

DAA 2611: DANCE COMPOSITION

SPRING 2022 | TR | 12:50-2:45pm | Studio G11



with: Xan Burley (pronouns: she/her/hers)
email: 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/>



*"Dance making takes a long time."
--Susan Rethorst*

→ 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.

** This syllabus and course content is heavily influenced by Jeanine Durning, Angie Hauser, Doug Varone, and Elizabeth Johnson.*

*** This syllabus and course plan is subject to change!!!*

COURSE DESCRIPTION + GUIDING PRINCIPLES

Dance Composition 2 builds on principles introduced and explored in Dance Composition 1, as well as each individual's previous personal experience with choreography and improvisation. In addition to the regular practice of choreographic/creative process and development in and out of the studio, you will further hone your artistic voice and aesthetic through readings, viewings, responses, reflections, content creation, and written essays. You will also build upon your knowledge of dance performance by researching historical and currently working dance artists and situating yourself within the context of the field.

Each of you is charged with developing and extending your choreographic capacities. I will share methods, strategies, insights, questions, and proposals to instigate and excite your choreographic, creative, and compositional body/mind. To that end, I consider this process a generative collaboration. Ultimately, I am here to foster your growth, capacity for imagination, and creative/choreographic vision as it evolves and takes shape. As an artist myself, I highly value collaboration, inquiry, research, and vulnerability as driving forces behind my creative work. I hope to help you cultivate your values as artists. In service of such, I firmly believe and will uphold that there are multiple ways to make dances, and no one way is the *only* way. Over the course of our time together, I will offer my own and others' strategies for choreography, primarily drawn from my work as a postmodern choreographer and performer. This is but a single way of many to approach the making of dances.

In this course, we will focus on and discern a number of key principles of dance composition: Movement Research, Invention, + Development; Compositional Improvisation; Locating Movement in Environment (Space, Sound, and Context); External Sourcing; Performance of Choreography; Elements of Design; Historical Frameworks; and much more. You will create 5-6 **choreologies**, broadly defined as "studies of dance" OR → dances, movement studies, creations, happenings, materials, events, etc., of various sizes (solo, duet, group). In order to grow your choreographic capacity and resolve, you will share your choreography in-process frequently. Equally relevant are the ways we engage with and offer constructive feedback on our developing work, which I will guide from a number of perspectives and experiences. Of great importance is generosity, sensitivity, and bravery in both the giving and receiving of feedback.

This class is *most importantly* a **studio-based practice**, supported heavily by out-of-studio movement, creative, and writing practices. Your openness to creative evolution, as well as your steadfast beliefs, will guide, aid, and propel you in this endeavor.

DAILY CLASS WORK

Most of our classes will begin with improvisation, after which I will introduce a movement invention/generation exercise. After generating movement material, I will propose ways to transform the material. Finally, we will practice methods for constructing and organizing movement material into a composition.

REQUIRED TEXT

A Choreographer's Handbook by Jonathan Burrows

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!!!**

OFFICE HOURS are a great way to touch base with me about your progress and ask any questions you may have. 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:

- Develop our artistic voice and aesthetic by practicing choreographic composition.
- Use improvisation as both generative and as material for performance.
- Learn and try out methods, devices, strategies, and tools for inventing movement.
- Learn and try out methods, devices, strategies, and tools for transforming movement material.
- Practice different ways to formulate movement material in order to compose dances.
- Gain an understanding of some historical and/or cultural contexts around choreography.
- Practice articulating our artistic aesthetic and process through written exercises.
- Examine habitual tendencies and preferences.
- Challenge ourselves to exist outside our "comfort zones" while also accepting and capitalizing on our preferences.

- Practice taking risk, experimenting, and trying new, unfamiliar approaches to dance-making.
- Cultivate an understanding of the process over product model and its benefits and misgivings.
- Collaborate with each other.
- Give and receive constructive feedback and learn how to curate, interrogate, and integrate feedback.
- Understand the ongoingness and evolution of a dance work and one's body of work.

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 Composition.

→ course calendar

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

WEEK	DATES	TUESDAYS	THURSDAYS
1	Jan 6		Class Introduction: Syntax and Flow + Dailiness
2	Jan 11 + 13	<i>In class discussion / workbook entry: Burrows Book Assignment + 86 Aspects</i>	Show Music Video Dances
3	Jan 18 + 20		<i>DUE → Discussion Thread #1: Anne Bogart + "A Rite"</i>
4	Jan 25 + 27		Show Rite of Spring / Devices Dance
5	Feb 1 + 3	<i>DUE → Workbook Deadline #1 by 11:59pm</i>	
6	Feb 8 + 10	<i>DUE → Discussion Thread #2: TBD</i>	
7	Feb 15 + 17	Show Source/Object/Sound Dance	
8	Feb 22 + 24	MIDTERM SHOWINGS	<i>DUE → Midterm Processay FRIDAY 2/25 by 11:59pm</i>
9	Mar 1 + 3		<i>DUE → Proposal for Final Project FRIDAY 3/4 by 11:59pm</i>
10	Mar 8 + 10	SPRING BREAK – NO CLASSES + ACDA	
11	Mar 15 + 17	Alex Springer subs class	<i>DUE → Discussion Thread #3: TBD</i>
12	Mar 22 + 24	Show Site Responsive Duet	<i>DUE → Workbook Deadline #2 by 11:59pm</i>
13	Mar 29 + 31		
14	Apr 5 + 7	Show Triptych Trio	
15	Apr 12 + 14		FINAL PROJECT SHOWING 1 -- OPEN
16	Apr 19	FINAL PROJECT SHOWING 2 -- OPEN	

**DUE → Final Processay WEDNESDAY 4/27 by 11:59pm*

→ 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.

In order to establish a respectful learning environment that we can all contribute to, we will develop **community agreements** together in class on the first day.

→ course expectations + grading procedures

CHOREOLOGIES (50% or 500 points)

You will create 5 **choreologies** (studies of movement) of varying lengths and cast sizes, inspired by a number of different compositional premises. These are the meat and potatoes of the coursework. You are expected to invest studio time in and outside of our class period developing these dances and you will share each one at least once, if not multiple times, for peer feedback. In addition, you will write a **process paragraph** (in your workbook or typed out) on each dance as a reflective practice. Lastly, you will offer the name of a dance artist (from a list I will share with you) with whom you would have a **coffee talk with** in relationship to that dance. The points breakdown as such:

- ⇒ The dance = 60 points
- ⇒ The process paragraph = 30 points
- ⇒ The coffee talk with... = 10 points

MID-TERM PROJECT: *DAILINESS + ANCESTRY PHRASE* (15% or 150 points)

An important part of being in a creative process is, as Sue Rethorst puts it, *dailiness*. For the first half of the semester, five days a week you will engage in 5 minutes of movement development through improvisation and setting material. The material you create will form your **mid-term project**.

- Every day, for five days a week, you will write down the name of a dance ancestor (dancestor; we will generate lists to work from in class), set a **five minute** timer, and improvise in the aesthetic of that person. Then, directly after improvising, you will set roughly **5 seconds** of movement material. This material will be your **ancestry phrase**.
- MID-TERM PROJECT:
 - **The dance (100 points)** → For 6 weeks, 5 days a week you will create 5 seconds of movement material. By the middle of the semester, this will total 150 seconds of material, or **2.5 minutes**. This is the ancestry phrase you will transform and then present as your mid-term project the week of **February 22nd**.
 - **The process essay or processay (50 points)** → Write a 2-3 page essay archiving the process you engaged for your mid-term project ancestry phrase. More specific prompts to come.

FINAL PROJECT (15% or 150 points)

For your final project, you will either be assigned or propose a premise for a solo choreography no later than **Tuesday, March 1st**. For the second half of the semester, you will develop a solo dance and set it on and with a peer in class. Your peer will set their solo on and with you. For this process, you will be able to create from the inside *and* the outside. More specifics to come. You will also write a processay (3-4 pages in length) archiving this project and situating in the context of the field.

- **The dance (100 points)**
- **The process essay (50 points)** → a bibliography will be due for this essay, as I will require a number of outside sources to support your writing.

WORKBOOK (20% or 200 points)

Workbook – I will ask that you have a paper journal, or a similar digital technology, 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. I ask that you add to your workbook outside of class *at least* twice a week (perhaps directly after class). **You will take a picture of four (4) pages—not to include process paragraphs—and upload them to Canvas twice during the semester.**

- Deadline #1 (40 points) =
- Deadline #2 (40 points) =

Discussions (3 total; 40 points each) – I will ask you to respond in discussion threads on Canvas to readings, viewings, and other material related to our practice. These will be considered part of your workbook assignment and, as such, can be written in the journal and then photographed and uploaded.

CREATIVE ENGAGEMENT

In this class, the culture we collectively develop is paramount. For your own and our benefit as a group, be prepared to be engaged mentally and physically in every class, to contribute to class discussion and feedback sessions, to be generous observers of others' work, to collaborate well with others, and to create a brave space for experimentation and risk-taking. I expect that you will be consistent in your:

- (1) **Creative Inquiry:** having an inquisitive spirit that is open to evolution, questioning assumptions, trying what seems hard or challenging and approaching failure as an opportunity for growth.
- (2) **Creative Rigor:** having an integrity of practice that is enthusiastic, effortful, available, embodied, and dedicated to growth.
- (3) **Creative Attention:** having an awareness of oneself as a practitioner/artist, an awareness of possibility, of others, and having a focus and diligence that is apparent in the work.
- (4) **Creative Participation:** having an ethos of inclusivity, social responsibility, sensitivity, commitment to the collective practice, personal motivation, and showing up for yourself and others.

Each of these areas will be evaluated with a point system associated with three growth terms: **EXCELLING (3 pts)**, **DEVELOPING (2 pts)**, **IMPROVING (1pt)**, **NEEDS ATTENTION (0pts)**. I will evaluate this area once at the midway point of the semester and again at the end, for a possible total of 24 points. If you are initially awarded 1 point (improving), I want to see remarkable growth to award you developing (2 pts) or excelling. This will affect your grade in the following ways:

- 24 points = letter grade goes up a step (if possible); i.e. an A- becomes an A
- 16-23 points: letter grade remains the same
- 9-15 points = letter grade goes down 1 step; i.e. an A becomes an A-
- 8 points or less (meaning you never went from improving to developing) = letter grade goes down 2 steps; i.e. an A becomes a B+

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 twice a week, **two (2) 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

Required events are asterisked in the calendar of events below. They are the Dance 2022 Concert, the BFA Showcase, and all UnShowings. You will also be required to attend an informal sharing of my choreographic project-in-process, as well as participate in a short Q&A session. Tentative dates are April 1 and 6. Failure to attend required events will negatively affect your grade by 2%.

GRADING PROCEDURES

PERCENTAGES

Creative Engagement	20%
Choreographies	50%
Assignments	30%
TOTAL	100%

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—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>
- 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 OH!** 7:30pm – Phillips Center
- 2 – BFA Showcase Production Meeting 4-5pm - Zoom
- 5-13 – SPRING BREAK
- 6 – Fathom Dance event – **Bolshoi Ballet: Swan Lake** 12:55pm Regal Butler Town Center, Gainesville.
<https://www.fathomevents.com/categories/performing-arts>
- 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

1-2 – BFA Showcase Performances 7:30pm – G-6***** **REQUIRED**

3 – BFA Showcase Performances and Strike 1:30-7pm – G-6

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

→ 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

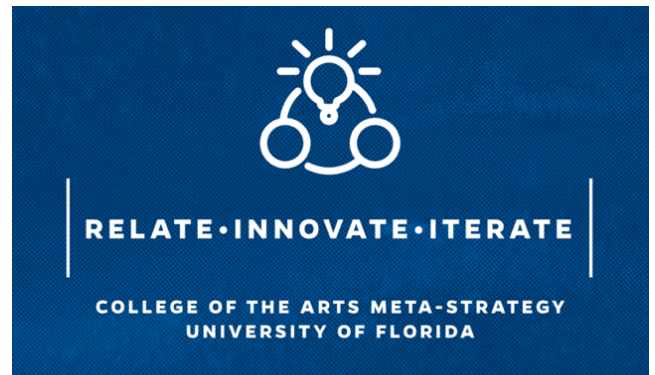
In this course, we may cover content and materials that some might find difficult. It is important that in an artistic discipline course we do not shy away from engaging with materials that may be controversial or challenging. I encourage you to reach out to me if you are struggling with the course materials. 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

- **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 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.
- *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](#).

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.bluer.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/>