

DAN 4124: Dance History (3 credits)

University of Florida School of Theatre + Dance
Spring 2021: COVID-adapted face-to-face course
M Periods 6 - 7 (12:50 PM - 2:45 PM) & W Period 6 (12:50-1:40)
Physical Meeting Space: CON G-10 & Zoom
Virtual Meeting Space: Zoom (link shared on Canvas)

Course Information

Instructor of Record

Asst. Professor Rachel Carrico, PhD

Email: rcarrico@arts.ufl.edu

Office: Nadine McGuire Theatre & Dance Pavilion 2nd floor, Room 235. All office hours held on Zoom. See Canvas for link.

Office Hours: Tues. 10-11 AM, Wed. 4-5 PM, or by appointment

Office Phone: 352-273-0521

Required Texts

- John O. Perpener III, *African-American Concert Dance: The Harlem Renaissance and Beyond* (University of Illinois Press, 2001).
 - Available at the UF Bookstore, on reserve at [Architecture & Fine Arts Library](#) (Fine Arts Bldg A; check out for 24 hours), or through online bookseller of your choice.
- All additional required reading and viewing materials will be made available on Canvas as PDFs or hyperlinks.

Required Performances & Events

In addition to regular class sessions, all Dance majors are expected to attend the following events. Links will be announced through the Dance Area Headquarters Canvas site.

January

11 – Welcome Back Dance Area Meeting with Students & Dance faculty 6:00-7:30 PM via Zoom

13-14 – Spring BFA Showcase Auditions 6:30 - 8:30pm (Zoom link TBA)

14-17 – DIAS Guest Residency with Ryan-Oliva Lundy

22 – Dance Program BFA auditions (online)

February

4 – SoTD Town Hall 1-2:45 PM

22 – UnShowing #1 – tentative/subject to change and via Zoom

March

1 – UnShowing #2 – tentative/subject to change and via Zoom

26-28 - [Dance 2021 \(virtual/online\)*](#)

31 – SoTD Town Hall 1-2:45 PM

April

15-18– Spring BFA Showcase (virtual/online)
19 - Disaster & the Body, evening time TBD (virtual/online)*
21 – classes end
22-23 – Reading Days

Critical Response Appointments for Spring Semester TBA (expect during last 2 weeks of classes):

BFA seniors graduating and all Dance majors: it is your responsibility to know your schedule. Groups, dates, and links will be announced through the Dance Area Headquarters Canvas site.

*Attendance at this event required for this class

Canvas & Zoom

This course is set up on Canvas (e-learning) and will make use of Zoom for virtual meetings. 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](#) 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:

Student & Parents: <http://arts.ufl.edu/syllabi/>. Lab Fees can be located at:
<http://registrar.ufl.edu/soc/201608/all/theadanc.htm>

Dance History Catalog Course Description

PREREQ: DAN 2100 WITH MINIMUM GRADE OF C OR DANCE MAJOR/MINOR.
SURVEY OF THE HISTORICAL DEVELOPMENT OF DANCE WITH REFERENCE TO SOCIAL CONTEXTS, PERIODS AND CULTURE. (H AND N)

Course Vision & Outcomes

College of the Arts Meta-Strategy

This course is designed to meet the aims of the [College of the Arts' Meta-Strategy](#):

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.

Student Learning Objectives

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

1. Know about concert and social dance histories from transnational and intercultural perspectives.

2. Understand the various methods in which histories of dance, or of anything else, are collected and disseminated (i.e., archival research, body-to-body transmission, oral histories, video documentation, etc.).
3. Possess the basic skills for conducting original archival research, from searching databases to applying historians' methodologies for making meaning from archival artifacts.
4. Integrate their cumulative technical, choreographic, and pedagogical training into a greater historical and theoretical context.
5. Begin to situate their identities more solidly within a lineage of dance thinkers, makers, and movers.
6. Understand how to properly format research papers using formal styles (MLA, APA, CMS), amassing and properly constructing bibliographies, and skillfully integrating citations within the body of their papers.
6. View themselves as potential contributors to and nascent scholars of the ongoing and evolving narrative of dance history.

List of Graded Work

Participation (30/100)

Daily Participation (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 raise questions, share responses to material, and engage in a thoughtful, considerate class discussion. Much like writing, verbal communication is a skill that can be learned and practiced. There are many ways to participate, including asking questions, answering questions, reading aloud from the text, participating in small group activities, responding to your peers, sharing a relevant experience, referring to your notes from a previous discussion and interjecting that into the conversation, etc. 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. Follow this rule: step up/step back. Students are expected to approach embodied exercises with the same rigor and attention as discussion.

Office hours visits to discuss course material count toward your daily participation grade.

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, refers to quotes with page numbers, specific aspects of video/performance, and/or details of previous lecture/discussion when asking questions or making comments.	Brings copies of readings but incomplete or hasty notes; refers in general to assigned readings, videos, performances, lectures, and/or discussions when asking questions or making comments. Visits during office hours to ask general questions about course material.	Does not bring readings or notes to discussions; does not refer to assigned readings, videos, performances, lectures, and/or discussions when asking questions or making comments. Does not visit during office hours.

	Visits during office hours to ask informed questions about course material.		
Thoughtful: Shows evidence of having understood and considered issues raised.	<p>During discussion, 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>Visits during office hours to ask thoughtful questions about course material.</p>	<p>During discussion, 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>Visits during office hours to ask general questions about course material.</p>	<p>During discussion, 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>
Considerate: Takes the perspective others into account.	<p>In discussion, listens to classmates' contributions with active engagement, asking 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>Visits during office hours demonstrate considerate engagement.</p>	<p>In discussion, listens to classmates' contributions with active 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>Visits during office hours sometimes demonstrate considerate engagement.</p>	<p>In discussion, does not often listen to classmates' contributions with active engagement; 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 engagement; does not visit during office hours.</p>

[Discussion Posts \(10\)](#)

Discussion Board Posts	Approximately five times throughout the semester, you will post a paragraph to the Canvas discussion board. Your paragraph will respond directly to the discussion prompt(s) provided by instructor. A rubric will be provided.	200 words per post	5
Discussion Board Replies	Approximately five times throughout the semester, you will reply to two classmates' posts on the Canvas discussion board. A rubric will be provided. Does	50-100 words per reply	5

Class Leadership (5): On a day of your choosing, you will collaborate with a small group of your classmates to lead the class in an exploration of that day's assigned readings and viewings. Please plan to **meet with your group the week before your presentation** date to discuss your plans. Detailed instructions to follow.

Take-Home Quizzes (20/100)

Quiz I (10) & Quiz II (10): Each exam will be available on Canvas for you to complete at home, open-book and open-note, and will consist of short answer questions on material from the first half and second half of the semester, respectively.

Research & Writing Projects (50/100)

My Dance Autobiography (5): Tell the story of your personal and professional journey in the field of dance thus far. You may locate the origin of your dancing wherever/whenever you see fit and highlight important milestones in your personal/scholarly/artistic relationship with dance. Pay special attention to naming the individuals who have been a part of your history, either in person, on screen, on stage, or on the page. This document will not only help locate the focus of your final research project topic, but also models writing for grant proposals as well as artistic/research statements that accompany graduate school and residency applications. 2- to 3-page double spaced.

Archive Research Project (15): Take on the persona of a dance historian and make sense of one artifact in the archive. Select a one archival artifact from those that the archivists present to us. Connect that artifact to the relevant scholarly source already assigned for class in order to critically assess the artifact's historical and contemporary significance.

- Written Essay (10 pts): 3-5 pages double spaced. A rubric will be provided.
- Group choreography based on midterm projects (5 pts): In collaboration with your partner(s), create a 2- to 5-minute movement-based performance that utilizes everyone's archival material as inspiration. Detailed instructions to follow.

Final Research Project (25): Connect your dance historian skills to your personal interests and create a written project with real-world application. There will be two options for this project: 1) a grant proposal for a dance project using archival sources, modeled after [Gesel Mason's No Boundaries project](#); or 2) an article in the style of the [Dance/USA Article Series](#). Detailed instructions to follow.

- Final project proposal (2.5 pts): Submit one paragraph in which you identify a) which project you're going to do, b) the reason you chose it, and c) the general idea for what you'd like to write.
- Draft 1 (2.5 pts): DUE on Canvas before class for peer editing. Detailed instructions and rubric to follow.
- Final draft (15 pts): 5- to 7- pages double spaced. Detailed instructions and rubric to follow.

Face-to-Face Attendance Policy Spring 2021

This course expects students to participate in in-person instruction. If a student is uncomfortable attending in-person, the student must make arrangements with the instructor to attend all class meetings synchronously, when available, or asynchronously if approved by the instructor. Unless other arrangements are made in advance, students are expected to be in attendance (either remotely or in-person, as assigned) daily and to be on time.

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/>).

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.

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

- Illness—doctor's note must be on official letterhead with address and phone number, noting the date and time of visit and diagnosis verifying that an absence from class is warranted, doctor name and signature
- Serious family emergencies
- Special curricular requirements (e.g., judging trips, field trips, professional conferences)
- Military obligation
- Severe weather conditions
- Participation in official university activities such as music performances, athletic competition or debate
- Court-imposed legal obligations (e.g., jury duty or subpoena)

To help organize accommodations, students should inform the instructor by the end of the second week of classes of religious observances of their faith that will conflict with class attendance this semester.

Instructor note: If you are experiencing barriers to virtual participation, such as limited internet access, housing insecurity, or other things, please contact me as soon as possible so that we can discuss solutions.

Grading Scale

Grades are tabulated on a 100-point scale and a letter grade is assigned as follows:

-----	93–100 A	90–92 A-
87–89 B+	83–86 B	80–82 B-
77–79 C+	73–76 C	70–72 C-
67–69 D+	63–66 D	60–62 D-
59 and below	F	

If you have questions about how grade points are assigned by the University, go to:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Policies, Expectations & Resources

COVID-19 Precautions

UF has increased in-person class offerings for the Spring 2021 semester and The School of Theatre + Dance (SoTD) welcomes more students back to campus. Our methods for realizing classroom activities and productions will continue to look different. Below is a list of practices that the school is implementing to safely connect. The practices align with UF's Spring 2021 plan (<https://coronavirus.ufl.edu/>) and they will evolve as our community needs shift in response to the virus.

Students, Faculty, and Staff are trusted to foster healthy SoTD class and creative environments through adherence to the following guidelines:

- Use your Gator1 ID to swipe into the building. Exterior doors to SoTD will remain locked. Contact sotddoors@arts.ufl.edu with your Gator1 ID number if you do not currently have access.
- Wear a face mask or cloth face covering during all indoor/in person classes, rehearsals, film sessions, performances, and production activities. If activities are located outdoors, then masks are only necessary when individuals are unable to maintain a 6-foot distance. Comfort levels vary and no one in the SoTD community is required to refrain from wearing a mask under any outdoor/indoor circumstance.
- Use hand sanitizer or wash hands at the top of each class, rehearsal or production activity in shared spaces.
- Re-sanitization is needed if individuals use restroom facilities, touch their face, sneeze, or cough.
- Stay home and seek medical help for COVID-19 symptoms or exposure (persistent cough, fever 100.4+, new loss of taste or smell, muscle pain/headaches, shortness of breath, sore throat, chills, diarrhea, or feeling generally ill). The culture of hiding illness or the "show must go on" mentality must be avoided.
- Participate in UF Health's Screen, Test, and Protect initiative by completing health screening questionnaires and by scheduling testing when prompted through One.UF.edu. Additional

testing information is available at: <https://coronavirus.ufhealth.org/screen-test-protect-2/screen-test-protect-plans-spring-2021/>.

- Sanitize, preset, and strike individual props, costumes, chairs, ballet barres, music stands, tables, individual projects etc.
- Dispose of personal trash in appropriate bags/containers.
- Avoid touch/skin to skin contact in staging, choreography, costume fittings, and during other class and production activities.
- Avoid entering spaces early and depart promptly at the end of class instruction, rehearsal, and production activities. Classes, rehearsals, and production activities are scheduled to allow 15 minutes of air circulation between events.
- Bring shelf-stable lunches and snacks to enjoy on your breaks outside of the building. The SoTD Breakfast Room and break area in the Costume Studio are closed. Shared refrigerators and microwaves are not available. There are food options for purchase in the Reitz Union. Food and beverages (other than water in closable containers) should not be consumed in SoTD. Anyone assigned a private office may consume food and beverages in their assigned space.

Recording Class Sessions: 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.

Paper format: Unless otherwise indicated, please submit all written assignments as Word documents (not PDFs), doubled spaced, in 12 point font (either Times New Roman, Calibri, or Cambria). For all written assignments, please consult the *MLA Handbook for Writers of Research Papers*, 7th edition, to guide your citation practices. For a quick reference guide, this website is helpful: <https://owl.english.purdue.edu/owl/resource/747/01/>.

Late Work Policy: Extensions will be granted only in extenuating circumstances and at the discretion of the professor. Deadlines in other classes and extracurricular obligations do not constitute extenuating circumstances. Late assignments will be accepted with a deduction of one grade point for each day late (e.g. if a B+ assignment is handed in one day late, it will receive a B as the final grade). Assignments handed in more than seven days late will receive no credit.

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

Health & Wellness

- *UF Health Screen, Test & Protect:* 352-273-9790 (8 a.m. – 5:30 p.m.). For information on COVID-19 exposure and symptoms, see “Who Do I Call If...?” on the [UF Health Screen, Test & Protect website](#).
- *U Matter, We Care:* If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.
- *Counseling and Wellness Center:* <https://counseling.ufl.edu/>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.
- *Sexual Assault Recovery Services (SARS):* Student Health Care Center, 392-1161.
- *University Police Department:* 392-1111 (or 9-1-1 for emergencies). <http://www.police.ufl.edu/>

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!

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:* <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.

Academic Resources

- *E-learning technical support*, 352-392-4357 (select option 2) or e-mail to Learningsupport@ufl.edu. <https://lss.at.ufl.edu/help.shtml>.
- *Library Support*, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.
- *Writing Studio*, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers. <http://writing.ufl.edu/writing-studio/>
- *Student Complaints On-Campus:* <https://sccr.dso.ufl.edu/policies/student-honorcode-student-conduct-code/>
- *On-Line Students Complaints:* <http://distance.ufl.edu/student-complaint-process/>

Learning Community: As we engage with course material, we will critically evaluate our thoughts, opinions, and assumptions. 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. Dance history frequently intersects with the difficult and at times violent pasts and presents of inequalities related to race, gender, sexuality, class, ability, and more. Some topics, surely, will be more personal than others. Feelings of discomfort often accompany complex issues, and that is OK - oftentimes individual discomfort is a necessary part of our collective learning. 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.

- **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, considerate language when corresponding with me and with each other. 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>

Changes to the Syllabus: 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.

Weekly Course Schedule

A note on S21 face-to-face format: Our course will begin Week 1 100% online to allow everyone time to get tested and cleared to return to campus. Beginning Week 2, our class will flow this way most weeks:

- Monday, Periods 6-7: Meet in-person for discussion and group presentations
- Wednesday, Period 6: Meet virtually on Zoom for a synchronous lecture
- Wed-Mon: Complete homework as assigned
 - Reading assigned chapters/articles & taking notes
 - Viewing assigned videos & taking notes
 - Posting a reflection or reply on our Canvas discussion board
 - Occasionally, attending events, completing take-home quizzes, and doing independent research will be part of your homework.

I. Introductions – all on Zoom

Mon. 1/11: Introductions to the course & each other

Wed. 1/13: My Dance Autobiography

READ & TAKE NOTES: Joseph Schloss, “From Rocking to B-Boying: History and Mystery,” in *Foundation: B-Boys, B-Girls, and Hip-Hop Culture in New York* (excerpt, pp. 125-131) [PDF on Canvas]

II. Indigenous/ Native Dance in the Americas

Mon. 1/18: NO CLASS – MARTIN LUTHER KING JR. HOLIDAY

Wed. 1/20: Zoom lecture: Indigenous Dance in Latin America

DUE on Canvas by 12:30 PM: My Dance Autobiography

Mon. 1/25: In-person discussion

READ & TAKE NOTES: Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas*, introduction excerpt [PDF on Canvas]

Wed. 1/27: Zoom lecture: Native Dance in US/Canada

Mon. 2/1: In-person discussion

READ & TAKE NOTES: Lulani Arquette, “Native Dance Now: Body and Spirit: Tony Duncan, Rosy Simas, and Qacung Yufrican,” *Dance/USA e-journal* [Link on Canvas]

III. Modern Dance in the U.S.

Wed. 2/3: Zoom lecture: Modern Dance in the U.S.

Mon. 2/8: In-Person Discussion + Group Presentation #1

READ & TAKE NOTES: Perpener Ch. 1, "Early Influences on Black Concert Dance"

Wed. 2/10: Zoom lecture: Pearl Primus

Mon. 2/15: In-Person Discussion + Group Presentation #2

READ & TAKE NOTES: Perpener Ch. 7, "Pearl Primus"

Wed. 2/17: Zoom lecture: Katherine Dunham

Mon. 2/22: Saroya Corbett, guest artist/scholar of Katherine Dunham

READ & TAKE NOTES: Perpener Ch. 6, "Katherine Dunham"

WATCH & TAKE NOTES: Dunham clips on Canvas

Wed 2/24: Zoom lecture: Zora Neale Hurston

Mon. 3/1: In Person Discussion + Quiz Review

READ & TAKE NOTES: Anthea Kraut, "Recovering Hurston, Reconsidering the Choreographer"
[PDF on Canvas]

IV: Being Dance Historians: Working in the Archive

Wed. 3/3: Zoom Session with UF archivists Florence Turcotte & Jim Liversidge

DUE on Canvas by 12:30 PM: Take-Home Quiz #1

Mon 3/8 & Wed 3/10: NO CLASS. WORK ON ARCHIVAL RESEARCH ESSAY.

Fri. 3/12: DUE on Canvas by 11:59 PM: Archival Research Essay

Mon. 3/15: In-person time to work on archival choreographic projects

V: Ballet

Wed. 3/17: Zoom lecture: Ballet History

Mon. 3/22: In-person discussion

READING TBD

Wed. 3/24: NO CLASS: COTA Recharge Day

VI: Postmodern & Contemporary Dance

March 26-28: Attend (virtually) Dance 2021 & Take notes!

Mon. 3/29: In-person discussion + Group Presentation #3

READ & TAKE NOTES: San San Kwan, "What is Contemporary Dance?" [PDF on Canvas]
BRING NOTES on Dance 2021 & be prepared to talk about it in dialogue with Kwan's article

Wed. 3/31: NO CLASS - SoTD Town Hall

Mon 4/5: In-person discussion + Quiz Review #2

WATCH FIRST Rachel's recorded lecture on postmodern dance

READ Susan Leigh Foster, "Genealogies of Improvisation," in *Dances that Describe Themselves: The Improvised Choreography of Richard Bull* [PDF on Canvas]

DUE on Canvas by 12:30 PM: Final Project Proposal

VII: Student Choice + Final Projects

Wed. 4/7: Zoom session: Dance Librarian Alan Asher

DUE on Canvas by 12:30 PM: Take-Home Quiz #2

Mon. 4/12: NO CLASS. Work day.

Wed. 4/14: Zoom session: Peer editing

DUE on Canvas by 12:30 PM: Final Project Rough Draft

VIII: Disaster & the Body

Mon. 4/19: In-person discussion

READ & TAKE NOTES: Reading TBD.

Mon. 4/19 Attend (virtually) Disaster & the Body screening & panel

Wed. 4/21: Zoom session: reflection & close-out

Final projects DUE on Canvas on Wed., April 28 by 11:59 PM