



**with:** Xan Burley (preferred pronouns: she/her)  
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**virtual office hours:** Tue 10-11am / Wed 2-3pm / by appointment  
**office hours zoom link:** on Canvas  
**lab fees:** <http://aa.ufl.edu/policies/material-and-supply-fees/>



## ONTO-KINETIC-META-MYTHOLOGY → course introduction + description

WELCOME! I am so happy to dance with you and witness your artistry. I invite you into the poetic practice of dance as explored in this way...

**ONTO** → ontology, the study of *being*

**KINETIC** → active, dynamic, energetic, *moving*

**META** → a prefix to indicate *referencing, changing, transforming, transcending*

**MYTHOLOGY** → *the stories* of a people, a community

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**ONTO-KINETIC-META-MYTHOLOGY** → in the state of *being + moving (DANCING)* to *change, transform, transcend* through *story*

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In this class, I will offer physical practice, movement exploration, and reading/writing/creative work that will broaden your experience of/in contemporary dance. A typical class starts with a few minutes to check-in with each other. This time, though we are not “dancing” yet, is an important part of our work together. **As a valued member of our community, I ask that you please be on time.** Once we begin moving, we will activate our creative bodies through improvisation, warm-up and centering exercises, choreographed phrase work, and repertory. In my class, I emphasize awareness of weight, employing momentum as a tool for both precise balance and fluid abandon. Through articulation and extension of the lower and upper body we will refine our capacity for efficient full-bodied movement. Phrase-work will access musicality and rhythmic nuance, qualitative specificity, performance skill-building, and *your* creativity. We will enrich our understanding of dance practice through collaboration, deep listening, and rigor. In addition, I hope the invitation into the poetic practice of dance will lead to profound self-reflection, personal growth, and communal joy.

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

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

### COMMUNICATION...is key

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

**MEETINGS + OFFICE HOURS** – I will schedule *at least* one individual meeting mid-semester with each of you to check in and discuss your progress in class. These meetings will be held outside of class time on Zoom (or in person outdoors, if possible). I love these meetings— they give me an opportunity to spend one-on-one time with you and talk about your individual growth, interests, and potential. In addition, my virtual office hours are a great way to touch base on anything you are processing in my class or otherwise. My office hours are **Tuesdays 10-11am, Wednesdays 2-3pm, and by appointment.** Please take advantage of those times and come e-visit me!

*\*This syllabus and course content is subject to change based on the community's needs and interests. You will inevitably define the direction we take with the class. With that said, I invite you to stay flexible as we learn about one another.*

## THE DOING WE WILL DO → course objectives

### In this course, we will:

- Learn about postmodern/contemporary dance and experience it personally.
- Develop our attention and curiosity.
- Utilize anatomical and kinesthetic awareness for the reliable execution of movement.
- Access **healthful** alignment, strength, flexibility, range of motion, balance, and use of space.
- Practice learning material quickly.
- Explore the expressive and qualitative range of movement.
- Collaborate with each other.
- Improvise! Invent movement!

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

### As the facilitator of this course, I will:

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

### A typical class will include:

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

## WHAT DOES IT ALL MEAN? → guiding principles + definitions

I believe that dance that is **contemporary**—of the “now” and the “new”—is a practice that builds on historical contexts to undergird current, relevant, and innovative methods of expressive embodiment. Contemporary dance is an evolving, fluid, and ever-shifting field and form. It is an invitation to explore the unknown!

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

**Hybrid** learning gives us the incredible opportunity to be in the studio together while maintaining safe numbers in the room. When you are in the studio, you will have a taped-out square to dance in. Though we are limited, this is an opportunity for experimentation and refining of skills. When you are not in the studio, you will take class from another location through Zoom. From time to time, we will meet all together on Zoom for community-building, discussion, and movement practice.

## A CULTURE OF CARE → respectful learning environment

*“Sometimes just getting up and carrying on is brave and magnificent.” --- Charlie Mackesy*

We are all navigating a complex and uncertain time. Each person is experiencing the effects of the COVID-19 pandemic differently and comfort levels vary. I ask that you **commit to a culture of care** as we work together. This means respecting our policies for health and safety as well as boundaries set by your peers. The COVID-19 Appendix outlines in detail the guidelines we will follow.

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

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

- Showing up for yourself and others. Do your best to **be on time** and don't leave early unless otherwise excused.
- Listening fully to each other at all times.
- Taking time to reflect before responding or reacting.
- Demonstrating personal motivation and lifting up those around us.
- Asking questions and contributing to class discussion.
- Collaborating equitably.
- Showing gratitude for the class musician

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

## CLASS ROTATIONS

For each class, the maximum number of people (17) will be scheduled and are expected to take class in the studio. The remaining number of students will be scheduled to be on Zoom. You will be given a rotation schedule indicating when you are scheduled to take class in the studio and on Zoom. When something COVID-related comes up and you must take class online, **please email me** so I can make your studio spot available to others. Whenever spaces in the studio open up, I will email those of you scheduled to be online. If you want to take that space in the studio, email me back. I will accommodate these requests on a first-come, first-served basis.

## A PROMISE OF PRESENCE

More and more, I view “attendance policies” as burdensome, inflexible, and unsustainable models for class participation. The pressure imposed by “attendance policies” runs counter to my personal and pedagogical values. That said, I believe wholeheartedly in the *presence* necessary to learn, grow, and realize personal and collective potential in a dance class. And I believe that presence must be regular and consistent. I believe in mutual respect among students, and between students and myself as the facilitator of this class experience. This means that we all put effort into bringing ourselves to the space (studio or Zoom room) and owe each other our attention, care, and *presence*. I prefer “presence” over “attendance” because “presence” calls us to be with each other, the material, and our own process. You can be in attendance and still be absent if you are not *present* in this sense.

On the other hand, absence is NOT a bad thing when used as a healing, centering, self-care, and/or functional measure. Absences can and should be taken when the body-mind-spirit (or just life happening...) needs space for recovery. I want you to respect yourself, each other, and me when choosing why and when to take absences. Do not “attend” class (in person or online) if you cannot be “present.”

SOME NOTES ABOUT COVID / ONLINE CLASS-TAKING: If *anything* COVID-related comes up—you wake up with a scratchy throat; your roommate thinks they’re sick; you think you might have been exposed to a positive person; an immunocompromised loved one is coming to visit you and you need to quarantine; you just feel suddenly nervous about being in person; etc. etc. etc.—you can and should take class online. You **MUST** communicate with me before taking any classes online that you are not scheduled to be online for and you **MUST** explain, at least briefly, your COVID reason for being online. Absences for COVID-related reasons are excused.

I **highly discourage** taking class online for reasons other than COVID. The more people that populate the Zoom space, the harder it is for me to deliver my best teaching. It is a detriment to all our learning. If you take class online, once again **you MUST email me before class and communicate WHY you are going online (if you’re comfortable sharing).** No matter what, I need to know what’s going on so I can support you. Thus, communication is key!!! And hey, these instances are great times to take those much-needed absences to take care of yourself, right?

With all of that in mind, in lieu of an “attendance policy,” I ask you to create a **promise of presence**. This promise should include number of absences you wish to allot to yourself, as well as number of times you want to be able to take class online for a non-COVID reason, and may include a “video off” class or two. I ask that you be reasonable and reflect upon what will support your *learning*. You will propose this promise to me and if it feels appropriate, I will approve it and hold you accountable to it. **Please submit your proposal by Friday, January 15<sup>th</sup> by 8pm.** Keep in mind that this will require a lot of work on my part to track your promises, so please hold yourself accountable as well. Remember that you are ultimately making a promise to yourself to be *present* and available to the learning process. See example below and/or use the hybrid course attendance policy for reference → **EXAMPLE PROMISE OF PRESENCE:** 3 absences / 2 non-covid zoom classes / 1 “video off” class.

Lastly, I want you to know that I aim to be flexible, supportive, approachable, and available. We are in a complex, challenging, and unexpected paradigm and I want to advocate for you and your success. *Always communicate with me and we will make it work.*

## IN THE STUDIO...

- ⇒ **Proper Attire:** Masks are **required** and should be worn properly (over the mouth and nose). You should come dressed ready for class and able to move freely and comfortably. Long pants are best and knee pads are suggested. NEW: Please avoid wearing socks.
- ⇒ **Water + Food:** Be sure to bring your water bottle, full, into your box for class. We will take several water breaks outside. Make sure you eat a well-balanced meal or snack before and after class. Please do not eat while in class or chew gum.
- ⇒ **Device Usage:** The studio is a place for focus and engagement, a precious time to be screen-free. Please leave your cell phones, tablets, computers, iPads, **Apple Watches**, etc. in your bags and on silent unless we are using them for classwork. If you need to be reachable by phone for any reason, let me know in advance of class.

## IN THE ZOOM ROOM... (including the Friday master classes)

When you are scheduled to be on Zoom, or end up there for COVID-related reasons, please do your very best to participate in the following ways:

- ◆ Wake up with plenty of time before class! Eat a good breakfast, drink your coffee or tea, get dressed! Come alert and ready to dance.
- ◆ Keep your video on the whole time and frame as much of your body as possible. This is the only way I can assess how you are engaging with the material and offer you feedback as needed.
  - *I acknowledge that being on Zoom is not a neutral space the way the studio is. If you do need to turn off your video for some reason, please communicate with me and try to do it sparingly. If it becomes too frequent, we will need to discuss.*
- ◆ Use the chat and/or unmute your mic to communicate with me and each other.
- ◆ Please close your email, all tabs, browsers, applications, and other distractions during class. Turn off TVs or other devices in your space. Put your phone out of sight, too. Be *present* as if you are in the studio!

# YOUR GROWTH IS MULTIPLEX → course expectations + grading procedures

## (1) CONTINUOUS ASSESSMENT OF GROWTH + DEVELOPMENT (20% / 200 points)

The following areas are used by faculty to assess student progress throughout the semester:

- ⇒ *Self-awareness*—the student demonstrates an ability to retain an awareness of self while integrating their movement into spatial relationships with other persons and groups. In addition, the student demonstrates the ability to think critically about their movement practice.
- ⇒ *Transitional Skills*—demonstrates an understanding and dynamic use of different types of phrasing with an ability to sequence a variety of movements into an extended phrase: recognizing and moving through transitions and demonstrating follow-through of movement impulses as appropriate.
- ⇒ *Performance Quality*—observable growth as a performing artist both in class and “on stage.”
- ⇒ *Creative Risk-taking*—student dares to explore new territory.
- ⇒ *Overall Improvement*—student demonstrates a clear positive progression throughout the semester.
- ⇒ *Technical Development*—student demonstrates development in areas of alignment, strength, stamina, spatial awareness, accurate execution of phrasework/repertory, ascertaining and implementing detail, and confidence.

## (2) PARTICIPATION + INTEGRITY OF YOUR PRACTICE (25% / 250 points)

Your full participation and the integrity of your practice involves actively engaging with class material. Be generous, inquisitive, and motivated. **You will be evaluated in this area based on your participation in creating a respectful learning environment** (see above), your **promise of presence** (see above), and reaching your own potential for growth.

## (3) ARTISTIC DEVELOPMENT (10% / 100 points)

Your development as an artist is of great value to me. To assess your artistic growth, I will look for observable exploration of expressivity in movement, qualitative articulation, individuality, creative problem-solving, critical thinking and processing, and openness in collaboration.

## (4) VIRTUAL VISIONING PROJECT (30% / 300 points / 100 points each component)

You are all visionaries. In service of “visioning” your futures – whatever they may be – I invite you to engage in a virtual visioning project. This project will include three components, using different modes of knowledge production (moving, writing, speaking, peer-to-peer discussion, collaboration), and will occur primarily in the virtual space. In-depth instructions for each component will be available on Canvas, basics are below:

- ◆ **(a) Vision Statements** – write **two (2) statements** identifying and expanding upon your visions and values in relationship to a prompt I will provide. The first statement will be combined with the second for ReVisions (below).
- ◆ **(b) Improvisation** – devise and record a **five (5) minute improvisation**; record yourself speaking about the improvisation.
- ◆ **(c) Warm-Up Practice** – devise and record a set warm-up exercise; record yourself speaking about the warm-up.
  - **Poetic Artifact** – after completing these components, you will create a poetic artifact that represents your vision as explored through your previous writing (vision statement) and dancing (improvisation/warm-up). This can be, for example, a drawing, painting, photograph, collage, sculpture. You can write a poem, sing a song, cook a meal. Anything that is a creative, poetic practice that you can represent visually is acceptable. It must be something *you* make!
- ◆ **Share Outs** – in 2 sessions with small groups of your peers, you will show the recording of your improvisation, teach your warm-up practice, and share your first vision statement and poetic artifact.
- ◆ **ReVisions** – using inspiration from your Share Outs, as well as your own growing knowledge, revise (a), (b), and (c) in any order of your choosing.
  - **(a) Vision Statement ReVision:** Combine both statements into one statement that flows. Revise, rewrite, and add to the statement. The revision should be 6-7 pages in length (including the first 4 pages you’ve already written and revised).
  - **(b) Improvisation ReVision:** using your five-minute solo improvisation, you will revise by devising a duet or trio with a peer(s) in class, revisioning and combining your solo ideas into a **fifteen (15) minute improvisation** “performed” on Zoom.
  - **(c) Warm-Up ReVision:** during your Share Out, you will teach your warm-up practice to several peers and learn from communicating your vision. Your peers will offer you feedback, which you will use to revise your warm-up practice.

VISION COMPONENT	DEADLINE (by 11:59pm)
Vision Statement #1 (2 pgs)	Sun, January 24 <sup>th</sup>
Improvisation	Sun, February 7 <sup>th</sup>
Warm-Up Practice	Sun, February 21 <sup>st</sup>
Poetic Artifact	Sun, February 28 <sup>th</sup>
Share Out Sessions	Week of Mar 1–5 <sup>th</sup>
NO CLASS: Work on Vision Statement #2	Week of Mar 8-12 <sup>th</sup>
Vision Statement #2	Fri, March 12 <sup>th</sup>
ReVision #1	Fri, March 26 <sup>th</sup>
ReVision #2	Fri, April 9 <sup>th</sup>
ReVision #3	Sun, April 25 <sup>th</sup>

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

### (5) MYSTERY OFFERINGS (10% / 100 points)

Throughout the semester, I may offer small assignments (readings, writing, viewings, etc.) that support our movement practice. These will depend on *you* and what our work together brings about. Your syllabus read-thru\* and promise of presence are part of this percentage.

### (6) EVENT ATTENDANCE (5% / 50 points)

Your presence is required at the following events. If it is not a Zoom meeting, at which I will track who is there, you will provide proof of presence to me within one week after viewing the production by writing a brief paragraph reflection on the event. Required events are:

- **Welcome Meeting:** Monday January 11<sup>th</sup> / 6-7:30pm
  - **UnShowings:** Mondays Feb 22<sup>nd</sup> and Mar 1<sup>st</sup> / 6:30pm
  - **Dance 2021:** March 26<sup>th</sup>—28<sup>th</sup> / 6pm—11:59pm
  - **Critical Response Appointments:** last 2 weeks of classes
  - **Spring BFA Showcase Performance:** April 15<sup>th</sup>—18<sup>th</sup>
  - **Disaster & the Body with Michelle Gibson + Y No Habia Luz:** April 19<sup>th</sup>
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- **\*TBD – Emerging Artist Discussions / Informal Sharings of Alex+Xan Creative Research\***

#### NOT REQUIRED, BUT HIGHLY RECOMMENDED EVENTS:

- **Spring BFA Showcase Auditions:** January 13<sup>th</sup>—14<sup>th</sup> / 6:30-8:30pm
- **SoTD Town Hall:** February 4<sup>th</sup> / 1-2:45pm
- **SoTD Town Hall:** March 31<sup>st</sup> / 1-2:45pm

### CALENDAR OF EVENTS—SPRING 2020:

Jan 11	6-7:30p	Dance Area Welcome Meeting
Jan 13-14	6:30-8:30p	Spring BFA Showcase Auditions
Jan 14-17	NA	DIAS Guest Artist Residency with Ryan-Olivia Lundy
Jan 18	NA	NO CLASSES – MLK Day
Jan 22	TBA	Dance Program BFA Auditions
Feb 4	1-2:45pm	SoTD Town Hall
Feb 22	TBD	UnShowing #1
Mar 1	TBD	UnShowing #2
Mar 24	NA	NO CLASSES – RECHARGE DAY
Mar 26-28	TBD	Dance 2021
Mar 26-27	TBD	Dance Theatre of Santa Fe's <i>Elements of Style</i>
Mar 31	1-2:45pm	SoTD Town Hall
Apr 7-21	TBA	Critical Response Appointments
Apr 15-18	TBD	Spring BFA Showcase
Apr 19	TBD	Disaster & the Body with Michelle Gibson + Y No Habia Luz
Apr 21	NA	Last Day of Classes
Apr 22-23	NA	Reading Days

### GRADING RUBRICS:

#### PERCENTAGES

Continuous Assessment of Growth and Development	20% / 200 points
Participation + Integrity of Practice	25% / 250 points
Artistic Development	10% / 100 points
Virtual Visioning Project	30% / 300 points
Mystery Offerings	10% / 100 points
Event Attendance	5% / 50 points
<b>TOTAL</b>	<b>100% / 1000 points</b>

#### LETTER GRADES

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

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

## STATEMENTS.

### STATEMENT ON ANTI-RACISM AND INCLUSION

As a white dance artist and Assistant Professor of Contemporary Dance Practice, I am committed to working to undo racism, decolonize dance, and dismantle systems that oppress my students and peers based on race, class, gender, and ability. I will continue this work through self-education; holding space for critical dialogue with my students and peers; participating in opportunities to advance my knowledge; devising and implementing anti-racist pedagogy; and being held accountable by those around me with gratitude and humility. I will seek to employ and pay BIPOC and LGBTQIA artists for their labor as collaborators, guest teachers, and speakers. I endeavor to take responsibility for—and action to understand and undo—my own perpetuation of white supremacy. I commit to this work so that I may respect and center the experiences of BIPOC and LGBTQIA communities and to cultivate healthful, equitable, and inclusive learning and creative environments.

### ACCESSIBILITY STATEMENT

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

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

### COLLEGE OF THE ARTS: MISSION

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

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

### COLLEGE OF THE ARTS META-STRATEGY





## COVID APPENDIX

*\*\*If class is suspended or cancelled, we will still meet on Zoom during our regularly scheduled class time.*

### **HYBRID COURSE ATTENDANCE POLICY**

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 who elect to enroll in a hybrid course are expected to participate in in-person instruction.** If a student is uncomfortable attending in-person, the student should elect courses that are delivered online only and plan to take the hybrid or face-to-face course in a future semester. In the case that the student does not have the option to take the class at a later time (i.e. a graduating senior), the student must make arrangements with the instructor to “attend” all class meetings synchronously, when available, or asynchronously if approved by the instructor.

Barring the above circumstances, students are expected to be in attendance (either remotely or in-person, as assigned) daily and to be on time.

*For classes that meet three times a week:*

Students can take **3 absences with no penalty**; no documentation is required for the first 3 absences as they are automatically excused. If the fourth 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.

### **DANCE PROGRAM SPRING 2020 COVID PROTOCOLS:**

Excerpted and adapted from: *Coronavirus SoTD Fall 2020 Class & Production Practices from Jenny Goelz and Peter Carpenter*

For hybrid/in person courses, protocols for all faculty and students should be as such:

- Wear a facemask or cloth face covering during all indoor/in person classes... If activities are located outdoors, masks are necessary when individuals are unable to maintain a 6-foot distance, and encouraged at all times. Comfort levels vary and no one in the SoTD community is required to refrain from wearing a mask under any outdoor/indoor circumstance.
  - A properly worn facemask covers both nose and mouth. The fitted N95 mask is most effective and disposable surgical, and multi-layered cloth masks have also been tested to be effective. Gaiters and bandanas are NOT acceptable masks. (Article: <https://olv.duke.edu/news/researchers-created-a-test-to-determine-which-masks-are-the-least-effective/>. Duke University published study here: <https://advances.sciencemag.org/content/early/2020/08/07/sciadv.abd3083>)
  - **If a student attempts to attend class without a facemask, as per UF protocol, the instructor will ask the student to wear a mask or leave the classroom/studio. If the student refuses to wear a mask, the instructor will report the student to the Student Affairs COVID-19 Education Office.**

- Use hand sanitizer or wash hands at the top of each class 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.**

- Students will be asked to sanitize and strike individual chairs, ballet barres, etc. Instructor of record will specify protocols for each room cleaning supplies will be provided.
- Immediately dispose of personal trash in appropriate bags/containers. Do not leave tissues, paper towels, bandaids, tape, water bottles, or any other personal refuse on the floors or in the space.
- For everyone’s understanding: **avoid touch/skin to skin contact in staging, choreography, costume fittings, and during other class and production activities.** In our field, it is hard to refrain but for the safety of others and ourselves, until it’s safer, the most loving thing we can do is continue to provide ample distance to lessen viral spread.
- Students are asked to depart class promptly at the end of class and avoid lingering following outdoor and indoor rehearsals. Instructors of record will provide specific class protocols for arriving, departing class, and class breaks.
- Bring shelf-stable lunches and snacks to enjoy on your breaks outside. **The SoTD Breakfast Room, break area in the Costume Studio, SoTD Atrium, and studio space hallways are no longer available (no Dance Area carpet).** There are food options for purchase in the Reitz Union and there will be some limited available study areas in the lower Atrium lobby level.
- Class schedules will be affected by the need to lengthen breaks to air out rooms, encourage hydration (it is hard to keep hydrated with a mask on), and allow adequate time for socially distanced bathroom breaks/hand washing. Staggered breaks will be avoided to ensure that all involved are able to have a moment of rest.

For in studio hybrid technique courses, movement limitations include:

- No lying down
- No traveling across the floor
- 10’ x 10’ (or similar) taped areas will delineate the student’s area of personal space. All movement must stay within these limits.

Class attire and preparation:

- SoTD Dressing rooms are not accessible. For studio classes in McGuire, please come to class dressed to dance. In the O’Connell building and other alternative spaces, public bathrooms are available but should not be considered alternative dressing rooms. All use of public bathrooms should remain socially distanced with masks as per UF mandate.
- Masks are to be worn for the entirety of the class. If masks need to be removed for any reason, please exit the studio/class area and find the nearest *out door* space.

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

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

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



## STUDENT RESOURCES

### HEALTH AND WELLNESS:

- *U Matter, We Care*: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- *Counseling and Wellness Center*: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center*: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).
- *University Police Department*: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).
- *UF Health Shands Emergency Room / Trauma Center*: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).

### ADDITIONAL MENTAL HEALTH RESOURCES:

- UF has an Equal Access Mental Health Clinic that has a Free Therapy Night every Monday night that UF is considered open. Here is the FB page through which one can book appointments as well: <https://www.facebook.com/equalaccessclinic/>
- The UF School of Medicine Equal Access Clinic website is here and has the above mental health services as well as specialized Women's and LGBT medicine: <https://equalaccess.med.ufl.edu/specialty-clinics-classes/>
- Alachua County Crisis Center web site (Offers Crisis Counseling as well as a Mobile Response Unit that attends to severe mental health crises): <https://alachuacounty.us/depts/css/crisiscenter/pages/services.aspx>

### ACADEMIC RESOURCES:

- *E-learning technical support*: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).
- *Career Connections Center*: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.
- *Library Support*: Various ways to receive assistance with respect to using the libraries or finding resources.
- *Teaching Center*: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.
- *Writing Studio*: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.
- *Student Complaints On-Campus*: [Visit the Student Honor Code and Student Conduct Code webpage for more information](#).
- *On-Line Students Complaints*: [View the Distance Learning Student Complaint Process](#).

## UF POLICIES + STUDENT RESOURCES

### ONLINE PRIVACY STATEMENT:

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 EVALUATIONS:

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

### UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES:

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

### UNIVERSITY POLICY ON ACADEMIC MISCONDUCT:

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code specifies a number of behaviors that are in violation of this code and the possible sanctions. [Click here to read the Honor Code](#). Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.



\*\*\*You made it to the "end!" If you've gotten this far (and read the whole thing through) click the picture above. It will take you to my and Alex's website. Once there, find the title of one project we've worked on and email me that title for extra credit! 😊 \*\*\*