

DAN 4434: Laban Movement Analysis FALL 2020

Course meeting days: M/W

Time: Periods 6/7 12:50 – 2:45 PM

Instructor: Elizabeth Johnson

Office: McGuire Theatre & Dance Pavilion, Room 234

Office Phone: 352-273-0522

E-mail: ejohnson@arts.ufl.edu

Office Hours: M/W 11 AM – 12:30 PM via Zoom

<https://ufl.zoom.us/j/93004492710?pwd=a0RhM1ArTEUzR09XT2tnV1VyUytxUT09> **Passcode: 359230**

Place: Online format/WEB

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

Course Description:

Laban Movement Analysis is a broad, introductory treatment of the Laban/Bartenieff Movement System/Laban Movement Analysis, a system of recording and evaluating movement. Laban/Bartenieff Movement Analysis encompasses a vast vocabulary developed by Rudolf Laban and others throughout the 20th century to explore and describe both **the quantitative and qualitative aspects of human movement**. We will relate this vocabulary most specifically to dance as a choreographic, teaching, and therapeutic tool through several learning modalities (ways of learning): movement experience, lectures, readings, specific creative and observation exercises, and discussion. We will explore the movement and theoretical work through the BESS—Body, Effort/Shape, Space—paradigm as well as the work of Irmgard Bartenieff in the Bartenieff Fundamentals (The Basic Six) and related Patterns of Total Body Connectivity (Peggy Hackney).

Learning Outcomes

In the context of Dance/Human Movement and through creative, playful, experimental, and experiential means we will:

1. Develop and assess your fluency in the vocabulary of Laban Bartenieff Movement Analysis (particularly with Body, Effort/Shape, Space) in verbal, embodied, and written work.
2. Understand and apply the contexts of LBMA: creative/choreographic relevance, teaching/coaching functions, observation/analytical, and therapeutic applications, etc.
3. Learn the basic Labanotation direction symbols as well as the symbols for Effort motif writing/recording.
4. Begin to recognize, explain and articulate the elements that comprise your personal movement “signature” as well as analyze, assess, and make conclusions concerning your peers’ preferences in their body coordination, qualitative, shaping, and spatial movement choices and patterns (conscious and unconscious).
5. Identify and recognize these aforementioned movement/thought patterns, habits, affinities, and paradoxes and through specific movement assignments/studies and teacher feedback/peer assessment, make room for a wider range of spatial and qualitative choices in your own movement, choreography, teaching, etc.
6. Increase somatic and movement awareness, efficiency and expressivity.
7. **Develop deeper and more acute skills of observation and analysis.**

All Course Readings will be provided from these sources and others:

Bradley, K. *Rudolf Laban*. New York: Routledge, 2019.

Cox, L. and Studd, K. *EveryBody is a Body* (Second Edition). Indianapolis: Dog Ear Publishing, 2019.

Hackney, P. *Making Connections: Total Body Integration Through Bartenieff Fundamentals*. Amsterdam: Gordon and Breach/Overseas Publishers Association, 1988.

Moore, C.L. *Meaning in Motion: Introducing Laban Movement Analysis*. Denver: MoveScape Center, 2014.

Moore, C.L. and Yamamoto, K. *Beyond Words: Movement Observation and Analysis*. New York: Gordon and Breach, 1988.

Moore, C.L. *Introducing Movement Harmony*. Denver: Cottage Industries, 2004.

Newlove, J. and Dalby, J. *Laban For All*. New York: Routledge, 2004.

Woodruff, Dianne. "Training in Dance: Mechanistic and Holistic View." *CAHPER Journal*, July/August, 1989.

Course Expectations:

1. Regular Attendance. Class will be synchronous during our assigned periods unless otherwise indicated. In case of absences, classes will be recorded on Zoom and can be watched at a later date.
2. Active and curious participation in all class activities: creative and physical exercises, peer/partnered feedback, lectures, discussions, and written assignments.
3. Fulfillment of all tests and writing assignments including on line Canvas Discussion posts. **All movement studies must be completed and all written assignments turned in to receive a passing grade.**

Assignments and Grading Criteria:

Assignments comprise all grading criteria. There will be no points for attendance, attitude, or class participation. Attendance, engagement, and a mature work ethic are basic requirements of the course. All work of the course must be complete for a passing grade.

1.	Skeleton and bony landmark labeling	5%
2.	Midterm: Basic 6 and Patterns of Connectivity quiz	10%
3.	Movement Study #1: Basic 6/Patterns of Connectivity	10%
4.	Effort/Body Knowledge/Body Prejudice analysis assignment	15%
5.	Movement Study #2: Octahedron/Dimensional Scale	5%
6.	Movement Study #3: Planes in the Icosahedron	5%
7.	Movement Study #4: Cube/Diagonal Scale	5%
8.	Peer Effort and Shaping assessment	15%
9.	Discussion Posts	15%
10.	Final Test: Assessment of cumulative knowledge	15%

Evaluation and Grading:

Most assignments are points based and have very clear parameters—fulfilling the parameters earns credit. In reflective writing, attention to spelling and syntax is less important but if lack of basic writing skills consistently hinders communication, some points may be taken off.

It is important that students be assessed according to their capacities in their present developmental moment. We don't all perceive and learn identically so to assess all students identically is not possible. It is possible to assess students equitably. If you feel you need an adaptation to be successful in an assignment, please contact me with proposals/suggestions. For example, for some, expressing themselves in writing is more difficult than verbally. If this is the case, a written assignment that feels too challenging might be adapted creatively (but no less rigorously) so the student can fully engage in the assignment, feel confident, and most of all LEARN. Learning is not a "one

size fits all” process and that is what this class is also about.

Rubric for Movement Studies #1-#4 (20% of total grade):

Each of these Movement Studies embodies the understanding of a particular patterning (#1 Patterns of Connectivity—developmental progression) or the investigation and layered understanding of the qualities and spatial aspects of movement within a Platonic Solid Geometric form (#2: Dimensions in the Octahedron, #3: Planes in the Icosahedron, #4: Diagonals in the Cube/Hexahedron). Your work in these studies will be assessed according to:

1. Demonstrated, embodied understanding of patterns and the specific spatial aspects of the assignment. Example: Understanding the difference between Dimensional and Planar movement.
2. Demonstrated, embodied understanding of the qualitative aspects of the movement parameters. Example: Understanding the polarities in quality in the Dimensional Scale – Vertical = 2 oppositional qualities, one on the “up” end (decreasing pressure) and one on the “down” end (increasing pressure).
3. Demonstrated, embodied basic understanding of the layered, analogous nature of Laban’s work in the Platonic solids. Example: Understanding that Effort (quality) and Shape (changing form of the body) can be identified in the same spatial “places” and juggled in a complexity of thought – in the Cube: the upper right corner has both 3 different “qualities” (decreasing pressure, indirecting in space, and deceleration in time) as well as 3 different Shaping possibilities (rising, spreading, and advancing).
4. Demonstrated and active participation in verbal assessment and feedback for your peers as we show, edit “on the fly” and re-show movement studies. This includes asking and answering questions and volunteering your assessments concerning what you are/aren’t seeing.

ASSESSMENT RUBRIC: Movement Studies #1=#4				
Overall Outcomes	Not Present	Below Average	Average	Excellent
Understanding of developmental patterning and spatial understanding of geometric form	Student did not demonstrate an understanding of patterning or geometric form	Student referenced patterning and geometric form without accurate physical demonstration	Student demonstrated understanding of patterning and geometric form with accurate physical demonstration	Student demonstrated layered, concise understanding of patterning and geometric form with complex physical demonstration
Understanding of the specific qualitative aspects of movement in developmental patterns and geometric forms.	Student did not demonstrate an understanding of qualitative range	Student referenced qualitative range without accurate physical demonstration	Student demonstrated understanding of qualitative range with accurate physical demonstration	Student demonstrated exceptional understanding of qualitative range with complex physical demonstration
Understanding of layered and analogous nature of the Platonic solids by demonstrating Effort/Shape and Space	Student did not demonstrate an understanding of the Platonic solid forms in Effort/Shape or Space	Student referenced Platonic solid forms, Effort/Shape and Space but did not embody accurately	Student demonstrated understanding Platonic solid forms and basic embodiment of Effort/Shape and Space	Student demonstrated good understanding of Platonic solids and accurately embodied Effort/Shape and Space
Active, engaged verbal peer assessment, accurate identification of Effort/Shape and Space, and feedback and suggestions for change	Student did not participate in an informed, engaged or accurate peer assessment	Student referenced identification of Effort/Shape and Space but did not demonstrate active engagement with peers	Student demonstrated understanding of accurate identification of Effort/Shape and Space, and engaged in peer assessment and feedback	Student demonstrated good understanding and accurate identification of Effort/Shape and Space and engaged in lively interaction with peers

Rubric for Written Assignments, Quizzes, and Tests:

Each written assignment, quiz and test is designed to help you develop, practice, and self-assess your fluency in the LMA vocabulary. The Discussion posts, Effort/Body Knowledge-Body Prejudice paper, and your peer Effort/Shape assessment are specifically meant for you to understand and apply the LMA language in more specific evaluative contexts and increasingly complex/developmental ways.

ASSESSMENT RUBRIC: Written Assignments, Quizzes, and Tests				
Overall Outcomes	Not Present	Below Average	Average	Excellent
In written work, student demonstrates an increasingly accurate understanding of the LMA vocabulary	Student did not demonstrate a general understanding of LMA vocabulary in written work	Student referenced LMA vocabulary but did not use it accurately throughout written work	Student demonstrated understanding of LMA vocabulary and applied it accurately in written assignments	Student demonstrated an increasingly good understanding of LMA and integrated it in a complex way in written work
In written work student uses LMA vocabulary appropriately and in context with specific assignment	Student did not demonstrate an understanding of appropriate context in written work	Student referenced appropriate context but was not consistent or clear	Student demonstrated understanding of context and demonstrated good adaptation to specific assignment	Student demonstrated exceptional understanding of context and adapted with complexity to changing context
Student used LMA vocabulary to interpret and analyze assigned concert and peer assessment assignment with clarity and accuracy	Student did not use LMA vocabulary clearly and was not able to be accurate in most analyses	Student referenced LMA vocabulary but interpretations, inferences, and assessments were unclear and inaccurate	Student demonstrated understanding of LMA vocabulary in concert and peer analyses, and his/her interpretations, inferences, and assessments were clear and mostly accurate	Student demonstrated good understanding of LMA vocabulary in concert and peer analyses, and his/her interpretations, inferences, and assessments were very clear, accurate, and written with subtlety and complexity

****In response and adjustment to the shifting needs of the course, this syllabus may be adapted in both assignments and grading values. There may be tangential discussions, additional readings, and adjustments of written assignments.**

COURSE Grading Scale:

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

THIS COURSE'S ABSENCE POLICY:

Should you miss class, you are responsible to make up and competently demonstrate your understanding of the course material. With excessive absences it will be difficult to pass the course. I will take attendance so we have a collective record of presence/absence; this protects us all. All Zoom meetings will be recorded and available upon request. You are expected to demonstrate a mature understanding of your responsibilities in this course. All other absence policies are as per SoTD/UF policy—including newer COVID adapted policies.

UF Absence Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies, as follows:

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

- Students are responsible for satisfying all academic objectives as defined by the instructor. Absences count from the first class meeting.
- In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.
- You cannot participate in classes unless you are registered officially or approved to audit with evidence of having paid audit fees. The Office of the University Registrar provides official class rolls to Instructors.
- If you do not participate in at least one of the first two class meetings of a course or laboratory in which you are registered, and you have not contacted the department to indicate your intent, you can be dropped from the course. You must not assume that you will be dropped, however.
- The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors can prohibit further attendance and subsequently assign a failing grade for excessive absences.

Canvas:

All reading, writing, and movement assignments are on our Canvas site and will be updated as necessary. Weekly assignments, lecture summaries, and quizzes are also all available. You will be visiting the site often to post reading responses, do short written assignments and post on your peers' work. Make yourself familiar with this useful tool.

Course Calendar (subject to adjustment and change):

CHECK YOUR E-MAIL REGULARLY (due dates and course assignments may change). You will be assigned readings, research/analysis topics, and movement studies. Your readings will be uploaded to Canvas and are easily accessible. All assignments will be posted on Canvas along with the syllabus and other relevant references.

WEEK ONE 8/31:

Required Readings from *Everybody is a Body*, Introduction and Chapter 1
Labeling handouts

For the anatomy review read these notes based in Sally Fitt's Dance Anatomy and Kinesiology:

- "Anatomical Terms"
- Bones and Spine
- Pelvis and Hip

For introduction to the somatic and broader philosophical underpinnings of this work read:

- Woodruff Article –Training in Dance: Mechanistic and Holistic Views

Begin Bartenieff Fundamentals work with Basic 6

Due Tuesday, 9/10: Anatomy review quiz: Quiz will be posted. You can find the answers in all the "Class Notes" readings (out of Sally Fitt's book Dance Kinesiology)—also see extra readings/notes. We may also briefly cover the answers in class. Submit a scan or jpg of labeling.

Due Sunday 9/13:

Please read the Dianne Woodruff articles and complete the associated Discussion post. Read all instructions carefully (remember to comment on 2 of your peers' posts).

WEEK TWO 9/7 LABOR DAY—NO CLASS, class on 9/9:

Readings:

- #2 "IMS Bartenieff" reading and others
- Intro to LMA and BF Andrews and Boggs: this article "The Bartenieff Fundamentals: Mobilizing the Dancer's Resources"
- #10 Laban for All excerpt and/or additional from Moore or Bradley
- Continue reading *Everybody is a Body* Chapters 2 & 3

Please finish and submit the first Discussion post.

The Discussion post on *Everybody is a Body* Chapters 1-3 is due **If you wish to read and complete it earlier, feel free.**

REQUIRED LECTURES:

- This week, we will begin/continue to make our way through the Basic Six Bartenieff Fundamental exercises: Femoral Flexion, Sagittal Pelvic Shift, Lateral Pelvic Shift, Diagonal Knee Reach, Body Half, Arm Circle. **This information is progressive and necessary for understanding and assessing developmental movement and coordination patterning.**
- We will also talk about the BIG polar concepts that underlie the entire Laban framework: Stability/Mobility, Exertion/Recuperation, Symmetry/Asymmetry, Inner/Outer, etc.
- I will reiterate how a kinesiological approach to the Basic 6 (Joint action, relationship to gravity, bony landmark relationship, kinds of muscle action/contraction, etc.) also mirror those concepts.

WEEK THREE 9/14:

- Complete reading *Everybody is a Body* Chapters 1-3
- Read *Everybody is a Body* Chapters Chapters 4-6 – related Discussion **due 10/6**

FINAL DEADLINE to finish and submit the first Discussion post.

- Begin the Discussion post *Everybody is a Body* Chapters 1-3: **due Thursday, 9/24** (one week). If you wish to read and complete it earlier, feel free.

Begin to look over the "POC and Basic 6" Quiz remembering that you will have to remember and describe how to perform each Basic 6 exercise with attention to sequence (beginning, middle, end), anatomical landmarks and other things to think about. If you have any questions about any of the exercises or need clarification, this week (and next) will be THE TIME TO ASK.

REQUIRED LECTURES: This week and next, we will finish the Basic Six Bartenieff Fundamental exercises and move on to the six Patterns of Total Body Connectivity which are also cumulative and progressive. You should not miss any of this material—you will need it all to complete and show your first Movement Study successfully.

WEEK FOUR 9/21:

- #3 POC Handout and others
- #5 & #6 Chapters 2 and 3 in Hackney's Making Connections – related Discussion post due on

Continue to familiarize yourself with the "POC and Basic 6" Quiz. FINAL QUESTIONS AND CLARIFICATIONS during these **REQUIRED LECTURES**. This week and next, we will finish the six Patterns of Total Body Connectivity and then you will have everything you need to complete the POC and Basic 6 quiz – due date for that should be around Midterm (7-8 weeks).

FINAL DEADLINE Discussion: *Everybody is a Body* Chapters 1-3: due Thursday, 9/24

WEEKS FIVE AND SIX 9/28 & 10/5:

REQUIRED LECTURES:

- **Week of 9/28:** to finish and synthesize material on the **Patterns of Total Body Connectivity**. Discuss and clarify their developmental and psycho-social implications in the development of integrated coordination and neuromuscular patterning.
- **Week of 10/5:** Discuss integration in both pedestrian and dance movement. Make correlations to how POCs have been integrated into post-modern dance technique teaching (with and without conscious purpose). Clarify and connect coordination/patterns to class material/exercises and their developmental purposes. Also use in class-like material in combination with the Basic Six.

Reading *EveryBody is a Body* Chapters 6-9 – related Discussion due 10/28

EveryBody is a Body Chapters 4-6 – related Discussion due 10/6

Discussion Post: On #5 & #6 Chapters 2 & 3 in Making Connections due 10/11

Catch up to readings and Discussion posts. Prepare for and begin the mid-term Basic 6 and POC quiz.

Prepare Movement Study #1: Basic 6 and Patterns of Total Body Connectivity movement phrase. **Due Sunday, October 18 – submitted via video drop.**

WEEK SEVEN 10/12:

On D2L Read:

- #13, #14, #15 Chapters 2, 3, and 4 in Carol Lynne Moore's *Beyond Words*. Pay close attention to **Chapter 4: Body Knowledge/Body Prejudice**. Upcoming lecture and next writing assignment refer to this information heavily.

Movement Study:

- **The POCs Movement Study will be submitted by end of week via video drop.** Expectations: all studies completed and all students in active "observation mode" ready to adapt your studies and give pertinent observations and feedback to your peers. Will adapt this to partnered peer feedback.

Quiz:

- Basic Six and POC Quiz is to be submitted by **Sunday, October 18th**. **Please cut and paste the POC symbols into your digital document.**

WEEKS 8-9 10/19 & 10/26:

- #12 Carol Lynne Moore's *Families of Directions* and #16 Chapter 9 in *Beyond Words*. Also look at #11 about the Platonic crystalline solids in Newlove's *Laban for All*. Other readings may be substituted here.
- **Readings may be substituted or added from *EveryBody is a Body* Chapters 9-12**

REQUIRED LECTURES: 10/19, 10/21, 10/26, 10/28

- We will talk in depth about Carol Lynne Moore's concept of Body Knowledge/Body Prejudice as we also lay the initial foundation for the Effort Factors: Weight, Space, Time, and Flow.
- We will learn the analogous nature of Laban's work of quality (Effort) with Space (places in space in the Platonic solids) and the polarities of the Efforts.
- From #12 readings: we will define and discuss Dimensions, Planes, Diameters, and Diagonals (their properties and relationship to the Stability/Mobility paradigm) and move all of them in their Platonic solid forms.
- Then, we will look at the forms from a Shape/Shaping Qualities perspective. Refer to Hackney Appendix A.
- The symbols for **Effort Motifing** will be covered during these lectures.
- We will also view and analyze some excerpts from the film *Singing in the Rain* to continue practicing our observation skills, assessment and the LMA Effort vocabulary.

This foundation of information will be the platform for the Effort/Body Knowledge-Body Prejudice paper—more details to come. A Dance video will be assigned and further instructions given. **Due: 11/15.**

Discussion posts: Reading *EveryBody is a Body* Chapters 6-9 – related Discussion due 10/28

Please complete the D2L Ladder of Abstraction Discussion post (from #13-#15 Chapters 2-4 in Moore's Beyond Words). **Final deadline for posting: Sunday, November 16th.**

WEEK TEN 11/2:

REQUIRED LECTURES and Movement Assignments:

11/2 and 11/4: We will continue clarifying and moving the Dimensions, Planes, and Diagonals. Some time will be provided in class to work, clarify and ask questions. You will be ready to begin preparing the Dimensional Scale (Octahedron), Planes in the Icosahedron, and eventually the Diagonals in the Cube movement studies. Look at the specific assignments on Canvas. **Submitted via video drop – due date TBA.** These studies will complete the movement component of the course and give you what you need for your Peer Effort/Shape Assessment papers.

WEEK ELEVEN 11/9:

On 11/9, we will have our Effort Carnival—DON'T MISS IT! We will find assorted household items and have a virtual carnival (I may give you a tiny shopping list) using fun, tactile props to experience the Diagonal Scale in the Cube. We will continue clarifying the layering of both Effort/Shape and Space in this form in particular.

Movement Studies and peer assessment/feedback: partnered peer feedback TBA

WEEKS TWELVE AND THIRTEEN 11/16-11/23:

Continued Movement Studies showings and feedback: 11/16, 11/18, 11/23 (though this is on the heels of Thanksgiving, this day is required).

Assignment of Partners for Peer Effort/Shape Assessment: find the assignment on Canvas and begin over break—watch your partner's Movement Studies on Dropbox.

Thanksgiving Break! Use this time to catch up and complete the last Canvas Discussion Post on #16 Chapter Nine in Carol Lynne Moore's Beyond Words. Due 11/30. Also familiarize yourself with the Drives and States Worksheets and Jungian Quaternities handout.

WEEK FOURTEEN 11/30:

Readings: Drives and States Worksheets, #18 Jungian Quaternities handout, Appendix A from Making Connections, and additional from Moore and Cox/Studd

REQUIRED LECTURES: 12/1-12/3 Mixed Efforts: Drives and States, Jungian Quaternities (again the analogous relationship of Effort/Shape with "ways of perceiving": Space = Thinking, Weight = Sensing, Time = Intuition/Decision, Flow = Feeling). Move the Drives and States.

Writing assignment: Peer Effort/Shape Paper, **Due: 12/10.**

Begin looking at Final Cumulative Test.

WEEK FIFTEEN 12/7-Last day of class 12/9

FINAL REQUIRED LECTURE AND LAST DAY OF CLASSES: 12/7 & 12/9:

From Appendix A in Making Connections we will "wrap" up the final aspects of Shape and Space: Modes of Shape Change (and motifs), Still Forms (and motifs) and Kinesphere and Approach to Kinesphere (and motifs). Also cover Posture/Gesture mergers (PGMs) if not covered earlier.

Any extra time before or in this week: Introduction to Movement Pattern Analysis (MPA)...

12/9: Last day of class is MOVIE DAY! We will look at excerpts from films to practice our observation skills and also note how film editing can influence and manipulate our sense of Weight, Space, Time and Flow. Fun clips from *The Matrix*, *Pirates of the Caribbean*, *Napoleon Dynamite* and MORE.

Final Cumulative Test DUE 12/15.

Student on-line evaluation process

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 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 ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

UF Policies:

University Policy on Accommodating Students with Disabilities:

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>) 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.

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 (<https://sccr.dso.ufl.edu/process/student-conduct-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.

Counseling and Wellness Center contact information:

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Netiquette: Communication Courtesy:

All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats.

Getting Help:

If applicable: For issues with technical difficulties for E-learning in Canvas, please contact the UF Help Desk at: (352) 392-HELP (352-392-4357) - select option 2, <http://helpdesk.ufl.edu/>

Please take advantage of these services:

Campus Resources:

- 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 <https://umatter.ufl.edu/> to refer or report a concern and a team member will reach out to the student in distress.
- Counseling and Wellness Center: Visit counseling.ufl.edu/ 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 <https://shcc.ufl.edu/>
- University Police Department: Visit <https://police.ufl.edu/> 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; <http://ufhealth.org/emergency-room-trauma-center>

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 <https://career.ufl.edu/>

- Library Support: <https://cms.uflib.ufl.edu/> ask 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. <https://teachingcenter.ufl.edu/>
- Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. <https://writing.ufl.edu/writing-studio/>
- Student Complaints On-Campus: <https://sccr.dso.ufl.edu/>
- On-Line Students Complaints: <https://distance.ufl.edu/student-complaint-process/>