COURSE DESCRIPTION
In this class, I will offer physical practice, movement exploration, and complementary projects 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 to class to participate in this moment.

Once we begin moving, we will activate our creative bodies through improvisation, warm-up and grounding 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 occupy musical and rhythmic diversity, qualitative specificity, performance skill-building, and your creativity. I am interested in cultivating your ability to identify the nuances of movement and choose how you engage with those intricacies. 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 background working 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.

THINGS TO KNOW:
*Fridays are area-wide master classes with faculty and guest artists. They will take place in Studios G10 and G6.

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 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!! Also, in an effort to protect my time with my family, know that I will not respond to emails after 4pm during the week or on the weekend. You can expect a response from me within 48 hours. If something is urgent, I will attend to it as quickly as possible.

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, 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!
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 and thoroughly.
- Explore the expressive and qualitative range of movement.
- Become more analytical with regard to movement apprehension and performance.
- Collaborate with each other.
- 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:
- Share my expertise with you.
- 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 / EXERCISES / EXPLORATIONS – 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.

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. Contemporary Dance Practice is an invitation to explore the unknown and an opportunity to expand the field.

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 about cultivation rather than mastery. To that end, we will work with the rigor, creativity, playfulness, and attention to detail upon which meaningful development depends.

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 Appendix 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.

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, which we will do on the first day of class.

THE 5 C’s of Xan’s Contemporary Class – values I uplift and center:
- CURIOSITY
- CONFIDENCE
- CREATIVITY
- COLLABORATION
- COMMUNITY
(1) **GROWTH + DEVELOPMENT (40% or 400 points)**

I will evaluate you in each of these areas twice, once at the midpoint and once at the end. You will also do a self-assessment using the below rubric, due Friday March 4th. Each of these areas will be evaluated with a numerical system associated with four growth terms: **EXCELLING (3)**, **DEVELOPING (2)**, **IMPROVING (1)**, **NEEDS ATTENTION (0)** and then translated into the point system.

**⇒ ARTISTRY**
- **Musicality and Rhythm**: student demonstrates clear timing in movement and movement phrasing, demonstrates clarity of rhythmic patterning, demonstrates precise and appropriate response to musical stimulus
- **Performance Quality**: student performs movement with confidence, demonstrate the ability to explore dynamic range with distinct clarity.

**⇒ EMBODIMENT**
- **Kinesthetic Awareness**: students are able to integrate a moderate level of anatomical/kinesiological approaches to the body and movement practice, including the use of proprioception, spatial awareness, healthful alignment, and range of motion. In addition, students are able to use a basic vocabulary in musculoskeletal description of self and other bodies.
- **Movement Execution**: Students are able to safely and accurately execute movement of moderate complexity, paying attention to weight transfer and detail.
- **Energy and Conditioning**: Students are able to utilize and develop a moderate level of strength, flexibility, endurance, and muscular stabilization and support, as well as energetic modulation and groundedness.

**⇒ 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) **ASSIGNMENTS (60% or 600 points)**

**⇒ Who do I Want to Be? (30 points)**: Write a 250-300 word identity manifesto answering this question: **who, as a dancer/movement practitioner, do I want to be?** Detail how you will do so over the course of this semester.

**⇒ Discussion Threads (150 points; 50 each)**: I will assign readings and/or viewings 3 times over the course of the semester and prompt you to respond in a discussion thread to this content.

**⇒ Midterm Artist Research Project (200 points)**: I will assign you a currently working contemporary dance artist to research. You will turn in a bibliography that includes no less than 4 sources (artist’s website, a 15-minute or longer excerpt of their work, and two written pieces). Working from that bibliography, you will research the artist’s aesthetic and build phrase material or a class exercise inspired by that aesthetic. You will prepare an oral presentation on your artist discussing their background and aesthetic. Lastly, your oral presentation should end with a “lineage appendix,” for which you will identify two artists with whom your artist has worked and note how they have influenced your artist. **Midterm presentations, which include your oral presentation and performance of phrase material or class exercise, will take place on Wednesday, March 2nd in class.**
- Bibliography = 20 points
- Oral Presentation = 90 points
- Performance of Movement Material = 90 points

**⇒ Final Project (220 points)**: You will be assigned one of the first three phrases from class, as well as a reading and/or viewing. You will research the phrase, embodying, fine tuning and experimenting with it. Your final paper will analyze the phrase with your reading and/or viewing. A draft of the final paper will be turned in for peer feedback on **Monday, April 4th** after which you will meet with a peer for feedback. This meeting should take place on or before **Friday, April 14th** to allow for integration of feedback. The final paper is due **Monday, April 27th by 11:59pm**.
- Performance of Phrase Material or Repertory = 110 points
- Final Paper = 110 points
ATTENDANCE
It is imperative that you attend every class meeting for this course. Being present and supportive of your peers, and being engaged in our work together regularly is integral. For classes that meet three times a week, three (3) unexcused / undocumented absences are allowed. Beyond those absences, documentation is required to be considered excused. Each unexcused absence lowers your grade 5%. That said, I recognize and respect the difficulty of our current paradigm. If you feel sick at all, you should stay home and attempt to take class virtually or complete asynchronous work. Lastly, it is important to me that our attendance policy, or promise of presence, as I like to call it, is agreed upon at the top of the semester. I will open discussion on day one and we will agree upon a reasonable attendance policy for all.

EVENT ATTENDANCE
Your presence is required at the events highlighted and asterisked on the dance calendar below (UnShowings, Dance 2022, BFA Showcase, and two events for my current project). 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 the event. Your grade will be affected by 2% for each missed required event.

course calendar

<table>
<thead>
<tr>
<th>WK</th>
<th>DATES</th>
<th>MONDAYS</th>
<th>WEDNESDAYS</th>
<th>FRIDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Jan 5, 7</td>
<td>On Zoom: Class Introduction / view Possession</td>
<td>DUE → Who Do I Want to Be?</td>
<td></td>
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<tr>
<td>2</td>
<td>Jan 10, 12, 14</td>
<td>Weight and Momentum: Possession and the Gwen Ten</td>
<td>DUE → Discussion Thread #1: Why I Do This / Okwui Okpawasili</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Jan 17, 19, 21</td>
<td>Finding Alternative Edges: Subtlety + Floor Work</td>
<td>Artist for Midterm Assigned</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Jan 24, 26, 28</td>
<td>Finding Alternative Edges: Subtlety + Floor Work</td>
<td>DUE → Discussion Thread #2</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Jan 31, Feb 2, 4</td>
<td>Articulation and Complexity: States Rendered</td>
<td>DUE → Midterm Bibliography</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Feb 7, 9, 11</td>
<td>DUE → Discussion Thread #2</td>
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<tr>
<td>7</td>
<td>Feb 14, 16, 18</td>
<td>Restorative and Warm-Up Class (<em>Dance 2022</em>)</td>
<td>Final Phrase and Reading / Viewing Assigned</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Feb 21, 23, 25</td>
<td>DARK DAY – NO CLASS</td>
<td>DUE → Midterm Self Evaluation</td>
<td></td>
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<tr>
<td>9</td>
<td>Feb 28, Mar 2, 4</td>
<td>SPRING BREAK – NO CLASS</td>
<td></td>
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<tr>
<td>10</td>
<td>Mar 7, 9, 11</td>
<td>ACDA – combined with Alex’s Contemporary 3</td>
<td>Midterm Meetings (TBC)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Mar 14, 16, 18</td>
<td>Gesture and Rhythm: Set Zero and phrasework</td>
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<tr>
<td>12</td>
<td>Mar 21, 23, 25</td>
<td>GUEST TEACHER (AX collaborator)</td>
<td><em>Xan + Alex In-process Showing</em>; DUE → Discussion Thread #3</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Mar 28, 30, Apr 1</td>
<td>GUEST TEACHER (AX collaborator; <em>BFA Showcase</em>)</td>
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</tr>
<tr>
<td>14</td>
<td>Apr 4, 6, 8</td>
<td>DARK DAY – NO CLASS; DUE → Draft of Final Paper for Peer Review</td>
<td>Taking Up Space: phrasework; <em>Xan + Alex Work-in-Process Online Event</em></td>
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</tr>
<tr>
<td>15</td>
<td>Apr 11, 13, 15</td>
<td>DUE → Feedback w/peer completed by end of week</td>
<td></td>
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<tr>
<td>16</td>
<td>Apr 18 + 20</td>
<td><em>Final UnShowing</em></td>
<td>FINAL PREsentations</td>
<td></td>
</tr>
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</table>

DUE → Final Paper MONDAY April 25th by 11:59pm
PERCENTAGES

<table>
<thead>
<tr>
<th>Topic</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>Growth and Development</td>
<td>40% or 400 points</td>
</tr>
<tr>
<td>Who Do I Want to Be?</td>
<td>3% or 30 points</td>
</tr>
<tr>
<td>Discussion Threads</td>
<td>15% or 150 points</td>
</tr>
<tr>
<td>Midterm Project</td>
<td>20% or 200 points</td>
</tr>
<tr>
<td>Final Project</td>
<td>22% or 220 points</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100% or 1000 points</td>
</tr>
</tbody>
</table>

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—SPRING 2022:

**UnShowings #1 & #2 are yet to be determined – dates will be shared as soon as possible. *****REQUIRED**

Please check your emails daily for Dance Area Headquarters Canvas site updates!

January
05 – Dance Welcome Meeting 6:30pm-7:30pm
12 – BFA Showcase Auditions 6:30-8:30pm – G-6
17 – UFPA dance event: **Tango Fire**, 7:30pm – Phillips Center
23 – Fathom Dance event - **Bolshoi Ballet: Jewels (Balanchine)** 12:55pm Regal Butler Town Center, Gainesville. [https://www.fathomevents.com/categories/performing-arts](https://www.fathomevents.com/categories/performing-arts)
28 – BFA Program Audition – all day/online

February
10 – SoTD Town Hall #1 2:3:15pm - Zoom
14-16 – Spacing rehearsals for Dance 2022 6:30-10:30pm – Constans Theatre
17 – Dance 2022 Company Orientation and Crew Watch 6-9:30pm – Constans Theatre
18 – Dance 2022 Tech #1 6:45-10:30pm – Constans Theatre
20-21 – Dance 2022 Tech #2 and #3 7-10:30pm – Constans Theatre
22-23 – Dance 2022 Dress Rehearsals #1 and #2 7:30-10:30pm – Constans Theatre
22 – Bagels and Ballet! 8:45-10:15am Ballet classes.
24-26 – Dance 2022 performances 1-3 7:30pm – Constans Theatre *****REQUIRED
27 – Final Dance 2022 performance and strike 2-4:30pm – Constans Theatre *****REQUIRED

March
1 – UFPA dance event: **Pilobolus: BIG FIVE OIH** 7:30pm – Phillips Center
2 – BFA Showcase Production Meeting 4:55pm - Zoom
5-13 – SPRING BREAK
12-15 – ACDA at FSU
15 – UFPA dance event: **BalletX** 7:30pm – Phillips Center
18 – Dance Faculty Retreat 1-4pm – Zoom, student attendance welcome
19 – Splendor (possible)
20 – BFA Showcase load in 9am-1pm - G-6
21 – Dance Open Conversation 6:30-8pm – Zoom
20-22- – BFA Showcase Spacing Rehearsals 6:30-10:30pm – G-6
23 – SoTD Town Hall #2 10:45am to 12pm - Zoom
23-25 – BFA Showcase Tech Rehearsal #1-#3 7-11pm – G-6
25-26 – UFPA Dance event: **Dance Alive: Carmina Burana** 7:30pm – Phillips Center
27 – BFA Showcase Tech Rehearsal #4 7-11pm – G-6
28-29 – BFA Showcase Dress Rehearsals #1-#2 7-11pm – G-6
30-31 – BFA Showcase Performances 7:30pm – G-6 *****REQUIRED

April
1 – Alex and Xan In-Process Showing – G-6 *****REQUIRED
1-2 – BFA Showcase Performances 7:30pm – G-6 *****REQUIRED
3 – BFA Showcase Performances and Strike 1:30-7pm – G-6 *****REQUIRED
6 – Alex and Xan Work-in-Process Online Event *****REQUIRED
18 – Final UnShowing 6:30-8:30pm – G-6 *****REQUIRED
18 – Critical Response Appointments (CRAs) for 2nd Years, 4th Years (non-graduating) and first semester transfer students – times and Zoom links TBA – these are REQUIRED meetings
19 – Critical Response Appointments (CRAs) for 2nd Years, 4th Years (non-graduating) and first semester transfer students – times and Zoom links TBA – these are REQUIRED meetings
20 – Critical Response Appointments for graduating Seniors – times and Zoom links TBA – these are REQUIRED meetings
20 – Last Day of Classes

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, LGBTQIA+, 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

• All people inside of UF facilities/SoTD 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.

• With the highly contagious Omicron variant proliferating, personal purchase of KN95 or N95 masks are recommended. Surgical masks will still be provided but along with cloth masks are not as effective in reducing the spread of Omicron.

• 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.

• Some synchronous online options may remain with announcements regarding applicable dates (simultaneously on Zoom and in person). Unless otherwise specified, all courses are considered IN PERSON with attendance taken.

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

• If you are not vaccinated, get vaccinated. If you are vaccinated, get the booster. UF Provost’s office has emailed the campus with available/ongoing resources.

• Students are welcome to use hand sanitizer or wash hands at the top of each class, rehearsal or production activity in shared spaces.

• 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.

• Wipes and sanitation supplies will be available to sanitize individual props, costumes, chairs, ballet barres, music stands, tables, individual projects etc.

• Dispose of personal trash in appropriate bags/containers.
HEALTH AND WELLNESS:

- **U Matter, We Care**: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit 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 911 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/](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/](https://equalaccess.med.ufl.edu/specialty-clinics-classes/)
- Alachua County Crisis Center website (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](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.
- **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**: 2125 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.

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/](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.

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