

# DAA 2621: DANCE IMPROVISATION

FALL 2021 | MW | 12:50-2:45pm | Studio G10



**with:** Xan Burley (pronouns: she/her)  
**email:** [xburley@arts.ufl.edu](mailto:xburley@arts.ufl.edu)  
**virtual office hours:** TBA + by appointment  
**office hours zoom link:** on Canvas  
**lab fees:** <http://aa.ufl.edu/policies/material-and-supply-fees/>



## → course introduction + description

WELCOME! I am so happy to dance with you and witness your artistry. This syllabus serves as a love letter and a living, fluid document dedicated to our time together. Please read through it and note any questions you may have.

### COURSE DESCRIPTION + GUIDING PRINCIPLES

*\*Some of this is drawn from syllabi and courses developed by Chris Aiken, Rachel Carrico, and Elizabeth Johnson, among others.*

This course introduces dance improvisation as an art form, a personal practice, and a process for creating choreography through movement exploration, readings, and observations. Each person is charged with developing and extending their movement capacities and I will offer methods, approaches, invitations, and strategies for doing so. We will cultivate our ability to move with intention and nuance and learn to tune our attention to the community, space, sound, and other stimuli. Skill, as an improviser, lies not only in what you do, but when, where and how you do it, drawing upon your experience, imagination, and perceptual awareness. Historical contexts, as well as current frameworks, will inform our practice of dance improvisation. I hope this class will provide you with tools for choreographic research, movement invention, technical growth, and self-analysis. I believe improvisation is integral for all dancers and I hope you will be enriched by your practice of it.

Class will consist of movement research, skill development, and compositional scores designed to increase our capacities to dance as a soloist, in duets and groups. Each person will explore the material in their own way, but will share a willingness to challenge themselves and take risks. Improvisation has the potential to unlock new ways of moving. Pushing through discomfort and awkwardness is a big part of that growth. I expect you to be curious, critical, patient, and creative and to show respect and care for your peers. I expect you to be open-minded and ready to explore what is possible for you. Ultimately, practicing dance improvisation gives us the profound opportunity to connect with our community in creative and generative ways.

The nationally acclaimed improvisation artist Chris Aiken (and one of my mentors) often spoke of “common misperceptions about dance improvisation”:

- ◆ It is easy
- ◆ It is all about freedom
- ◆ It is all about spontaneity
- ◆ It is undisciplined
- ◆ Only certain people can do it
- ◆ It is about invention
- ◆ It is a primary tool for making work
- ◆ It is no fun
- ◆ It is all fun

**\*\*COVID-19 NOTE:** From Aug 23—Sept 10, you may take class virtually if you feel safest doing so. After September 10<sup>th</sup>, SoTD faculty and administration will make an informed decision about how best to move forward with hybrid instruction if it is needed. Please see the COVID-19 section of this syllabus for more information and best practices.

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### COMMUNICATION

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](mailto: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 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, 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 **TBA and by appointment**. Please take advantage of those times and come e-visit me!

## → course objectives

### In this course, we will:

- Learn about dance improvisation and experience it personally.
- Develop individual and collective skill and comfort with improvising.
- Examine habitual mind and movement tendencies.
- Challenge ourselves to exist outside our “comfort zones” while also accepting and capitalizing on our preferences.
- Develop our attention, curiosity, and responsivity.
- Apply improvisation to our work as dance technicians, choreographers, performers, and world citizens.
- Dance with our whole selves, embodying our beliefs, aesthetics, and politics.

- Collaborate with each other.
- Analyze and evaluate improvised performances and practices through written, verbal, and movement communication.
- Address the various locations of improvised dance, especially in Western concert dance traditions and in African diaspora forms.

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

- Share my expertise with you.
- 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 Dance Improvisation.

## → course calendar + units

*\*This calendar and the class content is subject to change based on our evolving needs as a community.*

WEEK	DATES	MONDAYS	WEDNESDAYS
1	Aug 23 + 25	Introduction to the course	SELF and the world: improvisation in everyday life
2	Aug 30 + Sep 1	SELF: habits	SELF: preferences/aesthetics
3	Sep 6 + 8	<b>NO CLASS – LABOR DAY</b>	SELF: practice
4	Sep 13 + 15	COMMUNITY: duets	COMMUNITY: small group + ensemble
5	Sep 20 + 22	COMMUNITY: introduction to Contact Improvisation	COMMUNITY: practice+
6	Sep 27 + 29	Guest teacher / virtual	Guest teacher / virtual
7	Oct 4 + 6	Guest teacher / virtual	Guest teacher / virtual
8	Oct 11 + 13	SPACE: studio/stage	SPACE: site
9	Oct 18 + 20	Work on mid-term projects	Show mid-term projects
10	Oct 25 + 27	SPACE: music/sound	SPACE: objects + stimuli
11	Nov 1 + 3	SPACE: practice++	CONTEXT: performance + choreography
12	Nov 8 + 10	CONTEXT: social dance (discuss BFA concert)	CONTEXT: improvisation + African diaspora dance
13	Nov 15 + 17	CONTEXT: improvisation + other disciplines	CONTEXT: practice+++
14	Nov 22 + 24	Culminating practice / jam	<b>NO CLASS – THANKSGIVING</b>
15	Nov 29 + Dec 1	Culminating practice / jam	Work on final projects
16	Dec 6 + 8	Work on final projects (discuss Agbedidi)	Show final projects

### UNITS:

- (1) SELF – looking at our daily life and mining our habits, preferences, and aesthetics to understand ourselves and work toward development of comfort and range with improvisation.
- (2) COMMUNITY – dancing in community with others in duets, small groups, and as a whole ensemble. This unit is in relationship to the previous one, asking us to consider how does the *self* relate to the *community*.
- (3) SPACE and what’s inside it – identifying the kinds of spaces we improvise in and how that changes the purpose of the improvisation, as well as noticing other stimuli, such as objects and music, that influence our improvisations. This unit is in relationship to the previous two, asking us to consider how *self* and *community* relate to the *space and what’s inside it*.
- (4) CONTEXT – Locating improvisation in specific social, cultural, and historical contexts, we explore the purposes and possibilities for improvisation and ask ourselves why and how we practice it. This unit is in relationship to the previous three, asking us to consider how *self*, *community*, and *space* relate to *context*.

*\*Each unit culminates in “practice,” which simply gives us a day to synthesize the components of that unit. Each practice gains a “+” with every additional unit, emphasizing the fact that each unit carries over to the next.*

## → respectful learning environment + community agreements

We continue to navigate a complex and uncertain time. Each person is experiencing the effects of the COVID-19 pandemic differently and comfort levels vary. I ask that you **commit to a culture of care** as we work together. This means respecting our policies for health and safety as well as boundaries set by your peers. Please see the COVID-19 Section for more information.

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.

### COMMUNITY AGREEMENTS

In order for us all to have a transformative, energetic, and generous experience, we will collectively *participate* in creating a respectful environment. A respectful learning environment is sustained by making community agreements. We will develop community agreements together as a class and they will occupy 3 categories: (1) participation; (2) presence; and (3) class culture.

- (1) **PARTICIPATION:** for this category, we will define and clarify what it means to participate in this class as an individual and a community focusing heavily on the integrity of your practice. I will evaluate and grade your participation based on this list.
- (2) **PRESENCE:** using the dance area “attendance policy” as a jumping off point, we will define and clarify what we expect of each other in terms of presence in this class. Together, we will decide upon our class “promise of presence” and you will be evaluated based on this definition.
- (3) **CLASS CULTURE:** this category will outline ways we can treat each other with kindness, respect, and support. How you uphold these agreements will be reflected in your grade.

## → course expectations + grading procedures

### (1) GROWTH + DEVELOPMENT (30%)

I will use the following to evaluate your growth and development in our class:

#### ⇒ **ARTISTRY**

- Student grows to be more comfortable with improvising.
- Student exhibits an investment in exploring new and novel ways of moving and developing their movement voice as an improviser.
- Student expands their understanding of dance improvisation and accesses a range of movement qualities.

#### ⇒ **AWARENESS**

- Student is able to respond to stimuli in thoughtful ways and develops their sensitivity to the environment.
- Student is able to recognize and articulate the value of improvisation in other dance/life settings.

#### ⇒ **COMMUNICATION**

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

#### ⇒ **COMMUNITY ENGAGEMENT**

- Student takes care of the space as outlined in handbook/syllabus;
- Students demonstrate commitment to a collaborative learning environment by expanding one’s willingness to work with all classmates versus a select few as the course progresses;
- Student shows active engagement physically, including volunteering to show/demonstrate/lead;
- Student commits to individual and shared responsibility for class/group based work.

### (2) OBSERVING COMMUNITY AGREEMENTS (30%)

You will be evaluated based on how well you observe and uphold the community agreements we develop in the three areas of **participation, presence, and class culture**.

### (3) COMPLEMENTARY PROJECTS (30%)

Complementary projects will include readings, writing, and other types of assignments that I believe will complement your work as an improviser. They include:

- ⇒ **Journal** – I will ask that you have a paper journal that you bring to class every meeting. It will be a space for you to record thoughts, reflections, ideas, inspirations, scores, etc. in response to our work together. **There will be 3 due dates throughout the semester for this project.**
- ⇒ **Discussion Boards** – I will ask you to respond in discussion threads on Canvas to readings, viewings, and other material related to our practice. **Deadlines are TBD.**
- ⇒ **Mid-Term Project** – In collaboration with a small group of peers, design an improvisation score and lead the entire class through your score. Base your score on one or more models explored in class but adapt them to explore a specific question or create a specific experience. In other words, do not simply replicate an existing score; create an original score based on one or more models. You will be graded on two things: 1) your group's collaborative facilitation of the improvisation score with the entire class, lasting 10-15 minutes and 2) an individually written, one-page reflection paper that identifies the score's guiding question / intended outcome, model scores used to develop it, and your own reflection on what happened when you led the improvisation.
- ⇒ **Final Project** – With one partner, create a 4 to 5 minute improvised performance in the movement vocabulary/ies of your choice (postmodern dance, contact improvisation, salsa, West African dance, Hip Hop, tap, etc.). Your performance should be well rehearsed and thoroughly planned but not fully choreographed, showcasing the power of improvisation in performance. You will be graded on two things: 1) your duo's collaborative performance and 2) an individually written, one-page reflection paper that identifies the performance's guiding question / intended outcome, rationale for choosing movement vocabularies and other structures, and your own reflection on the outcome of your improvised performance.
- ⇒ **Final Paper** – guidelines TBD.

### (4) EVENT ATTENDANCE (10%)

Required events are asterisked in the calendar of events. You will provide proof of presence to me within one week after the event by writing a brief paragraph reflection on the event.

### (5) MYSTERY OFFERINGS (extra credit)

Throughout the semester, I may offer small assignments (readings, writing, viewings, etc.) that support our movement practice. They will provide you the opportunity to gain extra credit in case you need it.

## GRADING PROCEDURES

### PERCENTAGES

Growth and Development	30%
Observing Community Agreements	30%
Complementary Projects	30%
Event Attendance	10%
<b>TOTAL</b>	<b>100%</b>

### COMPLEMENTARY PROJECTS DEADLINES

Journal	Due Fridays Sep. 17, Oct 13, and Nov 10
Discussion Boards	TBD
Mid-Term Project	In class October 18 + 20, paper due October 22
Final Project	In class December 6 + 8, paper due December 10
Final Paper	Due Wednesday, December 15 <sup>th</sup> by 11:59pm

### 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](#)

**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.

## CALENDAR OF EVENTS—FALL 2021:

\*Asterisked events are **required** for your grade. You will provide proof of your attendance by writing a paragraph reflection of the event with the exception of the Welcome Meeting, at which I will simply track your attendance.

Aug 23	6:30-7:30p	Dance Area Welcome Meeting*
Aug 25	6:30-8:30p	Dance 2022 Faculty Auditions
Aug 26	6:30-8:30p	Fall 2021 BFA Showcase Auditions
Sept 27	6:30-8:30p	UnShowing #1*
Sept 28	11:15a-12:30p	SoTD Town Hall
Oct 4	6:30-8:30p	UnShowing #2*
Oct 7	5-6p	Public review of a chapter from Assistant Professor Dr. Rachel Carrico's manuscript
Oct 13	4-5p	BFA Showcase Production Meeting
Oct 15	9a-4p	BFA Program Audition
Nov 3	1:30-2:45p	SoTD Town Hall
Nov 3-6	7:30p	BFA Showcase*
Nov 7	1:30p + 7p	BFA Showcase*
Nov 8	6:30-8:30p	Dance Open Conversation
Dec 3 & 4	7:30p	Agbedidi*
Dec 5	2p	Agbedidi*
Dec 6	6:30-8:30p	Final UnShowing*

## → statements

### A NOTE ON PHYSICAL TOUCH

The nature of our work as dancers involves an intimate relationship with our bodies and sometimes the bodies of dancers around us. We will be covering some basics of contact improvisation during which you will gain confidence in partnering, sharing weight, and sensing touch within certain parameters. In addition, although I will always attempt to offer corrections and guidance verbally, there may come a time when I need to use a physical correction to aid with positioning, alignment, or execution of a particular movement. If you are uncomfortable with ANY of the above, please speak with or email me so you and we can come up with a solution together. **It feels important to note that as we continue to navigate a global pandemic, touch and contact will be determined by each individual's level of comfort. We will work through this together and respect each other's boundaries.**

### 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, PGM, Brown, Latinx, LGBTQIAA+, disabled+ 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.

### CONTENT WARNING

In this course, we may cover content and materials that some might find difficult. It is important that in an artistic discipline course we do not shy away from engaging with materials that may be controversial or challenging. I encourage you to reach out to me if you are struggling with the course materials. In class, if you need to step away for a period of time as we are covering particular content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence.

### COLLEGE OF THE ARTS: MISSION STATEMENT

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

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

#### COLLEGE OF THE ARTS META-STRATEGY



## → covid-19 university health and safety measures

### COVID-19 Precautions

UF has increased in-person class offerings for the Fall 2021 semester and The School of Theatre + Dance (SoTD) welcomes more students back to campus. At the same time, COVID-19 cases are surging because of the new delta variant and the large numbers of people who are unvaccinated, setting new local and state records for hospitalizations. As a result, 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 Fall 2021 plan (<https://coronavirus.ufl.edu/>) and they will evolve as our community needs shift in response to the virus.

- **All people inside of UF facilities are expected to wear masks in community spaces in buildings**, including common areas in our office suites, when we are not in our individual offices or workspaces, **even if you are vaccinated.**
- **Your ONE.UF account must show a "Cleared for Campus" status in order to attend in-person.** I will check my roster before each class meeting.
- **Until Sept 10, this course will be offered in a synchronous hybrid modality (simultaneously on Zoom and in person).** You may attend via Zoom as much or as little as you want/need to until that date. After September 10th, we will reassess the need for this.



In response to COVID-19, the following practices are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID-19 virus. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.ufhealth.org/vaccinations/vaccine-availability/>. Students who receive the first dose of the vaccine somewhere off-campus and/or outside of Gainesville can still receive their second dose on campus.
- You are expected to wear approved face coverings at all times during class and within buildings even if you are vaccinated. Please continue to follow healthy habits, including best practices like frequent hand washing. Following these practices is our responsibility as Gators.
  - Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
  - Hand sanitizing stations will be located in every classroom.
- If you are sick, stay home and self-quarantine. Please visit the UF Health Screen, Test & Protect website about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email [covid@shcc.ufl.edu](mailto:covid@shcc.ufl.edu)) to be evaluated for testing and to receive further instructions about returning to campus. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive or have tested positive yourself. Visit the [UF Health Screen, Test & Protect website](#) for more information.
  - 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.
  - If you are withheld from campus by the Department of Health through Screen, Test & Protect you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office.
- Continue to regularly visit [coronavirus.UFHealth.org](https://coronavirus.UFHealth.org) and [coronavirus.ufl.edu](https://coronavirus.ufl.edu) for up-to-date information about COVID-19 and vaccination.

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

### **ADDITIONAL MENTAL HEALTH RESOURCES:**

- UF has an Equal Access Mental Health Clinic that has a Free Therapy Night every Monday night that UF is considered open. Here is the FB page through which one can book appointments as well: <https://www.facebook.com/equalaccessclinic/>
- The UF School of Medicine Equal Access Clinic website is here and has the above mental health services as well as specialized Women's and LGBT medicine: <https://equalaccess.med.ufl.edu/specialty-clinics-classes/>

- Alachua County Crisis Center web site (Offers Crisis Counseling as well as a Mobile Response Unit that attends to severe mental health crises): <https://alachuacounty.us/depts/css/crisiscenter/pages/services.aspx>

## **ACADEMIC RESOURCES:**

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

## **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.

## **IN-CLASS RECORDING:**

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

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

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

## **\*THIS SYLLABUS AND COURSE CONTENT IS SUBJECT TO CHANGE\***

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

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