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## DAA 2105: CONTEMPORARY DANCE PRACTICES 2 | SPRING 2022

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**Day:** T/Th | **Time:** 3:00-4:55pm  
**Place:** Constans Theater, G-10  
**Instructor:** Brianna Taylor  
**Office Hours:** by appointment on Zoom  
**Email:** [btaylor@arts.ufl.edu](mailto:btaylor@arts.ufl.edu)

### COURSE INFORMATION

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**Email Policy:** Use ONLY your **UFL.EDU** email account for e-mail correspondence related to class. Please include your name & class in the subject line or within the body of all correspondence.

**Syllabi** can be found here <http://arts.ufl.edu/syllabi/>

**Lab Fees** can be located at <http://aa.ufl.edu/policies/material-and-supply-fees/>

**Canvas** (e-learning): <http://elearning.ufl.edu>

**Required Texts:** All required readings and video viewings will be posted to Canvas.

**Required Performances:** You are required to see at least ONE SoTD Dance performance, *Dance 2022* OR the BFA Showcase, and ONE other live dance performance (either SoTD or elsewhere). Dance Area works-in-progress showings ("Unshowings") are required for Dance Majors. Dates are listed below.

**Canvas:** This course is set up on Canvas (e-learning). All students must have access to Canvas on a regular basis to successfully complete the course. Assignments will be due via Canvas submission, as well as in person/on zoom (choreographic studies). Course schedule and timeline will be posted on Canvas. For help with Canvas, contact the UF Computing Help Desk at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).

### CONTEMPORARY DANCE PRACTICES 2/DAA 2105 COURSE CATALOGUE DESCRIPTION:

*Credits: 2; can be repeated with change in content up to 8 credits. Prerequisite: DAA2104 or Dance Major or Minor. Experience in contemporary approaches to dance technique, readings, observations and movement exploration.*

### COURSE INTRODUCTION AND DESCRIPTIONS:

Welcome! I am excited to dance with you and co-create our learning community! In this class I will offer movement practices and explorations inspired by my eclectic dance training and movement history, along with complimentary projects to uplift your learning of the scope of contemporary dance. A typical class will include a few moments for community check in and personal centering, grounding and warming practices to awaken our expansive bodies, improvisational offerings to open creative possibilities and choice making, along with choreographed phrasework. We will work together to create a space that honors our community and collaboration, celebrating the uniqueness each of us brings to the community, supported by deep listening to self and others, physical rigor, focus, playfulness, and the desires of each of YOU as part of the learning community.

### A NOTE ON MY HISTORY AND CLASS OFFERINGS:

As a mover and educator, I am interested in embodied presence, approaching dance from a somatic perspective, and as a moving human in the world that has an affinity for and training in various dance styles. My movement background began as a gymnast, expanded into various modern and contemporary dance styles, and has been enriched deeply by West African dance, Afro-Cuban styles, Salsa, Flamenco, Butoh, Tai Chi, and Yoga. I integrate the somatic approaches of Bartenieff Fundamentals and Alexander Technique with my long-time practice and teaching of Yoga. I am an avid improviser and believe improvisation can provide many possibilities for growth. I am excited by ideas within Ideokinesis, by the possibility of visualizing movement/alignment/anatomy to support the depth of our awareness of our dancing bodies. And, I share tools for healthy stretching from the Outer Reach

method. I value the possibilities for rigor inside of various forms, and how this looks different depending on the task at hand. My teaching reflects an eclectic blend of my moving history, and I honor all of the teachers who I've had the privilege to learn from along the way. I will name these teachers where appropriate through our process, to the best of my ability. I hope to bring in guest teachers to support and expand our learning of some of the styles embedded in my movement. I will also integrate readings, video viewings, reflective writing and discussion as modalities for deepening our learning.

### **CLASSROOM CULTURE OF CARE:**

For me contemporary dance holds much possibility in that it provides a frame to hold the eclectic nature of a dancing bodies' lived embodied experience, both in various styles of dance, and as a moving being in the world. I am interested in your lived embodied experience, as much as I'm excited to share with you mine. I am invested in creating a classroom culture where we learn from and with each other. While we hold specific roles as teacher/student in this context, I'd like to consider myself always a student, recognizing I have as much to learn from you as you from me. And, as I teacher I also recognize my role to provide structure and support to uplift your learning process. It is important to me as an educator that we make community agreements, where we hold each other in mutual respect and accountability. I share some of my expectations here in this syllabus. I look forward to hearing about yours, and to co-creating our classroom community agreements and culture together.

### **STATEMENT ON ANTI-RACISM:**

As a white dance artist and Adjunct Lecturer, I am fully committed to the work of undoing racism and dismantling white supremacy in all aspects of my life. I recognize this takes consistent work, and I am invested in ongoing education, learning and un-learning the ways systems of oppression have prioritized whiteness, how this contributes to my own implicit bias, and how I can be a better accomplice in the fight for racial justice. I have been actively invested in undoing racism work over the last several years, specifically through two trainings with the People's Institute for Survival and Beyond, community engaged work with Urban Bush Women, and my continued involvement with NY based artists groups committed to undoing racism in their work and lives. I am in active conversations, learning and reflection around how to better implement anti-racist pedagogy and practice, and I welcome feedback and dialogue from and with my students so I may take accountability for the ways in which I can course correct when I haven't done this. I endeavor to facilitate my classes through a lens of decolonization; cultivate a student-centered culture of care, listening, dialogue and nurturing; and create a classroom space that feels safe, equitable and inclusive for all.

### **COLLEGE OF THE ARTS META-STRATEGY**

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

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

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

### **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.

**\*SYLLABUS NOTE/DISCLAIMER:** This syllabus represents my current plans and objectives. As we are navigating uncharted territory in light of COVID-19, there is a very real possibility for shifts and changes. The constitution of the class cohort, unforeseen events, and schedule changes may also dictate shifts. Any amendment to the syllabus will be emailed to you, updated on Canvas, and be clearly stated and available.

## **COURSE OBJECTIVE/PURPOSE AND EXPECTED LEARNING OUTCOMES:**

***During and upon completion of this course, students should be able to:***

1. Develop and increase kinesthetic and clear anatomic understanding through taking class.
2. Demonstrate dynamic alignment, maintain whole-body and body part clarity of spatial orientation in movement, and refine the sense of the body in relation to itself and to the space.
3. Refine the sense of initiation and articulation of movement.
4. Demonstrate an understanding and exploration of qualitative dimensions of movement.
5. Enhance learning, perception, and self-awareness.
6. Learn to identify continual bodily tendencies, affectations, and habits and **strategize solutions for coping or change.**
7. Broaden ability to hear the rhythm/ nuances of the music, and demonstrate an understanding of phrasing and musicality with more sophistication.
8. Build strength, flexibility, range of joint motion and endurance, and to understand that individual capacity for all are unique--**explore your limits.**
9. Practice intermediate performance presence and skills: positive energy, enthusiasm, concentration, mindfulness, willingness to learn, challenge preconceived and rigid ideas, **leave mind open for shifts and changes in your understanding of what dance in general is "about."**
10. Refine personal expression and artistry.
11. Observe and write about your own progress and challenges in the course as well as write critically and analytically about dance contexts from technique, to performance, to choreography.
12. Think creatively through spontaneous solutions to improvisational prompts, and/or within a given technique/exercise.
13. Think intuitively and listen to the body, make responsible decisions to take care of the body within a given exercise.
14. Maintain a commitment to instruction and correction by observing carefully, listening actively, practicing on the side, and assessing your own and others' progress and improvement as assigned.
15. Demonstrate development of professional skills, independent work practices within class, and responsible preparation before and after class.
16. Maintain a sense of personal responsibility for learning by completing written assignments on time and with thoroughness and clarity.

## **TEACHING STRATEGIES:**

***To facilitate and promote the Course Objectives and Expected Learning Outcomes, as the instructor I will:***

1. Design a class order, progression, and exercises that develop and support said learning objectives.
2. Encourage a sustainable and compassionate class community where students can take risks and make mistakes free from unneeded stress, judgment or harsh criticism.
3. Demonstrate and embody class material as accurately as is possible attending to specific details and qualities I would like to see.
4. Explain concepts and answer questions thoroughly.
5. Observe your daily work in class and make recommendations for improvement in achieving learning goals through group and individual assessments.
6. Provide honest and specific assessment and clear communication in class and through email and Canvas correspondence.
7. Provide space and time in class for questions and the working through of concepts including practicing peer assessment.
8. Be available for individual appointments in which we may discuss your learning efforts and progress in class.

## **ONGOING ASSIGNMENTS AND GUIDELINES FOR SUCCESS:**

- Attend all classes in both body and mind and be fully present and engaged in the class.
- Maintain a positive, focused attitude towards your work in class.
- Fully attend to movement material presented, and maintain a willingness to experience and explore new ways of moving. It may feel strange or even uncomfortable at times, but being open to new concepts is

essential for your learning.

- Be present in the classroom at all times through practice, exploration and observation. It is important to note that we can learn a great deal from observing others.
- Use each class period as a laboratory, and an opportunity to discover more about yourself and your learning process. Remember that you are only human and you should not judge yourself too harshly when new concepts are difficult.
- Please respect the studio, your fellow dancers and the space you are occupying. The classroom is a community of learners and you should feel pride in enhancing the growth of that community through your awareness.

## **COURSE ASSESSMENT AND ASSIGNMENTS:**

Your achievement in mastering the learning goals to the degree appropriate for this course will provide the primary basis for calculating your final letter grade. Your attendance record, daily class work, written assignments/reflections and overall progress will also contribute to your final grade.

### ***The expected learning outcomes for the course will be assessed through:***

- 1. Classwork and Participation (50 points):** Your active participation and engagement is expected and essential to your learning in this course, will make up the majority of your grade, and is based on the **continuous assessment** of the following (\*these guideline are used by Dance Area faculty and are specific to Level 2 technique class):
  - **ARTISTRY**
    - Musicality and Rhythm: student understands timing in movement and movement phrasing, demonstrates clarity of rhythmic patterning, demonstrates precise and appropriate response to musical stimulus
    - Performance Quality: student executes movement with confidence, demonstrate the ability to explore dynamic range with distinct clarity.
  - **EMBODIMENT**
    - Kinesthetic Awareness: students are able to integrate a high 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 to high complexity, paying attention to weight transfer and detail.
    - Energy and Conditioning: Students are able to utilize and develop a high 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. Beginning of Semester Reflection Paper (3 points):**
  - 2-3 page reflection paper on your movement history and goals for this class. Details to be provided.
- 3. Discussion Forums (15 points):**
  - Canvas discussions reflecting on short readings, videos and prompts, in support of your learning of concepts in this course. Details to be provided.

#### 4. Midterm (10 points):

- Autobiographical Movement Poem project and 2-3 page reflection/assessment paper. More details to be given at mid-term.

#### 5. Concert Attendance and Paper (7 points):

- Attend TWO dance concerts at some point in the semester. One (or both) must be UF Dance events (dates listed above). Write a thoughtful reflection (approx. 1 page) highlighting what stood out to you about the movement, performance, and overall presentation, in relation to concepts and your learning in this course.

#### 6. Final (15 points):

- Video assessment, Personal Practice/Sharing project and 2-3 page paper reflecting back on your goals from the beginning of the semester, your progress, and your ongoing goals as a dancer. More details to be given at final.

### GRADE SCALE

**Total: 100 percentage points**

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

**\*\*Your overall score may be affected by your attendance record.**

### IMPORTANT DATES TO KNOW:

**\*a detailed calendar with assignment due dates will be provided separately**

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

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

#### January

05 – Dance Welcome Meeting 6:30pm-7:30pm (\*required for dance majors)

12 – BFA Showcase Auditions 6:30-8:30pm – G-6

23 – Fathom Dance event - **Bolshoi Ballet: Jewels (Balanchine)** 12:55pm Regal Butler Town Center, Gainesville. <https://www.fathomevents.com/categories/performing-arts>

27 – UFPA dance event: **Tango Fire**, 7:30pm – Phillips Center

28 – BFA Program Audition – all day/online

#### February

10 – SoTD Town Hall #1 2-3:15pm - Zoom

24-26 – **Dance 2022 performances** 1-3 7:30pm – Constans Theatre

27 – **Final Dance 2022 performance** and strike 2-4:30pm – Constans Theatre

#### March

1 – UFPA dance event: **Pilobolus: BIG FIVE OH!** 7:30pm – Phillips Center

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)  
21 – Dance Open Conversation 6:30-8pm – Zoom  
23 – SoTD Town Hall #2 10:45am to 12pm - Zoom  
25-26 – UFPA Dance event: ***Dance Alive: Carmina Burana*** 7:30pm – Phillips Center  
30-31 – **BFA Showcase Performances** 7:30pm – G-6

### **April**

1-2 – **BFA Showcase Performances** 7:30pm – G-6  
3 – **BFA Showcase Performances and Strike** 1:30-7pm – G-6  
18 – **Final UnShowing 6:30-8:30pm** – G-6  
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 (for dance majors)**  
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 (for dance majors)**  
20 – **Critical Response Appointments** for graduating Seniors – times and Zoom links TBA – **these are REQUIRED meetings (for dance majors)**  
20 – **Last Day of Classes**

## **UF DANCE PROGRAM GUIDELINES FOR LEVEL PROGRESSION IN MODERN DANCE TECHNIQUE:**

### **Student progression in modern dance technique**

Classes maximize each instructor's unique professional orientation to guide you in the dance program's intentionally eclectic approach to contemporary dance. Using the objectives stated in this syllabus, the dance program assesses student progress through three levels of modern dance technique: basic, intermediate, and advanced. You are graded and considered for the next level according to your achievement of the criteria as determined by your instructor.

### **Course Objectives for Modern Technique**

SoTD's modern technique curriculum is designed to focus the intellectual and physical abilities of students majors, minors, and non-majors—to embrace the demands of the 21<sup>st</sup> century artist. Each of the three levels builds the required historical, aesthetic, and biomechanical foundations for graduating as a major in our dance degree programs. Likewise, the minor or non-major must recognize the classes as a pre professional training ground by meeting the objectives at the appropriate level. When every student brings into every class their discipline and motivation, they will be ready to meet and greet the following goals common to each respective level of technique.

## **COURSE POLICIES**

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### **Dress Policy:**

- Attire which is suitable for movement
- Hair needs to be out of the dancer's face (unless that is a specific choreographic choice)
- No hats (unless specific to choreographic study)
- No large jewelry, necklaces & watches
- No chewing gum

**\*Silence your cell phones and notifications completely before class begins, and refrain from using them during any class time.**

**\*\*Please note that while UF policy allows students to record classes to support your learning process, you may not post anything publicly without permission. You may not record, photograph or post any other students without their permission. 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.**



### COVID-19 PRECAUTIONS AND INFORMATION:

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

- **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.
- 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.
- Participate in UF Health’s Screen, Test, and Protect initiative by completing health screening questionnaires and by scheduling testing when prompted through One.UF.edu. Additional testing information is available at: <https://coronavirus.ufhealth.org/screen-test-protect-2/screen-test-protect-plans-spring-2021/>
- 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.

**\*Please Note: 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.**

### TO ACCOMMODATE STUDENTS WHO MUST BE ONLINE:

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. **Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image.** Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. **As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.**

**\*\*Barring the above circumstances, students are expected to be in attendance IN PERSON daily and to be on time. Online participation is reserved for COVID-19 related circumstances, or other health situations discussed with me. You MUST communicate with me prior to the start of class if online attendance is necessary.**

### SoTD ATTENDANCE POLICY:

***For classes that meet two times a week:***

Students can take 2 absences with no penalty; no documentation is required for the first 2 absences as they are automatically excused. If the third absence is unexcused, it will result in 5% deduction from the final grade. Excused or unexcused, on the third absence, a meeting is required with the instructor and/or area faculty to assess the student’s continued participation in the course. If the fourth absence and all subsequent absences are unexcused, each will result in an additional 5% deduction from the final grade. Opportunities to make up missed material for unexcused absences is up to the instructor’s discretion and will be made available through virtual classes or online assignments.

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

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

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

### UF Absence Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies, as follows:

**Source:** <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

- Students are responsible for satisfying all academic objectives as defined by the instructor. Absences count from the first class meeting.
- In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.
- You cannot participate in classes unless you are registered officially or approved to audit with evidence of having paid audit fees. The Office of the University Registrar provides official class rolls to Instructors.
- If you do not participate in at least one of the first two class meetings of a course or laboratory in which you are registered, and you have not contacted the department to indicate your intent, you can be dropped from the course. You must not assume that you will be dropped, however.
- The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors can prohibit further attendance and subsequently assign a failing grade for excessive absences.

### DANCE TECHNIQUE CLASS MAKE-UP POLICY:

- You are responsible for all material covered during any absence
- There are no makeup options for absences for which you have not communicated with the professor.
- Absences from Written Exams, Quizzes, Mid-Terms, and/or Finals may only be made up with approved documentation
- To earn credit (amount of credit determined by the instructor) for an excused absence you must do two things:
  - Immediately after your return to class, turn in approved/legal documentation to instructor. If you need the original documentation, the instructor will accept copies.
  - Make-up the class with an approved assignment submitted on the required date. If the assignment is to attend another class as a make-up, it must be the same technical level, or lower; student must request permission of that instructor.

In the UF Dance Program, three unexcused absences will reduce your grade one-letter grade (i.e., from B to C). Each subsequent unexcused absence lowers your grade by half letter grade (i.e., from C to C-). Five unexcused absences may result in automatic failure of the course. A student with medical documentation may apply to UF for Medical Withdrawal.

Please consult the following sites for UF's physical and mental health resources:

<http://shcc.ufl.edu/> (Student Health Care Center)



<http://shcc.ufl.edu/forms-records/excuse-notes/> (excuse note policy)  
<http://dso.ufl.edu/> (Dean of Students)

### **STUDENT INJURY AND ILLNESS POLICY:**

The Dance Area of SoTD believes that dance student's physical and mental well-being is paramount to success in all arenas of their dance training, from class to the stage. In the case of injury, fostering a productive and holistic response insures a speedy and effective recovery.

**FIRST:** Please contact the Dance Wellness Clinic through the Canvas site. The protocol for accessing appointments is here: [https://ufl.instructure.com/courses/414412/discussion\\_topics/2671475](https://ufl.instructure.com/courses/414412/discussion_topics/2671475)  
Also: email Kirsten kcunha@ufl.edu for assistance

If the dance student becomes ill or injured to the degree that they cannot attend and participate in dance classes, SoTD sponsored rehearsals, or performances, the 5 steps of the dance student injury and illness policy are to be followed:

1. The student is required to see a health care professional immediately.
2. If the illness or injury prevents the student from participation in dance class, rehearsal, or performance, the student is to request documentation from the health care professional that explicitly projects the duration of the injury, and/or the amount and type of activity recommended for the welfare of the student.
3. Following the appointment with the health care professional, the student is required to bring medical recommendations and related documentation to the attention of his or her instructor(s), choreographer(s), or director(s) as the basis for discussion.
4. Unless otherwise medically advised, the student is prohibited from active participation in all related UF dance activities, classes, events, performances, etc. The student may not personally select one activity as having a higher priority over another. The student is not to dance in any events, activities, performances or rehearsals if the student is not in dance class. If the infirmity culminates in a medical withdrawal, this is also a withdrawal from all performance related activities.
5. The student is never allowed to sacrifice classroom participation for the demands of a performance. The student will not be allowed to participate in a performance if they miss dance class due to an injury. The student is expected to follow the student injury and illness policy even if performances take place beyond the scope of SoTD, as with another UF, professional, or community performing group, etc.

### **STUDENT ON-LINE EVALUATION PROCESS**

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

### **UF POLICIES AND RESOURCES:**

#### **UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES:**

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

#### **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 (<https://sccr.dso.ufl.edu/process/student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor.

### **ETIQUETTE/COMMUNICATION COURTESY:**

All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats.

### **Getting Help:**

If applicable: For issues with technical difficulties for E-learning in Canvas, please contact the UF Help Desk at: (352) 392-HELP (352-392-4357) - select option 2, <http://helpdesk.ufl.edu/>

### **Please take advantage of these services:**

#### **Campus 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 <https://umatter.ufl.edu/> to refer or report a concern and a team member will reach out to the student in distress.
- Counseling and Wellness Center: Visit [counseling.ufl.edu/](https://counseling.ufl.edu/) 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 <https://shcc.ufl.edu/>
- University Police Department: Visit <https://police.ufl.edu/> 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; <http://ufhealth.org/emergency-room-trauma-center>

### **ADDITIONAL MENTAL HEALTH RESOURCES/COVID-19 SPECIFIC:**

[https://docs.google.com/document/d/11IYAeLIZEGexvmxanpQjTOE4xw\\_wsMQgS4uwt7GohvM/edit](https://docs.google.com/document/d/11IYAeLIZEGexvmxanpQjTOE4xw_wsMQgS4uwt7GohvM/edit)

#### **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 <https://career.ufl.edu/>
- Library Support: <https://cms.uflib.ufl.edu/> ask 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. <https://teachingcenter.ufl.edu/>
- Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. <https://writing.ufl.edu/writing-studio/>
- Student Complaints On-Campus: <https://sccr.dso.ufl.edu/>
- On-Line Students Complaints: <https://distance.ufl.edu/student-complaint-process/>

\*\*\*If you have **ANY** questions about the syllabus don't hesitate to ask me at any time during the semester. I look forward to co-creating and learning together this semester!