

## **2026\_SPRING\_DAA 3208\_CONTTEMPORARY BALLET PRACTICES 3\_GARCÍA-ROSE**

### **I. COURSE NUMBER AND TITLE:** DAA 3208 Section 2208 Contemporary Ballet Practices 3

Semester & Year: Spring/ 2026

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

Building and Room: G-06

### **II. INSTRUCTOR:**

Name: Isa García-Rose

Email: [isa@ufl.edu](mailto: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.

#### **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:** These are make-ups for absences.

**TBD**

### **Dance Concert Attendance Assignment:**

Attend at least two dance concerts this semester: BFA Showcase and Spring into Dance 2026. 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 2026

**Exams:** Midterm, March 3 - Final, April 16

**Vocab Quiz:** Feb. 26

**Presentations:** Final dance project, April 21

**Attendance:** Mandatory unless excused and made up through written assignments

### **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 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. Opportunities to make up missed material for unexcused absences is up to the instructor's discretion and will be made available through virtual classes or online assignments.

*For classes that meet three times a week:*

Students can take 3 absences with no penalty; no documentation is required for the first 3 absences as they are automatically excused. 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 fourth 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 and will be made available through virtual classes or online assignments.

- 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 if you arrive late.
- 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.

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

	<ul style="list-style-type: none"> <li>• Focus on core support and conditioning</li> </ul>
Week Seven	<ul style="list-style-type: none"> <li>• Class structure will be the following:</li> <li>• Exercises at the barre (used to develop strength, flexibility, agility and prepare the center and moving across the floor phases)</li> <li>• Exercises at the center (used to develop body placement, core support and full body integration)</li> <li>• Moving across the floor (used to develop spatial awareness, full body integration and musicality)</li> <li>• Focus on core support and conditioning</li> <li>• Online Vocabulary Quiz</li> </ul>
Week Eight	<ul style="list-style-type: none"> <li>• Midterm Evaluation– One on one student/faculty progress meeting March 3</li> </ul>

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

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

## **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 <b>March 3</b>	30%
Final Evaluation (placement and alignment, core support, spatial awareness and full body integration, rhythmic clarity/musicality) <b>April 16</b>	30%
Dance Concert Attendance <b>April 21</b>	15%
Vocab Quiz <b>Feb. 26</b>	10%
Final Dance Project <b>April 21</b>	15%
<b>TOTAL</b>	<b>100%</b>

**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.
  - 3) Sign up and assistance for BFA audition will also serve as a make-up assignment.

## **Academic Policies:**

- Requirements for class attendance and make-up exams, assignments, and other work in the course are consistent with university policies. [See UF Academic Regulations and Policies for more information regarding the University Attendance Policies.](#)
- Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center. [See the “Get Started With the DRC” webpage on the Disability Resource Center site.](#) 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.
- Information on current UF grading policies for assigning grade points. This may be achieved by including [a link to the University grades and grading policies.](#)

- Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online. Students can complete evaluations in three ways:

1. The email they receive from GatorEvals
2. Their Canvas course menu under GatorEvals
3. The central portal at <https://my-ufl.bluera.com>

Guidance on how to provide constructive feedback is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

- The University's Honesty Policy regarding cheating, plagiarism, etc.:

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 Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. [See the UF Conduct Code website for more information](#). If you have any questions or concerns, please consult with the instructor or TAs in this class.

- In-Class Recording:

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 education 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 deliver by

an 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 presentation 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 guest 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.

## Academic Resources:

- E-learning technical support: Contact the [UF Computing Help Desk](#) at [352-392-4357](tel:352-392-4357) or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).
- [Career Connections Center](#): Reitz Union Suite 1300, [352-392-1601](tel:352-392-1601). Career assistance and counseling services.
- [Library Support](#): Various ways to receive assistance with respect to using the libraries or finding resources. Call [866-281-6309](tel:866-281-6309) or email [ask@ufl.libanswers.com](mailto:ask@ufl.libanswers.com) for more information.
- [Academic Resources](#): 1317 Turlington Hall, Call [352-392-2010](tel:352-392-2010), or to make a private appointment: [352-392-6420](tel:352-392-6420). Email contact: [teaching-center@ufl.edu](mailto:teaching-center@ufl.edu). General study skills and tutoring.
- [Writing Studio](#): Daytime (9:30am-3:30pm): 2215 Turlington Hall, [352-846-1138](tel:352-846-1138) | Evening (5:00pm-7:00pm): 1545 W University Avenue (Library West, Rm. 339). Help brainstorming, formatting, and writing papers.

- Academic Complaints: Office of the Ombuds; [Visit the Complaint Portal webpage for more information.](#)
- Enrollment Management Complaints (Registrar, Financial Aid, Admissions): [View the Student Complaint Procedure webpage for more information.](#)
- UF Student Success Initiative: Visit <https://studentsuccess.ufl.edu/> for resources that support your success as a UF student.
- [Public Speaking Lab](#): (Dial Center, 501 Rolfs Hall). Offering online and in-person help developing, organizing, and practicing oral presentations. Contact email: [publicspeakinglab@clas.ufl.edu](mailto:publicspeakinglab@clas.ufl.edu).

## Campus Health and Wellness Resources:

- UF Whole Gator Resources: Visit <https://one.uf.edu/whole-gator/discover> for resources that are designed to help you thrive physically, mentally, and emotionally at UF.

### 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:

### 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.

# DANCE CALENDAR

## SPRING 2026

### January

9	Dance Area Mini-Retreat (half day) Syllabi Due
12	First Day of Classes / Welcome Meeting @ 6:30pm in G6
13	<i>Spring Into Dance</i> Auditions @ 6:30pm-9:30pm in G6
13-19	Shakia Barron Residency
16	Drop/Add Deadline
19	No Classes
20-22	On site visit Assist Prof. Candidate
21	Dance Alive's <i>Swan Lake</i> at UFPA
26	<b>Spring Senior UnShowing / 6:30pm</b>
26-27 / 27-28	On site visit Assist Prof. Candidate 2
28-29	On site visit Assist Prof. Candidate 3
29	Andrea Ward (Ric Rose Alumni Award) 8:45 am lecture ballet combined & 10:40 am CAADDP 3
30	Andrea Ward Master Class 10:40 am BAs & BFAs & 6 pm Ric Rose Alumni Award Presentation (Faculty, staff, and All Majors attending)

### February

2	<b>Spring Senior UnShowing / 6:30pm</b>
2-3	On site visit Lecturer Candidate #1
4-5	On site visit Lecturer Candidate #2 TBD
6	BFA Dance Area Auditions

7	Harn SoundMoves, 1pm @ the Harn
9-10	On site visit Lecturer Candidate #2 or #3
12-13	On site visit Lecturer Candidate #3 TBD
12	Harn Museum Africa Night 6:30p
13	Open Conversation during FMP, 10:40a-12:10p
6-15	F-Punk Junkies at SoTD
17	Cirque FLIP Fabrique – BLIZZARD, 7:30pm at UFPA
18-22	BFA Senior Concert
21	Dance Alive's <i>Romeo and Juliet</i> , 7:30pm at UFPA
23	DARK DAY – No Dance Major classes all day
	TINA – The Tina Turner Musical, 7:30pm at UFPA
25-Mar 1	ACDA Regional Conference at Brenau University

## March

3-6	Rachel Tavernier Dunham Technique Residency
	• March 4 @ 12:50: Combine Dance History + Kinesiology
	• March 5 @ 10:40: Afro-Brazilian + other classes TBD
	• March 6 @ 10:40: Friday Movement Practice
10-11	<i>bang bang</i> in the Squiteri Theater, 7:30pm at UFPA
15-22	Spring Break / No Classes
24	Sa Dance Company – RISE, 7:30pm at UFPA
27	Midpoint Presentations during FMP, 10:30a-12:45p

## April

9	Harn Museum night with Choreographer-in-Residence project
10	Critical Response Appointments/CRAs, 9:30a-4:30pm IN PERSON (with first-years, year 1 transfers, + sophomores)
16-19	<i>Spring into Dance</i>
20	DARK DAY – No Dance major classes all day
	The Music Man, 7:30pm at UFPA
21	CBP + CAADDP Class Culture Sharings (during class periods)
22	Last Day of Classes
	CDP Class Culture Sharing (during class period)
	Final UnShowing (creative classes; BA symposium; research presentations; WIPs; celebrations) @ 6:30pm in G6
23-24	Reading Days
28-29	Dance Area Spring Retreat 2 half days

## May

4	Grades Due
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## DANCE MAJOR REQUIRED EVENTS

- Monday, Jan 12 @ 6:30pm – Welcome Meeting in G6
- Monday, Jan 26 @ 6:30pm – Senior UnShowing in G6 + G10

- Wednesday, Feb 18 – Sunday, Feb 22, various times – BFA Concert in G6
- Friday, March 27, 10:40a-12:35p – Dance Area Midpoint Presentations in G6 (dance majors only)
- Friday, Apr 10, 9:30a-4:30p – Critical Response Appointments IN PERSON in G11 + G10 (first year dance majors, first year transfer dance majors, and sophomore dance majors)
- Thursday, Apr 16 – Sunday, Apr 19, various times – *Spring into Dance* in the Black Box
- Wednesday, Apr 22 @ 6:30pm – Final UnShowing in G6

## RECOMMENDED FOR DANCE MAJOR CLASSES

(Including Dance Major required events above; events that are directly connected to dance performance somehow and/or SoTD)

- Tuesday, Jan 13 @ 6:30pm – *Spring into Dance* Auditions in G6
- Wednesday, Jan 21 @ 7:30pm – Dance Alive's *Swan Lake* at UFPA
- Friday, Jan 30 @ 10:40a – Master Class with Ric Rose Alumni Awardee, Andrea Ward in G6
- Friday, Feb 6 – Sunday, Feb 15, various times – *F-Punk Junkies* at SoTD
- Saturday, Feb 7 (time TBD) – *SoundMoves* at the Harn Museum
- Thursday, Feb 12 @ 6pm – *Africa Night* at the Harn Museum
- Tuesday, Feb 17 @ 7:30pm – Cirque FLIP Fabrique's *Blizzard* at UFPA
- Saturday, Feb 21 @ 7:30pm – Dance Alive's *Romeo and Juliet* at UFPA
- Friday March 6 @ 10:40am – Master Class with Master Dunham Technique Instructor, Rachel Tavernier in G6
- Tuesday, Mar 10 – Wednesday, Mar 11 @ 7:30pm – bang bang at UFPA
- Tuesday, Mar 24 @ 7:30pm – Sa Dance Company's *R/SE* at UFPA
- Thursday, Apr 9 @ 6pm – Harn Museum Night with Choreographers-in-Residence
- Monday, Apr 20 @ 7:30pm – *The Music Man* at UFPA