral to seek additional care/services outside the Dance Wellness Clinic. Some circumstances include, but are not limited to, concussion, heat illness, lack of progression with chronic injury/second opinion for an injury, traumatic acute injury, and more. In these circumstances, a dancer must follow the limitations set in place by the physician and will not be cleared for FULL activity until a follow-up appointment and clearance from the physician have been made. In the case that the athletic trainer deems a referral necessary, financial responsibility for services and/or care (e.g., radiology/imaging, physical therapy, etc.) will be the sole responsibility of the student.

3. Following the appointment with the health care professional, the student is required to bring (or email) medical recommendations and related documentation to the attention of his or her instructor(s), choreographer(s), or director(s) as the basis for discussion. If you are receiving care from the Dance Wellness Clinic, please review COMMUNICATION.

4. Please note: unless otherwise communicated to Dance Faculty by the Dance Wellness Healthcare Providers, a student that medically withdraws from technique class, simultaneously withdraws themselves from all performance-related activities as well. The student may not personally select one activity as having a higher priority than another. The student is not to dance in any events, activities, performances, or rehearsals if the student is medically unable to take dance class.

5. The student is not allowed to sacrifice classroom participation for the demands of 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 SoTD student injury and illness policy even if

rehearsals/performances take place beyond the scope of SoTD, for example: another UF, professional, or community performing group, etc.