

DAA 4110: Contemporary Dance Practice 4

Spring 2025 | Section: 2411 | M / W 10:40a – 12:15p | CON G-11 / G-6

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Syllabi can be found here <http://arts.ufl.edu/syllabi/>

Lab Fees can be located at <http://aa.ufl.edu/policies/material-and-supply-fees/>

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

Email Policy: Use ONLY your UFL.EDU email account for e-mail correspondence related to class.



DAA 4110: CONTEMPORARY DANCE PRACTICE 4 COURSE CATALOG DESCRIPTION:

Advanced level techniques, readings, observation, informal performance, and movement exploration exercises. Credits: 2;. Prereq: DAA 3108 or audition.

COURSE DESCRIPTION

Contemporary Dance Practice 4 aims to develop a rigorous movement practice from which we can experience dynamic creative expression. This course is a continuation of the concepts taught in other movement classes and will build upon the foundations each student brings to the contemporary form. Contemporary denotes a “now-ness” and will take shape around the community gathered. Warm-up exercises focus on weight shift, broad kinesthetic awareness, generating heat for endurance, strength, and stability, and intelligent anatomical alignment and engagement in preparation for complex phrase material. These and all exercises draw upon my experiences within the contexts of post-modern concert dance, release technique, improvisation, partnering, West African dance, Hip Hop, Bartenieff, Qi Gong, and Yoga. Personal improvement will be assessed individually based on comfort with movement material, expression, willingness to take risk, and creative investigation. Collectively, we will honor and welcome what each person in the space brings to the community’s experience. This class is meant to be a time for play, exploration, and sharing each other’s many wisdoms.

Recommended Equipment: knee pads, water bottle, notebook

Required Reading: TBA; all materials will be made available on Canvas.

COURSE OBJECTIVES

Upon completion of this course, students will have gained:

- Foundational understanding of alignment, conditioning, and kinesthetic awareness for reliable and efficient dancing.
- Sense of proprioception and attention on full body integration.
- Increased flexibility, strength, and range of motion.
- Awareness of musicality, rhythm, dynamics, and varied quality in movement.
- Higher proficiency in learning, retaining, and performing movement material.
- Sensitivity to music, environment, and imagery as they pertain to movement investigation.
- Ability to rigorously explore creative expression and individuality in all exercises.
- Experience collaborating with fellow students in a variety of contexts.
- Confidence to contribute to class discussion regarding the collective practice.
- Sensitivity to the community in practice together.
- An understanding of dance as a part of everyday life and culture.

STUDIO PROCEDURES

Proper Attire: You should come dressed ready for class and able to move freely and comfortably. Long pants are best and knee pads are highly suggested. It is recommended that you do not wear jewelry that will impede your ability to move or put you or others at physical risk.

Water + Food: Be sure to bring a water bottle to class. Make sure you eat a well-balanced meal or snack before and after class. Please do not eat while in class or chew gum.

Device Usage: The studio is a place for focus and engagement, a precious time to be screen-free. Please leave your cell phones, tablets, computers, iPads, Apple Watches, etc. in your bags and on silent unless we are using them for classwork. If you need to be reachable by phone for any reason, let me know in advance of class.

Lateness and leaving early are also detriments to your progress. If you are late or leave early, it is your responsibility to communicate with the professor accordingly before/after class. Chronic tardiness or early departure will require an individual meeting with the instructor to discuss strategies moving forward. See attendance policy below.



RESPECTFUL LEARNING ENVIRONMENT

For us all to have a transformative, energetic, and generous experience, we will agree to *participate* in creating a respectful environment. We do so by:

- Showing up for yourself and others.
- Always listen fully to each other.
- Taking time to reflect before responding or reacting.
- Demonstrating personal motivation and lift up those around us. Offer positive feedback!
- Asking questions and contributing to class discussion.
- Collaborating equitably.
- Showing gratitude for community.
- **Communicate.** Please email me with *any and all* concerns, questions, and needs as they arise.
- + **YOUR SUGGESTIONS!** We will create, discuss, and compile community agreements specific to our group. We enter this space with various experiences and perspectives, together seek to create the safest space possible to learn, thrive, and grow.

CULTURE OF CARE:

I propose we adopt a **culture of care** in all our endeavors. Care affects how we interact with ourselves, one another, and the space we share. Care invites more patience and generosity. Care can ensure our personal and collective safety, well-being, and development. I invite us to practice radical empathy and hospitality to cultivate an atmosphere where we can all feel welcome to enter and participate.

"Not causing harm requires staying awake. Part of being awake is slowing down enough to notice what we say and do."
-Pema Chödrön

COURSE EXPECTATIONS + GRADING

(1) MINI-PROJECTS, RESPONSES + IN-CLASS EVALUATIONS (50% or 50 points)

- **Mini-Projects** (20 total):
 - **Shape of Habit** (1 points): complete 5 minute improvisation and reflection on movement habits.
 - **Habit as Material** (1 points): use AI to analyze your habits, explore them in movement, submit a brief reflection.
 - **Self-evaluation** (2 points): fill out the self-evaluation rubric and complete a self-reflection essay.
 - **Opportunity Discussion board** (1 points) contribute one audition or performance opportunity on discussion board.
 - **Final Project Audition packet** (15 points): Compile an audition packet with introduction, improvisation, and repertory videos for contemporary artist.
- **Responses #1-5** (2 points each / 10 total): create responses via different modalities (writing, speaking, drawing, moving, etc) to various contemporary performances and readings we encounter together.
- **In-class Evaluations** (20 points total)
 - **Phrase work Quiz** (5 points): perform current phrase work in class for evaluation.
 - **Midterm Mock Audition** (10 points): prep and participate in mock audition class.
 - **Final movement phrase** (5 points): perform final repertory phrase at CDP Culture Share

(2) CONTINUOUS ASSESSMENT OF GROWTH + DEVELOPMENT (50% or 50 points)

You will receive two Growth + Development scores, each worth 25 points (50 total), at midterm and end of semester. The following areas are used by faculty to assess student progress throughout the semester:

- **Artistry:**
 - *Musicality and Rhythm*—Student understands timing in movement and movement phrasing
 - *Performance Quality*—Student can execute movement with confidence
- **Embodiment:**
 - *Kinesthetic Awareness*—Student demonstrates an understand a foundational level of anatomical/kinesiological approaches in movement practice, including a comprehension of proprioception, spatial awareness, healthful alignment, and personal range of motion.
 - *Movement Execution*—Student can safely and accurately execute movement of simple to moderate complexity.
 - *Energy and Conditioning*—student can utilize and develop a foundational level of strength, flexibility, endurance, and muscular stabilization and support.
- **Communication:** Student exhibits an ability to speak from the self and their own experience, while being respectful of others and demonstrates the ability to articulate questions with clarity.
- **Community Engagement:** student takes care of the space as outlined in handbook/syllabus; demonstrate commitment to a collaborative learning environment by expanding one's willingness to work with all classmates versus a select few as the course progresses.

EXTENSIONS FOR ASSIGNMENTS:

Please do your best to submit work on time. I understand that there will be extenuating circumstances and ask that you contact me at least **24 hours in advance** of the due date to arrange for an extension. I respect you and your time and know that sometimes flexibility is needed to do your best work. Please respect me by honoring these timeframes which will allow me adequate time to review your work and give thorough individual feedback.

STATEMENT ON THE USE OF ARTIFICIAL INTELLIGENCE

This course emphasizes the development of your own writing, analytical, creative, and critical thinking skills. While we may experiment with artificial intelligence (AI) tools — such as ChatGPT or image generators — this will occur only in specific, clearly defined assignments. Unless explicitly permitted by the instructor, AI tools **should not** be used for other course work.

Submitting work generated by AI outside of approved contexts — whether in whole or in part — will be considered academic dishonesty. This includes using AI to write papers, complete written responses, or produce creative content for assignments not designated as AI-based. Violations will be handled according to the student code and may result in academic penalties.

Our aim is to ensure that AI, when used, functions as a **tool for experimentation and learning**, not as a substitute for your own artistry, thinking, or expression. In this course, AI is approached as a **speculative collaborator**: its knowledge is partial, biased, and non-embodied. Students are expected to critically interrogate, question, and revise AI-generated material through reflection and physical practice.

ATTENDANCE/PARTICIPATION

It is your responsibility to be an active participant in this course. Be generous, inquisitive, and motivated. Speak up and be an eager contributor to conversations and peer to peer discussions.

While “active engagement” can hard to quantify, demonstrated engagement with the readings and regular constructive contributions to class discussions will improve your grade; absence, disruptive behavior, or lack of participation will count against your grade; **three late arrivals will count as one absence.**

Remember that a) you cannot participate if you are not in class and b) attendance alone does not constitute active participation; if you have difficulty speaking up in class, talk to me privately about this early in the semester.



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 third 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 other classes and/or 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.

Lateness and leaving early are also detriments to your progress. If you are late or leave early, it is your responsibility to communicate with the professor accordingly before/after class. Chronic tardiness or early departure will require an individual meeting with the instructor to discuss strategies moving forward.

If you must **observe** class due to injury or illness, you will be required to write an observation analysis that must be submitted at the end of class.

GRADING GUIDELINES FOR DANCE TECHNIQUE COURSE **Developed in part by Jan Erkert, University of Illinois*

A or A- (Excellent): The student's work demonstrates technical advancement that excels and pushes results beyond what is requested. Excellent is for students who demonstrate an enthusiasm and commitment to learning and a willingness to take movement risks and integrate corrections. Excellent students demonstrate their best at all times and exceptional growth in the objectives of the course. An excellent student is capable of dancing at a legibly higher level at the end of the semester than when the semester began, working to the best of their ability, class after class.

B+, B, B- (Good): The student's work fulfills the expected goals indicated in the syllabus, handouts, and in-class instructions. Good is for students who do their work consistently and with care, show dedication and a willingness to take new steps, show concentration and strong work habits. These students demonstrate increased accomplishment of some skills during the semester.

C+, C, C- (Average): The student's work fulfills most of the expected goals indicated in the syllabus, handouts, or in-class instructions. Average is for students who do their work and actively participate in class, but rarely push themselves to a new level. Even though present in class, a C student does not command to be seen. Having accomplished some skills during the semester, both the student and the teacher know that their work could be better. Work habits are inconsistent. An average student can accomplish more.

D+, D, D- (Poor): The student's work fulfills few of the expected goals and shows little understanding of the process. Poor is for students who have not done their work regularly. Lacking the necessary energy or rigor for the course, this student shows very little improvement. Consistently coming late or often absent, a poor student is not interested in improving their dancing.

E (Failing): The student's work fails to demonstrate an understanding of the goals or the process involved. Failing is for students who miss many classes, are regularly tardy, and/or who sit out so much that there is no basis from which to grade. Failing students regularly display disinterest in the material as presented by the instructor and/or lack mature work habits and therefore achieve little success class after class.

PERCENTAGES

Continuous Assessment of Growth and Development	50%
Projects + Responses	50%
TOTAL	100%

[Link to the university grades and grading policies](#)

LETTER GRADES

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
F	Below 63

COURSE SCHEDULE

WEEK	MONDAY	WEDNESDAY	ASSIGNMENT - Due Sundays at 11:59p
1	Jan 12 Course Introduction G-11 with Zac	Jan 14 <i>Guest Artist class Shakia Barron</i> G-6	Purchase tickets for <i>bang bang</i> @ UFPA Mini-Project #1: The Shape of Habit
2	Jan 19 No Class, MLK Jr. Day	Jan 21 G-11 with Zac	Mini-Project #2: Habit as Material assignment
3	Jan 26 G-11 with Zac	Jan 28 G-11 with Zac	Response #1: Doug Varone's <i>Dome</i> (2014)
4	Feb 2 G-11 with Zac	Feb 4 <i>Quiz in-class</i> G-11 with Zac	work on Mini-Project #3: Self Evaluation
5	Feb 9 G-11 with Amo + Abou	Feb 11 G-11 with Amo + Abou	Mini-Project #3: Self Evaluation
6	Feb 16 <i>Combine with CDP3</i> SCOC	Feb 18 restorative G-11 with Amo + Abou	Response #2: BFA Dance Showcase review
7	Feb 23 No Class, Dark Day BFA Showcase	Feb 25 - <i>midterm meetings</i> G-11 available for Midterm prep	prep for Midterm
8	Mar 2 G-6 with Kenneth	Mar 4 <i>Midterm mock audition in-class</i> G-6 with Kenneth	Mini-Project #4: Opportunity discussion board
9	Mar 9 G-6 with Kenneth	Mar 11 G-6 with Kenneth	Response #3: <i>bang bang</i> @ UFPA
10	SPRING	BREAK	
11	Mar 23 Contact Improvisation G-6 with Kenneth	Mar 25 Contact Improvisation G-6 with Kenneth	Response #4: <i>Contact Quarterly</i> article
12	Mar 30 Contact Improvisation G-6 with Kenneth	Apr 1 G-6 with Kenneth	work on Final audition packet
13	Apr 6 G-6 with Jacob	Apr 8 G-6 with Jacob	work on Final audition packet
14	Apr 13 G-6 with Jacob	Apr 15 G-6 with Jacob	Response #5: <i>Spring into Dance</i>
15	Apr 20 No Class, Dark Day Si2D	Apr 22 <i>CDP Class Culture Shares</i> G-6 with all accompanists	Submit Final audition packet by 4/27

DANCE CALENDAR – SPRING 2025

Anything in **RED** is required for this course. Failure to attend an event will result in a 2% reduction in your grade.

How you show up matters!

January

- 12 First Day of Classes / **Welcome Meeting @ 6:30pm in G6**
- 13 **Spring Into Dance Auditions @ 6:30pm-9:30pm in G6**
- 14-19 Shakia Barron Residency
- 16 Drop/Add Deadline
- 19 No Classes – MLK Jr. Day
- 21 Dance Alive's *Swan Lake* at UFPA
- 26 **Spring Senior UnShowing @ 6:30p in G6 + G10**
- 29 Classes with Andrea Ward (Ric Rose Alumni Award) 8:45 am Lecture & 10:40 am Movement Practice
- 30 Andrea Ward Master Class 10:40a + Ric Rose Alumni Award Presentation @ 6p

February

- 6 BFA Dance Area Auditions
- 7 Harn SoundMoves
- 12 Harn Museum Africa Night
- 13 Open Conversation during FMP, 10:40-12:10p
- 6-15 F-Punk Junkies at SoTD
- 17 Cirque FLIP Fabrique – BLIZZARD, 7:30pm at UFPA
- 18-22 **BFA Dance Senior Concert**
- 21 Dance Alive's *Romeo and Juliet*, 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
- 10-11 **bang bang in the Squiteri Theater, 7:30pm at UFPA**
- 15-22 Spring Break / No Classes
- 24 Sa Dance Company – RISE, 7:30pm at UFPA

April

- 3 **Midpoint Presentations during FMP, 10:40a-12:35p**
- 9 Harn Museum night with Choreographer-in-Residence project
- 10 Critical Response Appointments, 9:30a-4:30pm IN PERSON (with first-years, year 1 transfers, + sophomores)
- 16-19 **Spring into Dance**
- 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

May

- 4 Grades Due

UF POLICIES & RESOURCES

UF Academic Policies and Resources: For information on university policies, support services, and resources, please visit [UF Syllabus Policy Links](#).

UF Honor Code: All students are expected to adhere to the [UF Honor Code](#), which upholds academic integrity and honesty in all coursework.

CONTENT WARNING:

In this course, we will cover content and materials that some may find difficult. It is important that in an artistic practice course we do not shy away from engaging with materials that may be controversial or challenging. I will do my best to give you advance notice when specific materials or content covered may contain images, language, or perspectives that some may find difficult, and I encourage you to reach out to me if you are struggling with the course materials. In class, if you need to step away for a period of time as we are covering particular content, you may do so without penalty, but I ask that you be in dialogue with me directly before or after class. Please remember that you are responsible for any information covered in your absence.

****THIS SYLLABUS IS SUBJECT TO CHANGE****

Students will be notified in advance of important changes that could affect grading, assignments, etc.