

DAA 4110: CONTEMPORARY DANCE PRACTICE 4

FALL 2022 | MWF* | 10:40a-12:20p | Studio G10



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

email: xburley@arts.ufl.edu

office hours: Mondays 1-2pm / Wednesdays 2-3pm + by appt

office: room 232 / Nadine McGuire Theatre and Dance Pavilion

virtual office hours zoom link: <https://ufl.zoom.us/j/3081353535>

lab fees: <http://aa.ufl.edu/policies/material-and-supply-fees/>



→ course introduction + description

COURSE DESCRIPTION

In this course, I will offer physical practice, movement exploration, and class projects that will broaden your experience of/in contemporary dance. This semester, each class will begin with a 5-10 minute grounding improvisation practice which I will explain on the first day. **As a valued member of our community and an invested practitioner, I ask that you please be on time to class to participate in this work.**

This class will activate and expand our movement potential by approaching our practice with intention. We will intend to bring about *joy + pleasure*; to consider our *desires* for our bodies/selves, present and future; to access and add to our body's *archive*; and to *situate* ourselves in the field of dance at large. To that end, we will pay particular attention to our work as performers and movement researchers, as well as our lineages and what is current in the field today.

Through improvisation, warm-up, precision exercises, choreographed phrase work, and repertory, we will hone our skills and strengths. 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 focus on musical and rhythmic diversity, qualitative specificity, performance skill-building, and *your* creativity. *I am interested in cultivating your ability to identify the nuances in movement sequences and how you engage with those intricacies.* Class work assigned outside of the studio is intended to help you situate yourself in relation to the field of dance and practice articulating your values as a dance artist.

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.**

CLASS UNITS

We will spend 3-5 class sessions focusing on a specific theme, which serves as simply an invitation for deeper thought around our practice. These units are subject to change and remain flexible in general. They are:

- *Sculpting Space and Time* (Varone Repertory)
- *Finding Detail*
- *Getting Low and Staying Strong* (Floor Work + Endurance)
- *Slowing Down*
- *Cultivating Community* (3-class Partnering Intensive w/CDP3 and Alex Springer)
- *Synthesis*

COMMUNICATION

We will use Canvas (<http://elearning.ufl.edu>) as our home-base for communicating, compiling assignments, and collaborating. 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 otherwise. If something is urgent, I will attend to it as quickly as possible.

MEETINGS + OFFICE HOURS – I will schedule one individual meeting mid-semester with each of you to check in and discuss your progress in class. In addition, my office hours are **Mondays 1-2pm, Wednesdays 2-3pm, and by appointment**. Please take advantage of those times and come visit my office (Room 232) or connect with me on Zoom (<https://ufl.zoom.us/j/3081353535>)!

→ course objectives

In this course, we will:

- Learn about postmodern/contemporary dance and experience it personally.
 - Develop our attention and curiosity.
 - Utilize anatomical and kinesthetic awareness to execute movement.
 - Access **healthful** alignment, strength, flexibility, range of motion, ease of movement, 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, and other pertinent movement material.

→ guiding principles + definitions

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

→ 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 and me.

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

→ course expectations

(1) **GROWTH + DEVELOPMENT (50% or 50 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 Monday October 17th**. Please note that in the area of communication you receive less points than other areas. This is because I expect to see your ability to articulate idea with clarity and critical thought in your class assignments. However, I still expect you to contribute regularly to class discussion.

⇒ **ARTISTRY (15 points)**

- **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 (15 points)**

- **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 vocabulary in musculoskeletal description of self and other bodies.
- **Movement Execution:** Students are able to safely and accurately execute movement of 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 (5 points)**

- 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 / PARTICIPATION (15 points)**

- 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 / PROJECTS (50% or 50 points)

PERSONAL PRACTICE ARCHIVE (20 points; 5 each)

You will process, seed, and reflect upon your work in this class by creating a *personal practice archive*. This archive should take shape as a sort of journal (hard copy and/or digital) in which you can write, draw, doodle, scribble, and otherwise harvest and download knowledge. If you go the route of a "digital journal," that can also contain voice memos, video recordings, image compilations, and other content created by you.

You will add to this archive every class period during our opening improvisation. In addition, I expect you to add to it **frequently** outside of class. You will turn in **four (4) synthesis entries** of your archive throughout the semester. For each synthesis, you will be asked to reflect upon a specific topic and relate your work in this class to that topic, using your archive as the repository of your expanding knowledge. You may also be asked to respond to readings or viewings of dances as part of a topic assigned. ALL archival content should have a connection to our work in the studio, be a way to process and articulate your experience in class, and help you situate yourself in the field of dance. A synthesis entry should:

- ◆ Be **300-350 words** in length
- ◆ Be a concise and also thorough and in-depth synthesis of the topic, your archive up until that point, and your embodied work in this class
- ◆ Reference **two (2)** entries in any modality from your archive (i.e., a poem you wrote and a voice memo you made) and explain what they are telling you about your embodied practice in class and the topic – *please be sure I have access to your referenced items.*

DEADLINES: September 9th, 30th, October 21st, + November 18th by 5pm.

⇒ **SYNTHESIS ENTRY #1 TOPIC: present desires (5 points)**

Consider the following queries for your first synthesis entry, **due September 9th by 5pm.**

- What are your desires for your body in this class this semester?
- How do you want your body to feel in class?
- What kinds of visible changes and growth do you want for your body in this class?
- How will you approach your practice in order to make these desires possible?

⇒ **SYNTHESIS ENTRY #2 TOPIC: future desires (5 points)**

Consider the following queries for your second synthesis entry, **due September 30th by 5pm.**

- What do you desire/aspire to practice as a professional in your field and/or related fields and why?
- In this class this semester, how will you prepare for and pursue these desires/aspirations?
- Finally, what do you desire dance to do for the world? In other words, what do you believe is the impact of dance on our communities (local and global) and society at large and how do you see yourself contributing to that impact?

⇒ **SYNTHESIS ENTRY #3 TOPIC: body archive / lineage (5 points)**

Address the following for your third synthesis entry, **due October 21st by 5pm.**

- What aesthetic(s) does your body contain? How would you describe your current aesthetic or particular way of moving?
- How has your aesthetic been shaped by your training?
- How does your lineage and what your body archive currently holds shape or influence your future as a movement artist?
- How will you shape the field of dance in the future?
- Why do you think it might be important to understand your lineage as a dancer/performer?
- Any other reflections about the midterm project process?

<<< On Wednesday, November 2 bring hard copies of the first three synthesis entries for peer review >>>

⇒ **SYNTHESIS ENTRY #4 TOPIC: open/tbd (5 points) – due November 18th by 5pm.**

MIDTERM PROJECT: Body Archive (10 points)

For your midterm project, you will develop movement material inspired by your own personal lineage and “body archive.” You will share that movement with a peer or peers from class, weave together your phrase work, and perform it for the class on three separate dates. Approach the project in this order:

1. **IDENTIFY THE ARCHIVE:** you will make a list of 5-15 teachers, mentors, and dance artists who you have worked with and have impacted you.
 - a. This is due **Wednesday, October 5th by 8pm**. I will follow up if I have concerns about your list.
2. **MOVE THE ARCHIVE:** create a 30 second – 1 minute movement phrase inspired by this list of mentors.
3. **SHARE THE ARCHIVE:** with an assigned partner or partners, teach your movement phrase, being clear about who inspired what movements and how they should be executed.
4. **COMPILE THE ARCHIVES:** once you have taught yours and learned 1 or 2 other movement phrases, collaborate with your group to connect the phrases. This may mean you perform them one right after another, or you intersperse the material, or you come up with another method.
5. **PRESENT AND PERFORM:** on three days at the end of each class (**October 24, 26, and 31 – sign up sheet to come**), several groups will perform their movement phrases. A brief presentation should precede the performance that names the mentors in your archive and shows your one pager (see below).
 1. **ONE PAGER** – you will also prepare a “one page” digital visual reference that shows a few photos of you and your partners’ mentors (if accessible) and 1-2 sentences describing their aesthetics to be projected while you briefly present.

FINAL PROJECT: Audition Practice (10 points)

For your final project, you will learn repertory and develop an improvisation to perform as if preparing an audition video for a dance artist. This is not only to practice the process of developing such content, it is also to hone your solo performance skills. The project will include these steps:

- ⇒ Choose from a list of choreographers that Xan populates.
 - Research the artist’s work as if you were preparing to audition for them.
 - Learn a selection of repertory identified by Xan (1-2 minutes at most).
 - Prepare an improvisation inspired by the artist’s aesthetic (1 minute).
- Performance – **December 7th on the last day of classes.**
 - Perform your 1 minute improvisation in the choreographer’s aesthetic.
 - Perform the selection of repertory.

FINAL PAPER: Mini-Research Paper (10 points) – **Due December 16 by 8pm.**

You will write a 3-4 page (750-1000 word) mini-research paper about the artist you are “auditioning” for as your final project, specifically analyzing the piece of choreography you learned as though you were a critic or scholar. More information about format and guidelines will be provided on Canvas.

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. ***I have attempted to scale back the amount of work required outside of class time. For this reason, I expect full commitment and investment from you during our studio time. It is precious and I want us to be present, engaged, and attentive.***

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%.*** For example, if you your overall grade is an A- (90-92%), you would potentially drop to a B+ or B.

That said, I recognize and respect that each person navigates self-care differently. If you feel sick at all, overwhelmed, or simply need to rest, you should stay home and take an absence. **Being absent is not wrong.** Excused absences are there to support your overall well-being. **When you listen to and respect your body's needs, you are acting with maturity and intelligence.**

EVENT ATTENDANCE

Your presence is required at the events highlighted and asterisked on the dance calendar below (UnShowings, Agbedidi, BFA Showcase, and others). 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 lowered by 2% for each missed required event.

→ course calendar

The course calendar can be found on Canvas and will be updated as things change and shift.

CALENDAR OF EVENTS—FALL 2022:

The calendar of events for the Fall 2022 Semester in SoTD and the local area will be on Canvas. Required events will be clearly indicated. As a reminder, failure to attend required events results in a 2% grade reduction.

→ grading procedures

PERCENTAGES

| | |
|---------------------------|-------------------|
| Growth and Development | 50 points |
| Personal Practice Archive | 20 points |
| Midterm Project | 10 points |
| Final Project | 10 points |
| Final Paper | 10 points |
| TOTAL | 100 points |

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.

→ statements

STATEMENT ON ANTI-RACISM AND INCLUSION

As a white cis-hetero dance artist and Assistant Professor of Contemporary Dance Practice, I am committed to undoing systemic racism by looking critically at systems that oppress my students, colleagues, and peers. I choose to enter this work through self-education; holding space for critical dialogue with my students and peers; participating in opportunities to advance my knowledge and awareness; devising and implementing inclusive 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 commit to this work so that I may respect and center the experiences of my students, colleagues, and peers 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

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.

→ student resources

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](#).

→ uf policies

COURSE EVALUATIONS:

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