

DAN 2390: Global Dance Perspectives (3 credits)

University of Florida School of Theatre + Dance

Fall 2023

M Period 2 (8:30-9:20 AM) & W Periods 2-3 (8:20-10:25 AM)

[CONSTANS 219](#)



Viraja and Shyamjith Kiran

Course Information

Instructor of Record

Asst. Professor Rachel Carrico, PhD

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Office: Nadine McGuire Theatre & Dance Pavilion 2nd floor, Room 235

Office Hours: Weekly days/times TBD and by appointment

Office Phone: 352-273-0521

Required Texts

- All required reading and viewing materials will be made available on Canvas as PDFs, through e-reserves, or hyperlinks.

Required Performances & Events

This course requires attendance at three events outside of regular class time. Please get them in your calendar right away and make arrangements so that you can attend. The concerts do have a ticket price, which is why I have not required you to buy any books for this class.

- [Museum Nights at Harn Museum](#) (Th Oct 12 6-9pm)
- José Limón Company performance (Th Oct 26, 8 pm, Santa Fe College)
- *Agbedidi* concert (Dec 1-3, Studio G-6)

In addition to regular class sessions, all Dance majors are expected to attend the events listed at the end of this syllabus. **Events that are also assigned for this class are highlighted in blue.** Links will be announced through the Dance Area Headquarters Canvas site.

Canvas & Zoom

This course is set up on Canvas (e-learning) and may make use of Zoom for virtual meetings as needed. All students must have access to Canvas and Zoom on a regular basis to successfully complete the course. All assignments and out-of-class communication will take place in Canvas. A schedule and timeline for the course can be found on the Canvas calendar. For help with Canvas or Zoom, contact the [UF Computing Help Desk](mailto:helpdesk@ufl.edu) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Statement on Syllabi, Materials and Supplies Fees: Syllabi are posted at CFA website under: <http://arts.ufl.edu/syllabi/>. Lab Fees can be located at: <http://registrar.ufl.edu/soc/201608/all/theadanc.htm>

Catalog Course Description

What does it mean to dance “locally” in a global world, whether onstage, on screens, in the streets, or at the club? Activities combine readings, viewings (live and documented performance), and embodied experiences with written and performance-based assignments.

Prerequisite: Dance Major or dance minors.

Course Vision & Outcomes

Course Overview

This intro-level Dance Studies course asks what it means to dance “locally” in a global world, whether onstage, on screens, in the streets, or at the club. It invites students to understand dance as a unique and powerful way to shed light on questions of the movement of people and cultures across the globe (globalization, migration, colonization, and more). How does thinking about dance through a global perspective inform our understandings of fusion dance styles, cultural authenticity, and viral dance phenomena? Course activities carry the dual purpose of assessing content and introducing students to common research methods in Dance Studies. Students will combine readings, viewings (live and documented performance), and embodied experiences with quizzes, presentations, and written and performance-based assignments.

Student Learning Objectives

During and upon completion of this course, students will (be able to) ...

- ... describe, interpret, and critically analyze diverse dance practices and spaces.
- ... assess the politics of dance as it moves across global borders.
- ... make connections between dance and related Humanities and Social Science disciplines, such as Media Studies, Area Studies, Anthropology, and Political Science.
- ... be familiar with common Dance Studies methodologies that will prepare them for Dance History, thesis work in dance, and/or research projects in related disciplines.

List of Graded Work

Title	Description	Due	Length	Points
	Quizzes & Perusall			25
Quizzes	You will regularly complete brief checks for understanding on assigned reading and viewing material, which will vary in format. You will complete some quizzes on your own on Canvas and take some quizzes during class time.	Ongoing	N /A	2-5 per quiz
Perusall	You will occasionally be assigned readings through Perusall, in which you make comments and answer peers’ questions right on the assigned, for a grade.	Ongoing	Min 4 posts per article	4 per article
	In-Class Synthesis Activities			10
Court Traditions (ballet & Bharatanatyam)	Two times throughout the semester, we will engage in an in-class activity to synthesize a chunk	Oct 4	Instructions will be	5

	of course material. The activities will vary, but your participation/written submissions will be graded, 5 points each.		provided in advance	
Indigenous Dance, Modern Dance, African Dance and Hip Hop		Nov. 29		5
	Dance Studies Assignments			25
<u>Movement Description paper</u>	Students will practice writing a thick description of the movement in one ballet clip encountered in class, comparing their own description with one generated by Chat GPT.	Draft Sept 20 in class; final Sept 24 by 11:59 PM	1.5 – 2 pages double spaced	5 (draft 1 = 1 pt, final draft = 4 pts)
<u>Embodied Practice as Research Podcast</u>	Working in pairs, prepare a short podcast episode + show notes that offers a critical assessment of your embodied participation in Bharatanatyam dance workshop OR a ballet class.	Oct 15 by 11:59 PM	Instructions will be provided in advance	7
<u>Performance Analysis Paper</u>	Complete a critical analysis of a live performance by the José Limón company.	Nov. 5 by 11:59 PM	2 to 3 pages double spaced + bibliography	7
<u>Harn Museum "Elusive Spirits" Movement Response</u>	Following our visit to the Harn Museum, select <u>one</u> artifact from the exhibit and respond to it through movement + written artist statement.	Nov. 19 by 11:59 PM	Instructions will be provided in advance	6
	Final Project: <i>Agbedidi</i>			15
Final Project Proposal	After seeing <i>Agbedidi</i> , submit one paragraph in which you identify a) which project you're going to do, b) the reason you chose it, and c) your general idea and d) which readings/videos/lectures you'll draw upon to support your analysis	Mon Dec 4 by 11:59 PM	1 paragraph	3
Final Project	Combine your Dance Studies skills to create a reflection upon the <i>Agbedidi</i> concert in the mode of your choice: essay, podcast, or movement response + written reflection.	Mon Dec 11 by 11:59 PM	Instructions will be provided in advance	12
	Participation			25
Attendance	Attendance is expected at every class meeting, and absences will impact your final course grade. See policy below for details.	Ongoing	N/A	See policy below

Small Group Presentations	On two separate days, you will collaborate with a small group of your classmates to lead the class in an exploration of a specific aspect of a broad topic.	Week 4 and Week 13	Instructions will be provided in advance	10 (5 pts each)
Daily Engagement in Class Community	Consistent informed, thoughtful, attentive, and courteous engagement with class materials, fellow students, guest artists, and instructor in class and/or in office hours. See rubric below for details.	Ongoing	N/A	15
TOTAL POSSIBLE POINTS				100

Quizzes & Perusall (25/100)

You will regularly complete brief checks for understanding on assigned reading and viewing material, which will vary in format. You will complete some quizzes on your own on Canvas and take some quizzes during class time. You will also occasionally be assigned readings through Perusall, in which you make comments and answer peers' questions right on the assigned, for a grade.

In-Class Synthesis Activities (10/100)

Two times throughout the semester, we will engage in an in-class activity to synthesize a chunk of course material. The activities will vary, but your participation/written submissions will be graded, 5 points each:

- Court Traditions (ballet & Bharatanatyam)
- Indigenous Dance, Modern Dance, African Dance and Hip Hop

Dance Studies Assignments (25/100)

Detailed instructions and rubrics for all assignments will be posted on Canvas.

- **Movement Description paper (5)**: Translating movement into language is the bread and butter of dance studies. But is that skill worth less now that Chat GPT is on the scene? In this assignment, students will choose one "moment" from a video recording of a ballet performance and compare their own thick description of the movement with a description generated by Chat GPT. "Thick" refers to the ability of your language to fully capture movement on the page. Focus on verb and adjective choice and avoid general descriptors like "beautiful" or "interesting." As you proofread, ask yourself whether you are being as specific (and concise!) as possible. Your description is not evaluative (whether you like the movement or not); rather, it should dance the movement in language. You will write your own short description of the "moment"; generate one through Chat GPT; and then write a concluding paragraph comparing the two.
 - **First draft (1)**: Bring to class for peer editing
 - **Final draft (4)**: Submit on Canvas
- **Embodied Practice as Research Podcast (7)**: Working in pairs, prepare a short (5 min) podcast episode that offers a critical assessment of your embodied participation in one of the following dance experiences: a) the Bharatanatyam workshop offered as part of this class; b) a ballet class

in which you are *currently* enrolled. This is not simply a description of the class/ workshop; rather, it is a critical engagement with your and your partner's physical experience of the movement and the social dynamics of the space. Specifics will be given in advance.

- **Performance Analysis Paper (7)**: Complete a critical analysis of the José Limón Company's concert at Santa Fe College (Th Oct 26 @ 8pm). This assignment combines movement description skills with analysis, drawing upon readings/videos assigned in class, in the context of live performance. You may focus on one aspect of the performance or the entire evening; however, the emphasis of this assignment is to explore how the live encounter with dance creates meaning.
- **Harn Museum "Elusive Spirits" Movement Response (6)**: Following our visit to the Harn Museum, select one artifact from the exhibit and respond to it through movement. Record and upload 1) a photo of the artifact, 2) your movement response and 3) a written reflection to describe your choreographic choices. Through your movement and written reflection, draw on assigned readings, lectures, and/or videos where necessary to critically assess the artifact's significance to dance.

Final Project (15/100)

Final Reflection Project: Agbedidi (15): Combine your Dance Studies skills – embodied practice as research (if applicable), movement description, performance analysis, and/or material analysis - to create a reflection upon the *Agbedidi* concert (Dec 1-3, Studio G-6) in the mode of your choice: essay, podcast, or movement response + written reflection. Detailed instructions to follow.

- **Final project proposal** (3 pts): Submit one paragraph in which you identify a) which project you're going to do, b) the reason you chose it, and c) your general idea and d) which readings/videos/lectures you'll draw upon to support your analysis.
- **Final draft** (12 pts): Submit on Canvas; Detailed instructions and rubric to follow.

Participation (25/100)

Small group presentations (10 pts total, 5 pts each): On two separate days, you will collaborate with a small group of your classmates to lead the class in an exploration of a specific aspect of a broad topic: 1) global ballet and 2) digital literacy. You will be given some time in class to prepare but please plan to **meet with your group at least one week before your presentation** date to discuss your plans. Detailed instructions to follow.

Daily Engagement in Class Community (15): Please plan to complete all assigned reading and viewing materials **before the class** in when they are to be discussed. Come to class prepared to listen deeply, raise questions, share responses to material, and engage in class activities with an informed, thoughtful, and considerate approach.

Verbal communication: Many class meetings will revolve around discussion. Much like writing, verbal communication is a skill that can be learned and practiced. There are many ways to participate verbally: asking follow-up questions, requesting clarification, responding to questions that arise in conversation,

reading aloud from the text, participating in small group activities, reporting back from small group activities, sharing a relevant experience, referring to your notes from a previous discussion and interjecting that into the conversation, etc.

Step Up/ Step Back: If you are someone who likes to talk during class (great!), participation for you *also* means allowing some silence and space for others to jump in. Practice self-awareness of how much “air time” you occupy in class. Are you always the first to raise your hand? Do you speak multiple times in every class meeting? If so, that’s wonderful – you’re a verbal, interpersonal learner and you’re engaged! However, you’re not in this class alone, and being a considerate member of the community also means consciously leaving space for others. Follow this rule: step up/step back. (Thank you to the Urban Bush Women’s Summer Leadership Institute for this language!)

Written Participation: Occasionally I will offer other kinds of opportunities to participate through short written assignments in class (journal prompts, polls, “exit tickets,” etc). This is designed to offer more ways to earn participation points beyond talking in class. If you would like to take notes on discussion and submit them to me after class as your participation for the day, that is valid too!

Nonverbal communication also matters! Especially if you are more introverted, an intrapersonal learner, or are practicing stepping back, show your community that you are engaged with your body language. Keep your phone in your bag. Don’t open anything on your computer that will distract you. Watch the person talking/moving and show physical signs of following along, understanding, affirmation, etc. (nodding your head, rapping on your desk, snapping, etc.). Take notes. Assume a posture that tells others you are alert and present.

Embodied engagement: The class will routinely engage in embodied assignments and activities. Students are expected to approach embodied exercises with the same rigor and attention as discussion.

Office hours visits to discuss your experiences in the course, assigned material, assignments, etc. count toward your grade for engagement in class community.

Self-advocacy is an important part of your consistent engagement in our class community. That means, if you are experiencing life circumstances that make it difficult for you to show up fully, communicate with me about that in advance and/or in the moment as is possible. You may ask to take notes on a given day and hand those in as proof of participation, or suggest other accommodations to fit your circumstance. The important thing is that we both recognize that not everyone will be able to engage fully every single day, and that’s ok. Just let me know what’s going on – that’s an important part of being an accountable member of the community too! (Thanks to my F21 Teaching Methods class for reminding me of this point!)

Participation Grading Rubric:

	High Quality	Average	Needs Improvement
Informed: Shows evidence of having done the assigned work.	Brings copies of all assigned readings AND notes on readings, videos, performances, and previous discussions. When making comments/notes, refers to	Brings copies of readings but incomplete or hasty notes; refers in general to assigned readings, videos, performances, lectures, and/or discussions when	Does not bring readings or notes to discussions; does not refer to assigned readings, videos, performances, lectures, and/or discussions when

	<p>quotes with page numbers, specific aspects of video/performance, and/or details of previous lecture/discussion when asking questions or making comments.</p> <p>Visits during office hours to ask informed questions about course material, and/or discussed informed accommodations for class participation.</p>	<p>asking questions or making comments/notes.</p> <p>Visits during office hours.</p>	<p>asking questions or making comments/notes.</p> <p>Does not visit during office hours.</p>
<p>Thoughtful: Shows evidence of having understood and considered issues raised.</p>	<p>During discussion, written assignments, and/or embodied activities, makes connections between each day's assigned material and overarching questions and themes; connects readings, videos, etc. to personal life experiences; asks questions that push authors'/artists' points of view in new directions; makes comparisons/connections between material assigned across a range of days/weeks.</p> <p>Regularly visits during office hours to ask thoughtful questions about course material and assignments, and/or to communicate about any barriers to full engagement.</p>	<p>During discussion, written assignments, and/or embodied activities, makes connections between each day's assigned material and overarching questions and themes; makes connections between material and personal life experiences; asks questions to clarify authors'/artists' points of view.</p> <p>Infrequently visits during office hours to ask general questions about course material and assignments and/or to communicate about any barriers to full engagement.</p>	<p>During discussion, written assignments, and/or embodied activities, struggles to connect each day's assigned material and overarching questions and themes; cannot often connect material to personal life experiences or to material assigned across a range of days/weeks.</p> <p>Does not visit during office hours.</p>
<p>Considerate: Takes the perspective others into account.</p>	<p>In discussion, listens to classmates' contributions with active nonverbal engagement; asks follow-up questions when appropriate. In discussion and in posts, refers to classmates' comments/questions in formulating one's own; when offering a counter-perspective, honors the speaker's/writer's social location and point of view; strives to understand <i>why</i> people (instructor, classmates, authors, artists, etc.) hold ideas / make decisions rather than immediately judging them as <i>good or bad</i>.</p>	<p>In discussion, listens to classmates' contributions with active nonverbal engagement. In discussion and in posts, sometimes refers to classmates' comments/questions in formulating one's own; offers counter-perspectives with respectful tone; initially judges others' ideas/decisions but keeps digging to understand <i>why</i> people (instructor, classmates, authors, artists, etc.) hold ideas / make decisions.</p>	<p>In discussion, shows physical signs of being checked out (on phone, slumped posture, etc.); rarely refers to classmates' comments/questions in formulating one's own; struggles to offer counter-perspectives with respectful tone; judges others' ideas/decisions rather than striving to understand why people (instructor, classmates, authors, artists, etc.) hold ideas / make decisions.</p> <p>Office hours conversations evidence inconsiderate</p>

	Visits during office hours demonstrate considerate engagement.	Visits during office hours sometimes demonstrate considerate engagement.	engagement; does not visit during office hours.
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Dance Area Attendance Policy Fall 2023

This course expects students to participate in in-person instruction. Unless other arrangements are made in advance, students are expected to be in attendance daily and to be on time.

Dance Area Attendance Policy: For classes that meet 2x/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.

Late arrival/ early departure: You are late if you arrive after role has been taken/class has begun.

- There will be a 5-minute grace period at the start and end of class.
- 3 late arrivals/ early departures for regular class meetings equals 1 unexcused absence.

Any absence from class for the following reasons must be supported by official acceptable documentation to avoid a grade penalty:

- Illness (including COVID-19*)—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.

*If you are experiencing COVID-19 symptoms (<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>), please use the UF Health screening system (<https://coronavirus.ufhealth.org/screen-test-protect/covid-19-exposure-and-symptoms-who-do-i-call-if/>) and follow the instructions on whether you are able to attend class. 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/>).

- **Instructor note:** If you are experiencing barriers to in-class attendance, such as lack of transportation, housing insecurity, or other things, please contact me as soon as possible so that we can discuss solutions.

Grading Scale

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	93 – 100% of possible points		C	73 – 76%
A-	90 – 92%		C-	70 – 72%
B+	87 – 89%		D+	67 – 69%
B	83 – 86%		D	63 – 66%
B-	80 – 82%		D-	60 – 62%
C+	77 – 79%		F	<60

Late Work

Each student gets two (2) Late Work Tokens to use for an extension at any time they wish. You do not need to give me a reason for using the token. You identify your new due date, but it cannot be any later than one (1) week after the original due date. When you want to use a Token:

1. BEFORE the assignment is due: Submit a Request to Use Late Work Token (this is an “Assignment” on Canvas). Once I get your request, I will change the assignment due date in Canvas as requested.
2. Submit the assignment before the new due date/time. In the “Comments,” write a note indicating that you’re using Late Work Token 1 or 2.

If you use both tokens and feel that you have a legitimate need for more, come to my office hours for a one-on-one meeting with me to discuss your extenuating circumstances. Deadlines in other classes and extracurricular obligations do not constitute extenuating circumstances. If you have a documented accommodation, see “Accommodations” below.

Weekly Course Schedule

Changes to the syllabus: Details on each unit's weekly schedule will be provided on Canvas. While this document provides guidelines for the class, I do reserve the right to change the syllabus at any time during the semester if the need arises. Each class is different, and sometimes it takes some tweaking to respond to the needs of the group. Being flexible with the syllabus allows us to get it right. Thanks in advance for your understanding.

Week/ Date F23	Topic	Assigned Readings & Viewings	Quizzes, Perusal, Other Assignments	Big Assignments Due	Events/ Other Notes
Week 1 Aug 23- Aug 25	Getting started	This syllabus			
Week 2 Aug 28-Sept 1	Court Traditions: Ballet	<i>Court Traditions</i> video Keallinohomoku article, "Ballet as Ethnic Dance"	Quiz (video) & Perusal (article)		
Week 3 Sept 5-8 Sept 4: LABOR DAY HOLIDAY	Court Traditions: Ballet	<i>(Re)Claiming Ballet</i> Intro Selected reading for your group's presentation	Quiz (reading)		
Week 4 Sept 11-14	Court Traditions: Ballet	Selected reading for your group's presentation	n/a	Small group presentations: Global Ballet	
Week 5 Sept 18-22	Court Traditions: Classical/Contemporary Indian Dance (Akram Khan) + Writing Movement Description	Siegel, "Bridging the Critical Distance"		Movement Description First Draft (Wed) & Final Draft (Sun)	In-class viewings: Akram Khan
Week 6 Sept 25-29	Court Traditions: Bharatanatyam	History of Bharatanatyam on "Accelerated Motion" O'Shea, "At home in the world?"	Open-book quiz (Bharatanatyam reading) Persuall (O'Shea article)		In-class viewings: Post-Natyam Collective
Week 7 Oct 2-6 HOME COMING NO CLASSES Oct. 6	Court Traditions: Bharatanatyam Synthesis	TBD	TBD	Synthesis day #1 (Wed)	Guest artists in class: Viraja and Shyamjith Kiran (Bharatanatyam)) Meet in Studio TBD

Week/ Date F23	Topic	Assigned Readings & Viewings	Quizzes, Perusall, Other Assignments	Big Assignments Due	Events/ Other Notes
Week 8 Oct 9-13	Mexico: Indigenous Dance	n/a	TBD	Practice as Research podcast (Sun Oct. 15)	Attend Harn Museum Nights (Th Oct 12 6- 9pm)
Week 9 Oct 16-20	Mexico: José Limón and Modern Dance	James Moreno dissertation excerpts	Quiz/Perusall (Moreno)		In-class viewings: Limón repertory
Week 10 Oct 23-27	Mexico: José Limón and Modern Dance + Digital Literacy	TBD	TBD		Guest workshop on Digital Literacy with Librarian Jacob Mauldwin (Mon) Attend José Limón concert (Oct 26 @ 8PM, Santa Fe College)
Weeks 11 Oct 30-Nov 3	African Dance	Welsh, "Gospel of Memory"	Quiz (Welsh)	Performance Analysis essay (Sun Nov. 5)	Meet at Harn Museum Wed Nov. 8
Week 12 Nov. 6-10 VETERANS' DAY Nov 10	African Dance + Digital Literacy	Cohen, "Stages in Transition	Perusall (Cohen)	Small group pres #2: Digital Literacy (Wed)	
Week 13 Nov 13-17	Global Hip Hop + Choreography Workshop	Johnson, "Black Culture Without Black People"	Quiz (Johnson)	"Elusive Spirits" Movement Response (Sun Nov 19)	
Week 14 Nov 20 & 21 THANKSGIVING BREAK	Global Hip Hop	N/A	N/A		
Week 15 Nov 27-Dec 1	Global Hip Hop	<i>Conversations</i> selections	Quiz	Synthesis #2	In class viewing: "Shake the Dust" Attend Agbedidi Dec. 1-3
Week 16 Dec 4-6 DAY of REST – no Dance Classes Dec 4	Final Projects/ Wrap Up	N/A	N/A	Final Project Proposal (Mon)	
Finals Week	Final Projects			Final Project (Mon)	

Policies, Expectations & Resources

Learning Community

Most people learn best when they are encouraged to ask questions and express their diverse opinions on course content. This is especially true in courses that deal with provocative or contemporary issues by studying images, texts, data, and theories from many fields. UF offers many such courses, including this one, in which students encounter concepts of race, color, sex, and/or national origin. So many of us at UF teach these important issues because understanding them is essential for anyone who seeks to make economic, cultural, and societal contributions to today's complex world. With this in mind, we do not limit access to, or classroom discussion of, ideas and opinions - including those that some may find uncomfortable, unwelcome, disagreeable, or even offensive. However, this does NOT mean that any and all behavior is acceptable.

As a learning community, I ask that we collectively invest in an environment in which all class members feel empowered to take risks, ask questions, experiment, and grow. I encourage us all to ask honest questions and thoughtfully engage one another's ideas. Perhaps most importantly, I invite us to critically evaluate our *own* thoughts, opinions, and assumptions. Feelings of discomfort often accompany complex issues, especially if they are personal for us, and that is OK - oftentimes individual discomfort is a necessary part of our collective learning. At the same time, hostility, disruptive and disrespectful behavior, and provocation for provocation's sake have no place in a classroom; reasonable people disagree reasonably.

I will do my best to offer content warnings in anticipation of material that may be particularly sensitive. I ask that, as part of your rigorous intellectual and physical engagement, you meet the course material as best you can. Respect, openness, and the capacity to listen and respond sensitively and intelligently are of utmost importance in the classroom. Please consult with me should any questions or concerns around course content or classroom climate arise. These guidelines can help us all, instructors and students, as we work together to fulfill the mission of the University of Florida, which includes the exploration of intellectual boundaries, the creation of new knowledge and the pursuit of new ideas.

- Online Learning Community: Our learning community includes the parts of our lives that play out online. Your commitment to creating a positive learning community includes not only how you interact in class but also how you interact with and/or represent other members of our class online via email, threaded discussions on Canvas, social media, and other platforms. I ask that we be honorable and attentive to how we talk to and about each other both on and offline.
- Email: Please use formal language when corresponding with me and with each other regarding class business. An email is not a text message nor a DM. Please only use your UFL.EDU email account or the email tool within Canvas for e-mail correspondence related to class, begin emails with a formal greeting, and avoid everyday colloquialisms. For UF guidelines on "netiquette": <http://teach.ufl.edu/docs/NetiquetteGuideforOnlineCourses.pdf>

Community Agreements

- We remember that none of us knows everything, but together we know a lot.
- We embrace and support multiple ways of "knowing" which include lived experience, bodily knowledge, emotional intelligence, and many others. Intellectualizing and "thinking" is only one

way of knowing, a way that has been privileged in academic culture and can keep other voices out.

- We allow ourselves and each other to communicate as best we can, knowing that we don't always have the words in the moment. We encourage ourselves and each other to "fail forward" or "speak in draft," that is, make mistakes on the path of growing.
 - We assume good intentions but focus on the impact that our words and actions have upon others – even and especially when the impact is harmful but our intentions were good.*
 - We do not expect others to educate/ hold others responsible for educating us about areas that we remain ignorant of, due to our own privileges, blind spots, assumptions, or simple lack of exposure. We say thank you when gaps in our understanding are revealed and then do the work ourselves to learn about what we don't already know.*
 - We understand that discomfort can arise when we encounter something unfamiliar. We get curious about that discomfort when it arises and ask ourselves, "Am I being challenged right now or am I being triggered or harmed in some way?" We give ourselves permission to take care of ourselves as needed in moments of discomfort.*
 - YOUR CONTRIBUTIONS:
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- These agreements can be revised at any time by anyone.

*Thank you to my Fall 2021 Teaching Methods class for offering these community agreements. I have adapted them for inclusion here.

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. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. 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 <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Honor Code: 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 (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor.

A note on writing and plagiarism: Plagiarism can be a fuzzy area. It can be difficult to know if you are plagiarizing when you are learning things from what you're reading and seeing, and then applying what you are learning to your own writing. If you have any doubts about your work and

how you are using someone else's material, please ask me. It is better to ask than to inadvertently plagiarize.¹

A note on choreography and plagiarism: Any time you use information from a source, you must cite it. This applies not only to writing, but also to choreography. As we are working with aspects of movement composition that may often make reference to other works of dance, no unaccredited lifting, copying, or sampling of dance material from YouTube or other sources will be permissible. These kinds of actions/uses are subject to penalties for plagiarism.

Accommodations: Appropriate accommodations will always be granted to students with documented disabilities. Please notify me if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation as soon as possible, and we can work to find a solution. Note that students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter, which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Campus Resources

Campus Resources for Health and Wellness

Counseling and Wellness Center

<http://www.counseling.ufl.edu/cwc/Default.aspx> or 392-1575 for information on crisis services as well as non-crisis services.

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. A nighttime and weekend crisis counselor is available by phone at 352-392-1575.

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](#).

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: Mindfulness coaching, HIV testing, bulk condom request, and much more. <https://gatorwell.ufsa.ufl.edu/>

Additional Mental Health Resources

¹ Thank you to Reed College Theatre Professor Kate Bredeson for sharing her note on plagiarism for inclusion on my syllabus. See what I did there? I gave credit to the author of the note on plagiarism! It's that simple!

- *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: <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.

UF Reporting & Resources: Sexual Harassment, Racism, Microaggressions, and more.

See SoTD's processes for reporting incidents in the Student Handbook. UF-wide reporting mechanisms and resources include:

Office for Accessibility and Gender Equity: Resources and instructions for reporting a Title IX violation: <https://titleix.ufl.edu/report/>

Sexual Assault Recovery Services (SARS): Student Health Care Center, 392-1161.

Campus Diversity Liaisons: The Campus Diversity Liaisons (CDLs) are members of the leadership team of each college or business unit. They put the university's IDEA (Inclusion, Diversity, Equity, and Access) strategy into action at the college and unit level. The CDLs are also networked into the Office of the Chief Diversity Officer and they come together to share best practices, brainstorm solutions, and build their competencies in IDEA work. <https://cdo.ufl.edu/about/campus-diversity-liaisons/>

RESPECT Team: The purpose of the RESPECT Team is to provide impacted parties of bias incidents opportunities to be heard and supported; understand and respond to situations that affect the University of Florida; educate and inform the community; and create awareness of ignorance and intolerance. <https://respect.ufsa.ufl.edu/>

Report through the University Ombuds: <https://www.ombuds.ufl.edu/>

Report a Student Concern: Report incidents or concerning student behavior that is happening in the University of Florida community. Navigate using the buttons below to connect with the appropriate reporting mechanism to share information related to student conduct or concerns. <https://report.ufl.edu/student-concern/>

If you believe that a situation you are reporting is an emergency and requires immediate attention, please call the University Police Department at (352) 392-1111.

UF Resources for Anti-Racism: <https://antiracism.ufl.edu/learn/uf-resources/>

University Police Department: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

Campus Resources for Academic Support

The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

More Academic Resources

[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.

The Orange Book: [Student Honor Code and Student Conduct Code webpage for more information](#)

DANCE AREA CALENDAR FALL 2023

[dates may change; check Dance Area Canvas Calendar to confirm]

August

- 18 – COTA Symposium
- 23 – Classes begin
- 23 – 6:30 pm – 8 pm in G-6 - Welcome Meeting
- 24 – 4:00-5:00pm SoTD Convocation (Black Box?)
- 24 – 5:30-6:30pm G-6 Agbedidi 2023 Auditions
- 25 – 1:00pm – 2:30pm – Dance Area Meeting
- 28 – 6:30 – 8:30 pm BFA choreographer audition

September

- 1 – 1:00pm – 2:30pm – Dance Coordinators Meeting
- 8 – 1:00pm – 2:30pm – Dance Area Meeting
- 14 – 12:50 – 2:20 pm G-6 – Chad Gaspard Lecture/Dance Class (Ric Rose Alumni Award)
- 15 – 10:40 – 12:25 pm G-6 – Chad Gaspard Friday Master Class (Ric Rose Alumni Award)
- 15 – 1:00pm – 2:30pm – Dance Coordinators Meeting
- 15 – 6:00 – 7:30 pm G-6 – Ric Rose Award Presentation and reception
- 22 – 1:00pm – 2:30pm – Dance Area Meeting
- 29 – 1:00pm – 2:30pm – Dance Coordinators Meeting

October

- 6 – Homecoming (no classes)
- 12 – Harn Museum Nights, focus on Indigenous Culture & Art
- 13 – 1:00pm – 4:00pm – Dance Area Retreat (curriculum: AI in dance curriculum modification)

15 – 7:30pm Nobuntu @ UFPA
20 – 9am – 4:30pm – BFA Program Auditions
23 – 6:30 8:30pm Unshowing #1 (tentative)
26 – 8:00pm - Limon Dance Company at Santa Fe College
27 – Young Dancer Workshop classes @ UF 9a-4p & 7:30p Showcase A at Santa Fe College
27 – 1:00pm – 2:30pm – Dance Coordinators Meeting
27 – 7:30pm DANB - *Swan Lake* @ UFPA
28 – Young Dancer Workshop classes @ UF 9a-4p & 7:30p Showcase B at Santa Fe College
30 - 6:30 8:30pm Unshowing #2 (tentative)

November

1 – 7:30pm Ndlovu Youth Choir @ UFPA
3 – 1:00pm – 2:30pm – Dance Area Meeting
10 – Veterans Day (no classes)
13 – AGBEDIDI load in begins
13 – 17 – CRAs (1st Years, 3rd Years and 1st Semester Transfers) (Tentative)
16-17 – 6:30-10:30pm – AGBEDIDI Spacing rehearsals, G-6
17 – 1:00pm – 2:30pm – Dance Area Meeting
19 – 6:30-10:30pm – AGBEDIDI Spacing rehearsals, G-6
20 – 6:00-9:30pm – AGBEDIDI Crew orientation, Crew Watch, G-6
22 – 26 – Thanksgiving Break
27-28 – 6:30-11:00pm – AGBEDIDI Techs #1 and #2 and Production Meeting, G-6
29-30 – 7:30-11:00pm – AGBEDIDI Dress Rehearsals #1 and #2 and Production Meeting, G-6

December

1 – 1:00pm – 2:30pm – Dance Area Meeting
1 – 7:30pm – AGBEDIDI Concert, G-6
2 – 7:30pm AGBEDIDI Concert, G-6
3 – 2pm – AGBEDIDI Concert, G-6
6 – CLASSES END
7-8 – Reading Days
11 – CRA – Graduating Senior (Tentative)
9-15 – FINAL EXAMS