

CONTEMPORARY DANCE PRACTICE 1: *Intro to Post-Modern*

Spring 2023 | MWF | 10:40a-12:15p | Studio G11



with: Xan Burley (pronouns: she/her/hers)

email: xburley@arts.ufl.edu

office hours: WED 12:30-1:30pm (in office) / THU 9-10am (on Zoom)

office: room 232 / Nadine McGuire Theatre and Dance Pavilion

virtual office hours zoom link: <https://ufl.zoom.us/j/3081353535>

lab fees: <http://aa.ufl.edu/policies/material-and-supply-fees/>



→ course introduction + description

COURSE DESCRIPTION

In this class, I will offer physical practice, movement exploration, and critical thinking assignments that will broaden your experience of/in contemporary dance. A typical class starts with a few minutes to check-in with each other. This time, though we are not “dancing” yet, is an important part of our work together. **As a valued member of our community, I ask that you please be on time to class to participate in this moment.** After two tardies, each additional tardy will result in a partial absence.

Once we begin moving, we will activate our creative and thoughtful bodies through improvisation, warm-up, grounding precision exercises, choreographed phrase work, and repertory. In my class, I emphasize awareness of weight, employing momentum as a tool for both precise balance and fluid abandon. Through articulation and extension of the lower and upper body we will refine our capacity for efficient full-bodied movement. Phrase-work will focus on musical and rhythmic diversity, qualitative specificity, performance skill-building, and *your* creativity. We will enrich our understanding of dance practice through collaboration, deep listening, and rigor. **I maintain the belief that *simple* is not the same as *easy* and it is your responsibility as a learner to meet class material with curiosity and self-motivation.**

I will lead a movement practice and course of study influenced and informed by the following:

- My background working in modern/post-modern/contemporary dance, including artists, choreographers, and teachers that have impacted my dancing.
- My creative research as a choreographer in collaboration with my partner Alex Springer.
- My training in other forms of dance including improvisation, contact improvisation/partnering, and ballet, as well as my encounters with Hip Hop and West African.
- My expertise and my growing body of knowledge.
- **YOU! What you bring to our practice is essential and I will respond to your needs and interests to the best of my ability.**

NOTE ABOUT WEARABLE TECHNOLOGY: Wearable technology, like fit-bits and apple watches, create unnecessary distraction and draw from the focused and intentional practice I expect in this class. **Please leave these items in your bag.** Should you need to be reached during our class time for any reason, you may wear these items on a case-by-case basis and should clear it with me first. If you are using these items for a health-related reason and need to keep it on, I ask that you turn off notifications and refrain from looking at it during class.

ATTIRE: Please wear comfortable clothing to dance in. Wear long pants and bring layers for varying studio temperatures.

COMMUNICATION

We will use Canvas (<http://elearning.ufl.edu>) as our home-base for communicating, compiling assignments, and collaborating. In addition, please only use your **UFL.EDU** for any email correspondence. Please be sure to **communicate** with me as the semester progresses. ***Knowing how you're doing in this class helps me support you!!!***

Also, in an effort to protect my time with my family, know that **I will not respond to emails after 4pm during the week or on the weekend.** You can expect a response from me within 48 hours otherwise. If something is urgent, I will attend to it as quickly as possible.

MEETINGS + OFFICE HOURS – I will schedule one individual meeting mid-semester with each of you to discuss your progress in class. In addition, my office hours are **Wednesdays 12:30-1:30pm (in office 232), Thursdays 9-10am (on Zoom: <https://ufl.zoom.us/j/3081353535>), and by appointment.** Please take advantage of those times!

→ course objectives

In this course, we will:

- Learn about postmodern/contemporary dance and experience it personally.
- Develop our attention and curiosity.
- Utilize anatomical and kinesthetic awareness to execute movement efficiently and safely.
- Access **healthful** alignment, strength, flexibility, range of motion, balance, and use of space.
- Practice learning material quickly and thoroughly.
- Explore the expressive and qualitative range of movement.
- Become more analytical with regard to movement apprehension and performance.
- Collaborate with each other.

- Examine the role of dance in our current world and develop an informed view of the interaction of art and society in the 20/21st Century
- Give voice to your person/dancer/thinker/artist self!

As the facilitator of this course, I will:

- Share my expertise with you.
- Listen to your needs as an individual.
- Create opportunities for you to grow, improve, and be challenged.
- **Ask you to be open to new and different ways of moving, thinking, and creating.**
- Respect your values, expertise, and boundaries.
- Expand your knowledge of Contemporary Dance.

A typical class will include:

- ⇒ **IMPROVISATION** – developing comfort and dynamic range; sourcing the self and the community; tuning to the body.
- ⇒ **WARM-UP / EXERCISES / EXPLORATIONS** – ongoing and follow-along warm-up sequences; exercises that prepare us for phrase material and repertory by building on elements of momentum, grounding, strength, balance, efficiency, expansion, and specificity.
- ⇒ **COLLABORATION / DISCUSSION** – opportunities to collaborate in small groups; time for reflection and discussion as a community
- ⇒ **PHRASEWORK / REPERTORY** – learning movement phrases from my creative research/repertory, as well as Varone repertory.

→ guiding principles + definitions

I believe that dance that is **contemporary**—of the “now” and the “new”—is a practice that builds on historical contexts to undergird current, relevant, and innovative methods of expressive embodiment. Contemporary dance is an evolving, fluid, and ever-shifting field and form. Contemporary Dance Practice is an invitation to explore the unknown and an opportunity to expand the field. **I will focus our attention on Post-Modern Dance as a way to situate our work in historical and cultural contexts.**

Practice, for me, is an ongoing state of being in which tremendous growth is possible. In service of fostering your and my own growth, I wish to emphasize that our *practice* is about *cultivation* rather than mastery. To that end, we will work with the rigor, creativity, playfulness, and attention to detail upon which meaningful development depends.

→ respectful learning environment + community agreements

We continue to navigate a complex and uncertain time. Each person is experiencing the effects of the COVID-19 pandemic differently and comfort levels vary. I ask that you **commit to a culture of care** as we work together. This means respecting our policies for health and safety as well as boundaries set by your peers. ***If you have COVID symptoms, I ask that you stay home! If appropriate, I will excuse absences for COVID in an effort to keep our space healthy and safe.***

In addition, and even more critical, is how we will practice care as we undo racism. Anti-racism is an ongoing process that I am committed to as a Contemporary dance artist, educator, and person. This will take shape in our class in different ways and I invite you to be open, vulnerable, and patient with me. I ask that you bring a **radical empathy** and hospitality to class—listening, supporting, and being compassionate is essential. Please come to me with any questions, concerns, or needs. You can find my personal undoing racism statement further on in the syllabus.

In order for us all to have a transformative, energetic, and generous experience, we will collectively *participate* in creating a respectful environment. A respectful learning environment is sustained by making **community agreements**, which we will do on the first week of class.

THE 5 C's of Xan's Contemporary Class – values I uplift and center:
CURIOSITY | CONFIDENCE | CREATIVITY | COLLABORATION | COMMUNITY

→ course expectations

(1) GROWTH + DEVELOPMENT (40% or 40 points; 10 points each)

I will evaluate you in each of these areas twice, once at the midpoint and once at the end. You will also do a self-assessment using the below rubric, **due Tuesday, March 7 by 11:59pm.**

⇒ ARTISTRY

- Musicality and Rhythm: student demonstrates clear timing in movement and movement phrasing, demonstrates clarity of rhythmic patterning, demonstrates precise and appropriate response to musical stimulus
- Performance Quality: student performs movement with confidence, demonstrate the ability to explore dynamic range with distinct clarity.

⇒ EMBODIMENT

- Kinesthetic Awareness: students are able to integrate a basic level of anatomical/kinesiological approaches to the body and movement practice, including the use of proprioception, spatial awareness, healthful alignment, and range of motion. In addition, students are able to use a basic vocabulary in musculoskeletal description of self and other bodies.
- Movement Execution: Students are able to safely and accurately execute movement of basic complexity, paying attention to weight transfer and detail.
- Energy and Conditioning: Students are able to utilize and develop a basic level of strength, flexibility, endurance, and muscular stabilization and support, as well as energetic modulation and groundedness.

⇒ COMMUNICATION

- Student demonstrates an ability to articulate ideas with clarity and express critical thought.
- Student demonstrates an ability to listen to themselves and others, with respect for differing opinions.

⇒ COMMUNITY ENGAGEMENT

- Student takes care of the space as outlined in handbook/syllabus;
- Students 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;
- Student shows active engagement physically, including volunteering to show/demonstrate/lead;
- Student commits to individual and shared responsibility for class/group based work.

(2) RESPONSE ASSIGNMENTS (30% or 30 points)

All information necessary to complete the assignments listed below will be provided in detail on Canvas. There are a total of **14 response assignments** in 4 different categories, detailed below. Each response assignment is worth **2 points**, 1 point for completion and 1 for depth of thought in the response, totaling **28 points**. You will respond to viewings, performances, readings, and improvisations **multi-modally**. That means that you will use multiple modes to respond, such as: **write, speak, visualize, discuss in small groups, and move** in response to assigned material. **All deadlines are Fridays @ 11:59pm!**

⇒ **Incremental Improvisation (4 total; 8 points)**: On the 4 deadlines below, you will improvise somewhere outside of class time for a determined amount of time. You can set a timer, or create a playlist totaling that time. **One improvisation must take place without music and one must take place outdoors or in a public setting.** Each improvisation is longer than the one before. You will may be given a **score*** to work with for your improvisation. If not, you are invited to give yourself a score, idea, quality, or other stimulus to inspire your dancing OR simply perform an open score. **You will video record these improvisations and post them on Canvas as part of the response assignment.** Each improvisation must also be accompanied by a 150-word written or 1-2 minute spoken (record a voice memo) reflection on your improvisation. You may be given a prompt for this written/spoken reflection. **DEADLINES:**

- **Friday, Jan 20 by 11:59pm = 2 Minute Improvisation**
- **Friday, Feb 10 by 11:59pm = 4 Minute Improvisation**
- **Friday, Mar 3 by 11:59pm = 8 Minute Improvisation**
- **Friday, Mar 31 by 11:59pm = 16 Minute Improvisation**

**A score is a plan, map, proposal, or defining rules of an improvisation. An example score: dance with 25% big movement, 25% medium-sized movement, 25% small movement, and 25% stillness.*

- ⇒ **Brenda Dixon Gottschild (BDG) Reading *Barefoot and Hot, Sneakered and Cool: Africanist Subtexts in Modern and Postmodern Dance* (4 total; 8 points):** You will read the above chapter from Brenda Dixon Gottschild's *Digging the Africanist Presence in American Performance* in 4 2-3 page chunks. For each of the first three chunks, you will respond in a different mode choosing from: **writing (approx.. 150 words), speaking (2-minute voice memo), dancing (2 minute video)**. For the final chunk of the reading, you will get together with a some of your peers for a small group discussion. Together you will respond to questions I provide in the Canvas assignment. **DEADLINES:**
- Friday, Jan 27 by 11:59pm
 - Friday, Feb 17 by 11:59pm
 - Friday, Mar 24 by 11:59pm
 - Friday, Apr 14 by 11:59pm
- ⇒ **Performance Critiques (4 total; 8 points):** You are required to see **4 performances** in the Dance Area and Gainesville. For **3 of these performances** you will write a **150-word performance critique** in response to the entire show or a specific piece in the show. If you are performing in any of the shows, you will write a critique about another piece OR you may write about the experience of performing. This will be determined by Xan depending on what performance you are doing. For the 4th required show, you will not be assigned a response assignment. You will take a picture of yourself at the show OR of your ticket stub and program and upload to Canvas. *You may write a response for extra credit of 2 points, to be turned in no later than Wednesday, May 3rd by 11:59pm*. **DEADLINES:**
- **Friday, Feb 24th by 11:59pm = UFPA Performance Critique; choose to see one of the following shows*:**
 - STOMP, Feb 3 @ 7:30pm at the Philips Center
 - MOMIX: Alice, Feb 11 @ 7:30pm at the Philips Center
 - Dance Alive: Horse of a Different Color, Feb 18 @ 7:30pm at the Philips Center
 - **Friday, Mar 10 by 11:59pm = Dance 2023 Performance Critique**
 - **Friday, Apr 7 by 11:59pm = BFA Showcase Performance Critique**
 - **Saturday, Apr 22 @ 7:30pm = The Nrityagram Dance Ensemble in collaboration with The Chitrasena Dance Company at the Philips Center = upload picture of yourself at the show OR of ticket stub and program for 2 points; no response due, but can be done for extra credit no later than Wed, May 3 @ 11:59pm**
- *If attending the two shows at UFPA is cost prohibitive for you, please let me know and we will make arrangements for another opportunity.*
- ⇒ **TBD (3 total; 6 points):** Xan will determine response assignments and post guidelines on Canvas for the following deadlines:
- Friday, Jan 13 by 11:59pm
 - Friday, Feb 3 by 11:59pm
 - Friday, Apr 21 by 11:59pm

(3) MIDTERM + FINAL ASSIGNMENTS (30% or 30 points)

- ⇒ **Midterm Project (10 points):** We will be underscoring our learning about Postmodern Dance with Judson Dance Theatre and the surrounding aesthetics of that time period. For your midterm, you will be assigned a Postmodern era dance artist. You will research this artist, and develop movement material inspired by and/or learn repertory from this artist's body of work. In addition, you will collaborate with a group of peers and will perform your movement together in class. You will prepare a brief oral presentation and 3-slide power point to be shared before your performance as well. These performances will take place in class on **February 20th, 22nd, 27th, and March 1st**.
- ⇒ **Final Paper (15 points):** You will write a **1000-1250 word research/analysis paper** about a specific work created by your midterm dance artist. In it, you will also situate your artist's work in a lineage that eventually produces the context for current trends in the field of Contemporary Concert Dance. A 500-750 word **draft of the paper (5 pts)** will be due **Friday, March 10th by 11:59pm**. Peer review will take place over the weeks following, to be completed by **Friday, March 31st at 11:59pm**. The final paper (10 pts) is due **Friday, April 28th by 11:59pm**.
- ⇒ **Final "Exam" (5 points):** You will perform a phrase from class as a solo on the final day of classes, **Wednesday, April 26th**.

ATTENDANCE

It is imperative that you attend every class meeting for this course. Being present and supportive of your peers, and being engaged in our work together regularly is integral. For classes that meet three times a week, **three (3) unexcused / undocumented absences are allowed**. Beyond those absences, documentation is required to be considered excused. Each unexcused absence lowers your grade 5%. For example, if your overall grade is an A- (90-92%), you would potentially drop to a B+ or B.

Upon your 4th unexcused absence, I will schedule a meeting with you to discuss your needs. At that point, we will determine how to best support your ability to attend class and maintain a rigorous course of study. Once we have connected and made a plan, I will expect you to stay on course and communicate with me when you are not able to. In other words, I will not follow up if you continue to have unexcused absences and they will lower grade as outlined above.

What all that said, I recognize and respect that each person navigates self-care differently. If you feel sick at all, overwhelmed, or simply need to rest, you should stay home and take an absence. **Being absent is not wrong**. Excused absences are there to support your overall well-being. **When you listen to and respect your body's needs, you are acting with maturity and intelligence. COMMUNICATION IS KEY!!!**

FRIDAY GUEST ARTIST CLASSES

On Fridays in G6 from 10:40a-12:10p we have regularly scheduled classes and events. These are **required** as part of your attendance in **this class**, as well as others. Any absences you have on Fridays are counted as part of your 3 allowable unexcused absences, unless documentation is provided for excusal.

Friday classes are an excellent opportunity to learn from an array of teachers, artists, scholars, and makers who will lead classes/workshops/lecture-demonstrations in a variety of modes, aesthetics, styles, genres, and disciplines. You benefit from this experience by broadening your understanding of dance and its impact on the field and various areas of study. **I expect you to be open-minded, willing to embrace difference and newness, and present with your body and mind.**

→ course + events calendar

You will be able to access an up-to-date course calendar on our Canvas Home Page, as well as Spring 2023 events.

→ grading procedures

PERCENTAGES

Growth and Development	40 points
Response Assignments	30 points
Midterm Project	10 points
Final "Exam"	5 points
Final Paper	15 points
TOTAL	100 points

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

A note about deadlines: let's face it, deadlines are both a burden and a necessity. The best learning you can do is ongoing, it's a process that has no outcome or due date. That said, I assign deadlines so that I have enough time to provide feedback on each assignment. I space out deadlines so that you can spend time putting meaningful thought into the assignments. But...LIFE HAPPENS and you may be delayed in completing work. If you email me before a deadline to communicate an assignment's lateness, you will be granted an automatic **48-hour extension**. Further extensions will be decided on a case-by-case basis.

LETTER GRADES

A	93-100
A-	90-92
B+	86-89
B	83-85
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
E	59 and below

STATEMENT ON ANTI-RACISM AND INCLUSION

As a white cis-hetero dance artist and Assistant Professor of Contemporary Dance Practice, I am committed to undoing systemic racism by looking critically at systems that oppress my students, colleagues, and peers. I choose to enter this work through self-education; holding space for critical dialogue with my students and peers; participating in opportunities to advance my knowledge and awareness; devising and implementing inclusive pedagogy; and being held accountable by those around me with gratitude and humility. I will seek to employ and pay BIPOC, PGM, Brown, Latinx, LGBTQIAA+, disabled+ artists for their labor as collaborators, guest teachers, and speakers. I commit to this work so that I may respect and center the experiences of my students, colleagues, and peers and to cultivate healthful, equitable, and inclusive learning and creative environments.

ACCESSIBILITY STATEMENT

This statement is not my own, but is verbatim from a sample syllabus from a professor at Smith College, with relevant adaptations made for my class. The author is unknown, but their words spoke directly to my beliefs.

My take on accessibility starts with a simple statement. I trust you. You are a University of Florida student who has worked hard to be here. You are in this particular classroom because you have an interest in postmodern/contemporary dance, repertory, improvisation, and movement exploration. My goal is to create a classroom environment that communicates my trust and that allows each of us, myself included, to learn as much as possible and produce the best work we can by semester's end. To that end, I want to make my classroom, my office visits, our email exchanges and your experience of this course as accessible as possible. As I see it, communication between you and me is the key to achieving that goal. I also realize that my insight into what accessibility means is limited and therefore any statement I make will likely remain a work-in-progress for the duration of the semester.

CONTENT WARNING

In this course, we may cover content and materials that some might find difficult. It is important that in an artistic discipline course we do not shy away from engaging with materials that may be controversial or challenging. 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 remember that you are responsible for any information covered in your absence.

COLLEGE OF THE ARTS: MISSION STATEMENT

The University of Florida College of the Arts intends to be a transformative community, responding to and generating paradigmatic shifts in the arts and beyond. We do so by:

- ⇒ Embracing the complexity of our evolving human experience and seeking to empower our students and faculty to shape that experience fearlessly through critical study, creative practice, and provocation.
- ⇒ Collaborating effectively with the forces of change.
- ⇒ Preparing students to access and unsettle centers of power in a radically changing world.
- ⇒ Facilitating an arts education that will position emerging artists and researchers as catalysts for equity on local and global levels.

COLLEGE OF THE ARTS META-STRATEGY



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](#).
- *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](#).
- *GatorWell Health Promotion Services:* For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

ADDITIONAL MENTAL HEALTH RESOURCES:

- 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/>
- The UF School of Medicine Equal Access Clinic website is here and has the above mental health services as well as specialized Women's and LGBT medicine: <https://equalaccess.med.ufl.edu/specialty-clinics-classes/>
- Alachua County Crisis Center web site (Offers Crisis Counseling as well as a Mobile Response Unit that attends to severe mental health crises): <https://alachuacounty.us/depts/css/crisiscenter/pages/services.aspx>

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](#).

COURSE EVALUATIONS:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. [Click here for guidance on how to give feedback in a professional and respectful manner](#). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. [Summaries of course evaluation results are available to students here](#).

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES:

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. [Click here to get started with the Disability Resource Center](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

UNIVERSITY 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 specifies a number of behaviors that are in violation of this code and the possible sanctions. [Click here to read the Honor Code](#). Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

IN-CLASS 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 educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

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

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



THIS SYLLABUS AND COURSE CONTENT IS SUBJECT TO CHANGE

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

Syllabi are posted here: <http://arts.ufl.edu/syllabi/>