

College of the Arts Mission

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, faculty, and staff 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.

UF School of Theater and Dance

DAA 2341 Contemporary African & African Diasporic Dance Practices 1

I. COURSE NUMBER AND TITLE: DAA 2341 Contemporary African & African Diasporic Dance Practices 1 -
(Rotating Topic: Afro-Brazilian Dance)

Semester & Year: Fall 2024

Meeting Days and Times: T/TH 3:00am – 4:30pm

Building and Room: Nadine McGuire - G6

II. INSTRUCTOR:

Name: Augusto Soledade

Email: asoledade@ufl.edu

Phone: (352) 273-0506

Office Hours: T/Th from 9am-12pm or by appointment

III. COURSE DESCRIPTION:

A performance-based course aimed at developing the understanding various styles of dance within the African & African Diasporic realm as a technique and an art form. Students will experience movement through traditional, folk, and contemporary Afro-Brazilian dance forms. The class intends to provide a better understanding and appreciation of the various African based cultures that shaped Afro-Brazilian dance and dances of the African Diaspora. The class is structured so that the students have an extensive experience in all elements of dance: rhythm, space, movement, effort, time, shape, body and performance.

IV. LEARNING OUTCOMES:

1. Exhibit increased strength, flexibility, body articulation and stamina.
2. Accurately use dance terminology.
3. Discuss dance as an art form.
4. Perform African & African Diasporic Dance.
- 5.

V. REQUIRED TEXTS AND MATERIALS:

All readings will be posted to Canvas as hyperlinks and downloadable PDFs.

Reading 1: "African Influences in Brazilian Dance – Myriam Evelyse Mariani, African Dance: An Artistic, Historical and Philosophical Inquiry.

Video 1: A Bahia do Afoxé Filhos de Gandhi – DVD (82:37 min) (will be made available at UF Library West)

*Readings and videos will be used as elements of contextualization of the physical experiences generated in class.

VI. COURSE REQUIREMENTS AND POLICIES: Expectations:

Student will

- Attend classes regularly, be on time and ready to work for the entire class period.
- Maintain a professional working attitude.
- Participate in all in class activities, engaging fully both mentally and physically.
- Strive to improve individual progress by demonstrating increased strength, flexibility and an increased awareness of body alignment, timing and spatial pathways.
- Observe dance class etiquette (cell phone use, dress code, lateness policy etc...)
- Strive to apply given corrections and concepts to movement.

Assignments:

Writing Assignment:

Assignment 1:

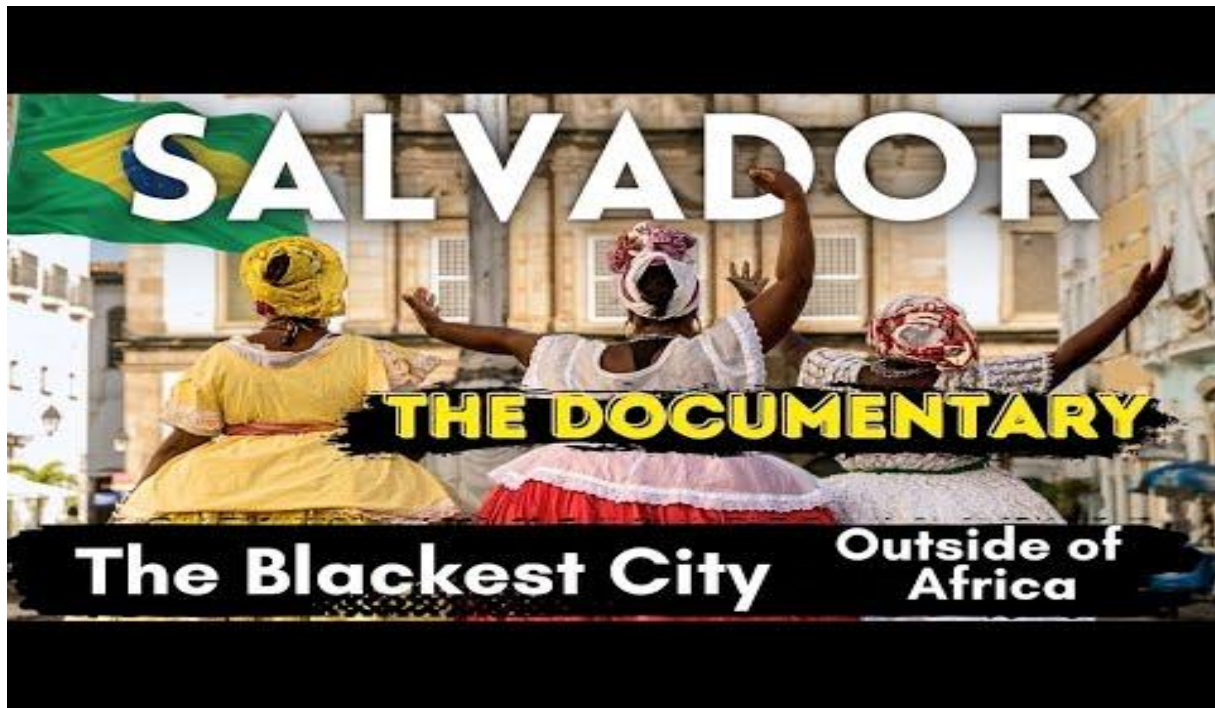
Read the assigned article and write a response paper. In the response paper, you should summarize important points addressed and described in the article. In addition, please offer personal commentary specially in relationship to the article content and your experience in class or any previous notion of Afro-Brazilian culture. (Between 500-700 words) Use the MLA style to format the paper. Here is a helpful resource: https://owl.purdue.edu/owl/general_writing/index.html

- **Writing Assignment 1 is due on 09/27 by 11:59pm**

Assignment 2:

Watch the following documentary and write a summary of the different aspects of Afro-Brazilian culture addressed in the video. Pay close attention and respond to specific historic, cultural and artist aspects mentioned. Your paper should have a maximum of two pages. (Between 500-700 words) Also, make sure the paper's structure presents an introduction, a body and a conclusion.

Video Link: <https://www.youtube.com/watch?v=1d7azOxgmR0>



- Writing Assignment 2 is due on 11/08 by 11:59pm

Dance Concert Attendance Assignment:

Attend at least two dance concerts this semester. You may choose two out of the following: Agbedidi or any dance performance presented at the University Performing Arts Center or Young Dancers Workshop. Attentive Observation: as you watch the performance, pay close attention to approaches,

cultural contexts and artistic choices brought about in the work and compare it to your experience in class. The objective is to understand the intricacies and complexities in art making. Avoid making judgement.

Assignment 3

Virtual Exchange Project - Afrodiasporic studies in dance: perspectives between Brazil and the United States

The project aims to develop skills for understanding Afro-diasporic dances, based on a practical-theoretical approach that contributes to the understanding of the epistemes produced by Afro-diasporic thought in the field of dance. We expect to identify historical milestones in the production of black dances in different contexts; learn about body repertoires constructed in traditional and contemporary black movement practices and investigate dramaturgies and political poetics produced in different spaces of the black diaspora in contemporary times.

Note: Create zoom link to be shared with Brazilian students. Web tools needed for the VE experience, Zoom App, YouTube account (including activating caption and translation modes), Google Translator, WhatsApp.

Period: 10/14 - 11/03

VE Assignments

Icebreaker 1 (to take place during the week of 10/14-10/20)

1-Students are asked to come up with 3 impressions about the country and culture of their counterparts (an impression might be created from what they heard on the news about the country/culture, or from someone they know that has traveled to the country and experienced the culture) - this happens asynchronously.

2- They schedule a video call with a partner to discuss their impressions and understand if they are true or false. - synchronous through Zoom

Icebreaker 2 (to take place during the week of 10/14-10/20)

The question “what is your first memory of dancing?” is posed to C1 and C2 - asynchronously
2 - Students in C1 and C2 make video with response and share it through virtual platform - asynchronously

3 - After watching each other's videos, students in C1 and C2 make a list of what they learned from the videos they watched including assumptions they might have made based on what they saw and heard through the videos - asynchronously

4 - Student in C1 will partner with Student in C2 to talk about "what they have learned about each other through the videos including any assumptions they might have - synchronous through Zoom.

Week Reflection Prompt: How will learning about dances of the African Diaspora in Brazil and the US impact your notion of culture and dance? (Reflection format can be an essay, a listing of points or a video presentation to be **submitted by 10/20** on the Course Canvas Discussion Board)

Engagement Activity (to take place during the week of 10/21-10/27)

A - Comparing parallel texts:

Article Reading - [“Ancestral Knowledge That Comes From the Feet” \(contemporaryand.com\)](https://contemporaryand.com)

Video Watching - [Hip Hop Dance Legend Rennie Harris Shares Five Major Moments | If Cities Could Dance \(youtube.com\)](https://www.youtube.com/watch?v=...)

[Rennie Harris Pure Movement \(youtube.com\)](https://www.youtube.com/watch?v=...)

How to complete this assignment:

- 1- Students will read Samba text and watch Rennie Harris videos – asynchronous
- 2- Students will write a 500-word essay in response to the following questions:
 - a. How do samba and Hip-hop reveal *your* own identity traits? asynchronous
- 3- After writing the essay students will share essays with their partner and read their partner’s response. - asynchronous
- 4- Students will meet to reflect on the differences and similarities in their own identity traits and share thoughts through video call. -synchronous through Zoom
- 5-

Week Reflection Prompt: How does interacting with dance students from another culture who speak a different language than yours build on your artistic curiosity? (Reflection format can be an essay, a listing of points or a video presentation to be **submitted by 10/27** on the Course Canvas Discussion Board)

Collaboration Activity (to take place during the week of 10/28-11/03)

1- Students will create a one-minute dance solo on video (and upload to YouTube) in which Brazilian students will bring aspects of samba of their choice and American students will bring aspects of hip hop of their choice to the work. In creating a solo, each student should try to showcase their own artistic identity and share aspects of the specific cultural dances (Samba and Hip Hop).- asynchronous

2 - share video link and watch the videos - asynchronous

3 – students meet: a- to discuss which aspects of samba and hip hop can be perceived in the partner's work; b- to describe the partner's artistic process and identity; c- to comment on their own choices and chosen composition elements – synchronous through Zoom.

VE Project Reflection - at the end of the project, students will submit a feedback document that can be an essay, a listing of points or a video presentation addressing the following: 1- their experience in the project and its impact in their developing cultural competence. 2 - how their VE experience helped shape their creativity. To be **submitted by 11/17** on the Course Canvas Discussion Board.

Performance Assignments: N/A

Exams:

Mid-term in-class assessment – 10/08

Mid-term individual feedback – 10/10

Final in-class assessment – 11/19

Presentations: N/A

Attendance:

For Studio Courses

For classes that meet twice a week (T/Th from 10:40am-12:35pm and F from 10:40am to 12:35pm):

- Students can take **2** absences with **no documentation** with **no penalty**.
- If the fourth absence is unexcused, it will result in 5% deduction from the **final grade**.
- Excused or unexcused, on the fourth absence, a meeting is required with the instructor and/or area faculty to assess the student's continued participation in the course.
- If the fifth absence and all subsequent absences are unexcused, each will result in an additional 5% deduction from the **final grade**.

· **Requirements / opportunities to make up missed material is up to the instructor's discretion.**

· Due to the participatory nature of the course that includes in-class collaboration along with partner and ensemble work, **4** unexcused absences may result in automatic failure of the course.

Note: 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 and when the return to class activity is expected, 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). Students must 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.

Tardy Policy: You are late after role has been taken/class has begun.

- Points will be deducted for being late or leaving early for any reason.
- There will be a 5-minute grace period.
- 3 tardies for regular class meetings equal 1 unexcused absence.

Make-up Policy

- Excused absences (those that can be documented) may be made-up in the following manner:
 - Non-Majors: Approved Performance Event/Written Assignment
 - <http://www.shcc.ufl.edu/excuse.shtml> (Infirmary)
 - <http://dso.ufl.edu/> (Dean of Students)
 - If unable to dance, you may 'actively' observe for full credit. You will complete an observation paper due at the end of class.
 - Requirements / opportunities to make up missed material for unexcused absences is up to the instructor's discretion

Injuries are special cases. If an injury occurs see/contact me immediately regarding absences, make-ups or possible withdrawal from the class.

Late assignments: Unless otherwise indicated, all homework assignments are due in class on the date listed on the syllabus. An essay received after the due date is late.

Studio Rules of Conduct:

In effort to keep our dance space a peaceful, safe and clean environment for our students we ask that you observe the following:

- No gum- this is also for safety reasons since we don't want dancers choking.
- No talking, food or quick pick-me-ups during class. However, you may keep water bottles inside the studio for hydration provided they have caps to prevent spills.
- All phone calls must take place outside of the studio and NEVER during class time. If you have an emergency situation you should inform the instructor prior to the start of class. Ringing cell phones, texting etc. are disruptive to classroom activity. Please be considerate.

Note: 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. 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 and when the return to class activity is expected, 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).

VII. COURSE SCHEDULE AND TOPIC OUTLINE:

Class schedule is subject to modification, but not without prior notification. Please note class material is sequential and comprehensive. Please take time to review movement sequences before and after class.

Week One	<ul style="list-style-type: none"> • Introduction • Building a set Warm Up 1 for first half of semester (a set warm up is a sequence of physical exercises that will prepare students to execute Afro-Brazilian dance) • Going across the floor (will help students apply movement practice abilities through space. During this phase students will learn a new movement phrase per class) • The following areas are the proposed goals during the Warm Up and Across the Floor phases: • building stamina
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	<ul style="list-style-type: none"> • articulation of Spine • developing movement retention • understanding culture and customs • understanding musicality • isolating movement • After movement experience, students will learn Afro-Brazilian rhythms through drumming • <i>Samba</i> is the traditional dance students will learn in the first half of the semester.
Week Two	<ul style="list-style-type: none"> • Building Warm Up 1 • Across the Floor • Afro-Brazilian rhythms through drumming • <i>Samba</i>
Week Three	<ul style="list-style-type: none"> • Building Warm Up 1 • Across the Floor • Afro-Brazilian rhythms through drumming • <i>Samba</i> • Assignment: Reading 1
Week Four	<ul style="list-style-type: none"> • Building Warm Up 1 • Across the Floor • Afro-Brazilian rhythms through drumming • <i>Samba</i>
Week Five	<ul style="list-style-type: none"> • Warm Up 1 (by now, students should know all the warm up material and will execute it efficiently) • Across the Floor • Afro-Brazilian rhythms through drumming • <i>Samba</i>
Week Six	<ul style="list-style-type: none"> • Warm Up 1 (by now, students should know all the warm up material and will execute it efficiently) • Across the Floor • Review Movement Phrase for Evaluation 1 • Afro-Brazilian rhythms through drumming • <i>Samba</i> • Writing Assignment 1 is due on 09/27 by 11:59pm
Week Seven	<ul style="list-style-type: none"> • Warm Up 1 (by now, students should know all the warm up material and will execute it efficiently) • Across the Floor • Review Movement Phrase for Evaluation 1 • Afro-Brazilian rhythms through drumming • <i>Samba</i>

Week Eight	<ul style="list-style-type: none"> • Evaluation 1- In-class performance • This is the midpoint in-class assessment. Students are expected to demonstrate knowledge of the material presented in the first half of the semester. The rubrics used for assessment are posted on Canvas.
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Week Nine	<ul style="list-style-type: none"> • Building a set Warm Up 2 for second half of semester • Going across the floor (will help students apply movement practice abilities through space. During this phase students will learn a new movement phrase per class) • The following areas are the proposed goals during the Warm Up and Across the Floor phases: <ul style="list-style-type: none"> • building stamina • articulation of Spine • developing movement retention • understanding culture and customs • understanding musicality • isolating movement • After movement experience, students will learn Afro-Brazilian rhythms through drumming • <i>Maculelê</i> is the traditional dance students will learn in the second half of the semester. • Virtual Exchange Project
Week Ten	<ul style="list-style-type: none"> • Building a set Warm Up 2 • Going across the floor • Afro-Brazilian rhythms through drumming • <i>Maculelê</i> • Writing Assignment: Video watching and response paper • Virtual Exchange Project

Week Eleven	<ul style="list-style-type: none"> • Building a set Warm Up 2 • Going across the floor • Afro-Brazilian rhythms through drumming • <i>Maculelê</i> • Virtual Exchange Project
Week Twelve	<ul style="list-style-type: none"> • Building a set Warm Up 2 • Going across the floor • Afro-Brazilian rhythms through drumming • <i>Maculelê</i> • Writing Assignment 2 is due on 11/08 by 11:59pm
Week Thirteen	<ul style="list-style-type: none"> • Warm Up 2 (by now, students should know all the warm up material and will execute it efficiently) • Across the Floor • Review Movement Phrase for Evaluation 2 • Afro-Brazilian rhythms through drumming • <i>Maculelê</i>
Week Fourteen	<ul style="list-style-type: none"> • Evaluation 2 – In class performance • This is the final in-class assessment. Students are expected to demonstrate knowledge of the material presented in the second half of the semester. The rubrics used for assessment are posted on Canvas:
Week Fifteen	Thanksgiving Break – no class
Week Sixteen	Last Day of Classes

VIII. GRADING CRITERIA:

Final Course Grade:

Your final grade is determined by your performance on a number of different tasks:

Evaluation 1 (in-class assessment)	25%
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Evaluation 2 (in-class assessment)	25%
Dance Concert Attendance	10%
Written Assignments	20%
Virtual Exchange Project	20%
TOTAL	100%

Rubrics

Rubrics for Participation

	1	2	3	4	5
Attitude					
Motivation					
Application of Direction/Corrections					
Overall level of progress					

Rubrics for In-class Assessment

	1	2	3	4	5
Placement and Alignment: understands the relationship of body parts to one another. Understands how body parts form an aligned physical structure.					
Conditioning: utilizes and develops a foundational level of strength, flexibility, endurance, and muscular stabilization and support.					
Spatial Awareness and Full Body Integration: understands a foundational level of anatomical/kinesiological approaches in movement practice, including an understanding of proprioception, spatial awareness, healthful alignment, and range of motion.					
Rhythmic Clarity/Musicality: understands timing in movement and movement phrasing.					
Performance Quality: executes movement with confidence. clearly designs space with movement and executes movement with sophistication and nuance.					

Movement Execution: safely and accurately executes movement of simple to moderate complexity.					
Energy: reproduces appropriate level of energy when executing movement.					
Retention: remembers movement phrase and can perform it in its entirety.					

Letter grades translate to percentages as follows:

Grades

95 – 100	A
90 – 94	A-
87 – 89	B+
84 – 86	B
80 – 83	B-
77 – 79	C+
74 – 76	C
70 – 73	C-
65 – 69	D+
60 – 64	D
59 and below	F

Semester Calendar

August

16 – COTA Symposium
20 – 12:30-2:00 - G-11: Dance Area Meeting
22 (Th) – Classes begin
22 (Th) – 6:30-8:00pm in G-6: Welcome Meeting
23 – 6:00- 10:00pm in G-6: Auditions: Agbedidi & Varone restaging
28 – Last day to Drop/Add
28 – 6-10pm - G6: BFA Choreographers Showcase Auditions
TBD – 4:00-5:00pm SoTD Convocation (location TBD)
30 – 1:00pm – 2:30pm – Dance Area Faculty Meeting (Zoom or location TBD)

September

2 – NO CLASS – Labor Day Holiday
9-16 – Branndi Nicole Lewis residency for AGBEDIDI
13 – 1:00pm – 2:30pm – Dance Area Faculty Meeting
20 – 1:00-4:00pm - **OPTION #1: CURRICULUM RETREAT (1-4pm) (possible focus: BA Curriculum review)**
27 – 1:00pm – 2:30pm – Dance Area Faculty Meeting – maybe cancel or zoom tbd (both Elizabeth and Rachel traveling)
27 – Dance Alive! *Swan Lake* @ 7:30pm at UFPA
30 – Guest artist proposals for AY 25-26 due from f/t faculty

October

2-4 – Douglas Anderson Showcase (Augusto coordinate/communicate)
11 – 1:00pm – 2:30pm – Dance Area Faculty Meeting – **OPTION #2: CURRICULUM RETREAT (1-4pm)**
(focus: BA Curriculum review)
13 – Circa's *Humans* @ 7:30pm at UFPA
17-19 – Actors from the London Stage's *Twelfth Night* @ 7:30pm at UFPA
18 – Homecoming (no classes)
21 TBD – 6:30-9:30pm – G-6 Unshowing (BFA Seniors)

23 – 4-5pm - AGBEDIDI production meeting (Zoom)
25 – 1:00pm – 2:30pm – Dance Area Faculty Meeting
25 – Dance Alive! *Dracula and Vampyra* @ 7:30pm at UFPA
28-30 – Doug Varone and Dancers Residency at UF. Specific classes TBD
30 – 4-5pm - AGBEDIDI production meeting (Zoom)
30 – Sergio Bernal Dance Company @ 7:30pm at UFPA

November

1-3 – Young Dancers Workshop, UF and Santa Fe activities
1 – 8p - Doug Varone and Dancers at YDW Welcome Concert, Santa Fe College Fine Arts Hall
2 – Young Dancer Workshop classes @ UF 9a-4p & 7:30p Showcase concert at Santa Fe College FAH
3 – Young Dancer Workshop classes @ UF 9a-2p
4 – *Dear Evan Hansen* @ 7:30pm at UFPA
6 – 5pm - AGBEDIDI production meeting (Zoom)
8 – BFA Dance Auditions (early decision) - G-6
11 – Veterans Day (no classes)
12-14 – AGBEDIDI Spacing, Black Box
13 – 3-4pm - Spring Into Dance Initial Concept meeting (Zoom)
15 – 1:00pm – 2:30pm – Dance Area Faculty Meeting
15 – 6:00-9:30pm – AGBEDIDI Crew orientation, Crew Watch, Black Box
17 & 18 - AGBEDIDI Techs #1 and #2 and Production Meeting, Black Box
19 & 20 - AGBEDIDI Dress Rehearsals #1 and #2 and Production Meeting, Black Box
21-24 - AGBEDIDI Concert, Black Box
22 – CRAs (1st Years and 1st Semester Transfers, BA and BFA) - 9:35-12:40, also 3-5 pm, possibly times in between
25 – 29 – Thanksgiving Break

December

4 – CLASSES END

4 – 3-4pm - BFA Showcase Production Meeting (Zoom)

4 – Final UnShowing & BA Senior Project Symposium 6:30-8:30pm, G-6

5-6 – Reading Days

6 – 1:00pm – 2:30pm – Dance Area Faculty Meeting

7-13 – FINAL EXAMS

9 – CRA – Graduating Senior & Make-up Day for 1st semester students (Tentative)

Specific Doug Varone Residency Activities for individual class syllabi as needed:

Monday, October 28th

10:40a-12:10p Varone Company members teach 2 x Contemporary Dance Practice classes
(combined in G-10 / G-6)

5-9p Strict Love rehearsal @ UF (G-6?) with Doug and all cast dancers from UF and SF

Tuesday, October 29th

8:45-10:15a Varone Company members teach 2 x Ballet classes, likely doing a short warm-up and sharing some Repertory (combined in G-10 / G-6)

12:50-2:45p Varone Composition workshop (combine Improvisation + Comp 2)

5-9p Strict Love rehearsal @ SF (Fine Arts Hall) with Doug and all cast dancers from UF and SF

Wednesday, October 30th

10:40a-12:10p Varone Company members teach 2 x Contemporary Dance Practice classes
(combined in G-10 / G-6)

12:30-1p Varone studio rehearsal

1-2:30p Open rehearsal with studio run of *To My Arms Restore* and Q&A with Company

5-9p Strict Love tech/dress @ SF (Fine Arts Hall) with Doug and all cast dancers from UF and SF

Friday, November 1st

8:00p Doug Varone and Dancers Performance at Santa Fe Fine Arts Hall

University Policies

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/ugrad/current/regulations/info/attendance.aspx>

- 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. 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 on-line evaluation process:

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. The instructor is the only person that views your written comments.

Summary results of these assessments are available to students at

<https://evaluations.ufl.edu/results/>

UF Policies:

University Policy on Accommodating Students with Disabilities:

Students with disabilities requesting accommodations should first register with the Disability

Resource Center (352-392-8565, www.dso.ufl.edu/drc/) 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: Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/> - 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 (source: <http://www.dso.ufl.edu/sccr/process/student->

conduct-honor- 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 in this class.

Counseling and wellness center contact information:

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police

Department: 392-1111 or 9-1-1 for emergencies.

Netiquette: 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 - select option 2 • <https://lss.at.ufl.edu/help.shtml>

Any requests for make-ups due to technical issues MUST be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You MUST e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up.

Other resources are available at <http://www.distance.ufl.edu/getting-help> for:

Counseling and Wellness resources, Disability resources, Resources for handling student concerns and complaints Library Help Desk support.

ADDITIONAL MENTAL HEALTH RESOURCES:

1. 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/> (Links to an external site.)
2. 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/> (Links to an external site.)

3. Alachua County Crisis Center web site:

<https://alachuacounty.us/depts/css/crisiscenter/pages/services.aspx> (Links to an external site.)

Offers Crisis Counseling as well as a Mobile Response Unit that attends to severe mental health crises.