

# DAN 2390: Global Dance Perspectives (3 credits)

University of Florida School of Theatre + Dance

Fall 2024

M Period 2 (8:30-9:20 AM) & W Periods 2-3 (8:20-10:25 AM)

[MCCB 1108](#) (and occasionally G6)

## Course Information

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### Instructor of Record

Asst. Professor Rachel Carrico, PhD

Email: [rcarrico@arts.ufl.edu](mailto:rcarrico@arts.ufl.edu)

Office: Nadine McGuire Theatre & Dance Pavilion 2nd floor, Room 235

Office Hours: Weekly days/times TBD and by appointment, in person and on zoom

Office Phone: 352-273-0521

### Required Texts

- All required reading and viewing materials will be made available on Canvas as PDFs, through e-reserves, or hyperlinks.

### Required Performances & Events

This course requires attendance at three events outside of regular class time. Please get them in your calendar right away and make arrangements so that you can attend. The concerts do have a ticket price, This course requires attendance at one University of Florida Performing Arts Philips Center concert outside of regular class time. Please pick one performance from the list provided below and get it in your calendar right away and make arrangements so that you can attend. The concerts do have a \$12 ticket price for UF students, which is why I have not required you to buy any books for this class. Please let me know if your finances hinder you from attending and I will provide an alternative for you

#### **CHOOSE ONE:**

- *Live Performance Option 1 Sept 27 7:30pm: UFPA **Swan Lake***
- *Live Performance Option 2 Oct 13 7:30pm: UFPA **Circa's Humans 2.0.***
- *Live Performance Option 3 Oct 30 7:30pm: UFPA **Sergio Bernal Dance Company***

In addition to regular class sessions, all Dance majors are expected to attend the events listed at the end of this syllabus. Links will be announced through the Dance Area Headquarters Canvas site.

### Canvas & Zoom

This course is set up on Canvas (e-learning) and may make use of Zoom for virtual meetings as needed. All students must have access to Canvas and Zoom on a regular basis to successfully complete the course. All assignments and out-of-class communication will take place in Canvas. A schedule and timeline for the course can be found on the Canvas calendar. For help with Canvas or Zoom, contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).

Statement on Syllabi, Materials and Supplies Fees: Syllabi are posted at CFA website under:

<http://arts.ufl.edu/syllabi/>. Lab Fees can be located at:

<http://registrar.ufl.edu/soc/201608/all/theadanc.htm>

### Catalog Course Description

What does it mean to dance “locally” in a global world, whether onstage, on screens, in the streets, or at the club? Activities combine readings, viewings (live and documented performance), and embodied experiences with written and performance-based assignments.

Prerequisite: Dance Major or dance minors.

## Course Vision & Outcomes

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**Course Overview -** This intro-level Dance Studies course asks what it means to dance “locally” in a global world, whether onstage, on screens, in the streets, or at the club. It invites students to understand dance as a unique and powerful way to shed light on questions of the movement of people and cultures across the globe (globalization, migration, colonization, and more). How does thinking about dance through a global perspective inform our understandings of fusion dance styles, cultural authenticity, and viral dance phenomena? Course activities carry the dual purpose of assessing content and introducing students to common research methods in Dance Studies. Students will combine readings, viewings (live and documented performance), and embodied experiences with quizzes, presentations, and written and performance-based assignments.

### Student Learning Objectives

*During and upon completion of this course, students will (be able to) ...*

- ... describe, interpret, and critically analyze diverse dance practices and spaces.
- ... assess the politics of dance as it moves across global borders.
- ... identify, and even articulate insights into, cultural rules and biases within their own group(s), including but not limited to the cultures of the dance spaces in which they participate.
- ... make connections between dance and related Humanities and Social Science disciplines, such as Media Studies, Area Studies, Anthropology, and Political Science.
- ... be familiar with common Dance Studies methodologies that will prepare them for Dance History, thesis work in dance, and/or research projects in related disciplines.

## List of Graded Work

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Title	Description	Due	Length	Points
	<b>Quizzes, Discussion Boards &amp; Perusall</b>			<b>30</b>
Quizzes & Discussion board posts	You will regularly complete brief checks for understanding on assigned reading and viewing material, which will vary in format. You will complete some quizzes on your own on Canvas and take some quizzes during class time. Some checks will occur in the	Ongoing	N /A	2-5 per quiz/ discussion board

	form of discussion board posts on Canvas.			
Perusall	You will occasionally be assigned readings through Perusall, in which you make comments and answer peers' questions right on the assigned, for a grade.	Ongoing	Min 4 posts per article	4 per article
	<b>Midterm Synthesis Activity</b>			<b>10</b>
	Midway through the semester, we will engage in an in-class activity to synthesize a chunk of course material. Your participation and individual written submissions will be graded.	Oct 23	Instructions will be provided in advance	
	<b>Dance Studies Assignments</b>			<b>20</b>
<b><u>Movement Description: Human vs AI</u></b>	Students will practice writing a thick description of the movement in one ballet clip encountered in class, comparing their own description with one generated by Chat GPT.	Sept 29 by 11:59 PM	1.5 – 2 pages double spaced	5
<b><u>Dance Class Cultural Norms Infographic</u></b>	Create an infographic that represents the contrasts (and similarities, if meaningful) of 2 dance learning environments.	Oct 15 by 11:59 PM	Instructions will be provided in advance	5
<b><u>Performance Analysis Podcast</u></b>	Complete a critical analysis of ONE live performance at UFPA, delivered as a short podcast + show notes	Nov. 3 by 11:59 PM	Instructions will be provided in advance	10
	<b>Final Project: Global Dance Perspectives Mini Conference</b>			<b>20</b>
Final Project Proposal	Submit one paragraph in which you identify a) your research topic, b) the reason you chose it, and c) your general idea / tentative thesis statement and d) which modality you'll use (paper or podcast) and e) which readings/videos/lectures from class you'll draw upon to support your analysis	Oct 29 4 by 11:59 PM	1 paragraph	3
Final Paper or podcast	Apply course concepts to a topic of your choice, in the	Nov 17 by 11:59 PM	Instructions will be	12

	mode of your choice: essay or podcast.		provided in advance	
Conference Presentation	Give a five-minute “trailer” of your research during our Global Dance Perspectives mini-conference at the end of the semester	One day between Nov 18 – Dec 4	5 min	5
<b>Participation</b>				<b>20</b>
Attendance	Attendance is expected at every class meeting, and absences will impact your final course grade. See policy below for details.	Ongoing	N/A	See policy below
Daily Engagement in Class Community	Consistent informed, thoughtful, attentive, and courteous engagement with class materials, fellow students, guest artists, and instructor in class and/or in office hours. See rubric below for details.	Ongoing	N/A	20
<b>TOTAL POSSIBLE POINTS</b>				<b>100</b>

### Quizzes, Discussion Boards & Perusall (25/100)

You will regularly complete brief checks for understanding on assigned reading and viewing material, which will vary in format. You will complete some quizzes on your own on Canvas and take some quizzes during class time. Some checks will occur in the form of discussion board posts on Canvas. You will also occasionally be assigned readings through Perusall, in which you make comments and answer peers’ questions right on the assigned, for a grade.

### Midterm Synthesis Activities (10/100)

Midway through the semester, we will engage in an in-class activity to synthesize a chunk of course material. Your in-class participation and individual written submissions will be graded.

### Dance Studies Assignments

**Detailed instructions and rubrics for all assignments will be posted on Canvas.**

- **Movement Description: Human vs AI**: Translating movement into language is the bread and butter of dance studies. But is that skill worth less now that Chat GPT is on the scene? In this assignment, students will choose one “moment” from a video recording of a dance performance and compare their own thick description of the movement with a description generated by Chat GPT. “Thick” refers to the ability of your language to fully capture movement on the page. Focus on verb and adjective choice and avoid general descriptors like “beautiful” or “interesting.” As you proofread, ask yourself whether you are being as specific (and concise!) as possible. Your description is not evaluative (whether you like the movement or not); rather, it should dance the movement in language. You will write your own short description of the “moment”; generate one through Chat GPT; and then write a concluding paragraph comparing the two.

- **Dance Class Cultural Norms Infographic:** Choose a dance learning environment that is very familiar. You could think back to your childhood studio, high school, family parties, or other scenario. Choose a dance learning environment that, when you first encountered it, was foreign or unfamiliar to you. You might choose from experiences in this class; seek out a local experience (e.g., weekly line dance in Bo Diddley Plaza with Smooth Flava; West African masterclass; ecstatic dance at Flow Space; b-boy jam hosted by KUSA; open ballet classes hosted by Assemble). To best achieve the assignment's outcomes, choose two dance learning environments with some notable differences. Select the three – five most meaningful or notable differences in cultural norms that you've observed in these two dance environments. Create a free account in Canva or Adobe Express and create an infographic that represents the contrasts (and similarities, if meaningful). Upload your infographic to the discussion board. Select two peers' infographics and reply to them on the discussion board. Specifics will be given in advance.
- **Performance Analysis Podcast:** Complete a critical analysis of ONE performance at UFPA this semester. This assignment combines movement description skills with analysis, drawing upon readings/videos assigned in class, in the context of live performance. You may focus on one aspect of the performance or the entire evening; however, the emphasis of this assignment is to explore how the live encounter with dance creates meaning. Create a short (5-7 min) podcast detailing your findings and turn in your notes/ transcript + bibliography in the form of show notes. Specifics will be given in advance.

### Final Project

**Final Project:** Combine your Dance Studies skills – embodied practice as research (if applicable), movement description, performance analysis, and/or material analysis - to apply course concepts to a topic of your choice, in the mode of your choice: essay or podcast + show notes. Share a “trailer” of your research in a 5 minute presentation during our Global Dance Perspectives mini-conference at the end of the semester. Detailed instructions to follow.

- Final project proposal (3 pts)
- Final draft of essay or podcast (12 pts)
- Conference presentation (5 pts)

### Participation

**Daily Engagement in Class Community:** Please plan to complete all assigned reading and viewing materials **before the class** in when they are to be discussed. Come to class prepared to listen deeply, raise questions, share responses to material, and engage in class activities with an informed, thoughtful, and considerate approach.

**Verbal communication:** Many class meetings will revolve around discussion. Much like writing, verbal communication is a skill that can be learned and practiced. There are many ways to participate verbally: asking follow-up questions, requesting clarification, responding to questions that arise in conversation, reading aloud from the text, participating in small group activities, reporting back from small group activities, sharing a relevant experience, referring to your notes from a previous discussion and interjecting that into the conversation, etc.

**Step Up/ Step Back:** If you are someone who likes to talk during class (great!), participation for you *also* means allowing some silence and space for others to jump in. Practice self-awareness of how much “air time” you occupy in class. Are you always the first to raise your hand? Do you speak multiple times in every class meeting? If so, that’s wonderful – you’re a verbal, interpersonal learner and you’re engaged! However, you’re not in this class alone, and being a considerate member of the community also means consciously leaving space for others. Follow this rule: step up/step back. (Thank you to the Urban Bush Women’s Summer Leadership Institute for this language!)

**Written Participation:** Occasionally I will offer other kinds of opportunities to participate through short written assignments in class (journal prompts, polls, “exit tickets,” etc). This is designed to offer more ways to earn participation points beyond talking in class. If you would like to take notes on discussion and submit them to me after class as your participation for the day, that is valid too!

**Nonverbal communication** also matters! Especially if you are more introverted, an intrapersonal learner, or are practicing stepping back, show your community that you are engaged with your body language. Keep your phone in your bag. Don’t open anything on your computer that will distract you. Watch the person talking/moving and show physical signs of following along, understanding, affirmation, etc. (nodding your head, rapping on your desk, snapping, etc.). Take notes. Assume a posture that tells others you are alert and present.

**Embodied engagement:** The class will routinely engage in embodied assignments and activities. Students are expected to approach embodied exercises with the same rigor and attention as discussion.

**Office hours visits** to discuss your experiences in the course, assigned material, assignments, etc. count toward your grade for engagement in class community.

**Self-advocacy** is an important part of your consistent engagement in our class community. That means, if you are experiencing life circumstances that make it difficult for you to show up fully, communicate with me about that in advance and/or in the moment as is possible. You may ask to take notes on a given day and hand those in as proof of participation, or suggest other accommodations to fit your circumstance. The important thing is that we both recognize that not everyone will be able to engage fully every single day, and that’s ok. Just let me know what’s going on – that’s an important part of being an accountable member of the community too! (Thanks to my F21 Teaching Methods class for reminding me of this point!)

**Participation Grading Rubric:**

	High Quality	Average	Needs Improvement
<b>Informed: Shows evidence of having done the assigned work.</b>	Brings copies of all assigned readings AND notes on readings, videos, performances, and previous discussions. When making comments/notes, refers to quotes with page	Brings copies of readings but incomplete or hasty notes; refers in general to assigned readings, videos, performances, lectures, and/or discussions when	Does not bring readings or notes to discussions; does not refer to assigned readings, videos, performances, lectures, and/or discussions when asking questions or

	<p>numbers, specific aspects of video/performance, and/or details of previous lecture/discussion when asking questions or making comments.</p> <p>Visits during office hours to ask informed questions about course material, and/or discussed informed accommodations for class participation.</p>	<p>asking questions or making comments/notes.</p> <p>Visits during office hours.</p>	<p>making comments/notes.</p> <p>Does not visit during office hours.</p>
<p><b>Thoughtful: Shows evidence of having understood and considered issues raised.</b></p>	<p>During discussion, written assignments, and/or embodied activities, makes connections between each day's assigned material and overarching questions and themes; connects readings, videos, etc. to personal life experiences; asks questions that push authors'/artists' points of view in new directions; makes comparisons/connections between material assigned across a range of days/weeks.</p> <p>Regularly visits during office hours to ask thoughtful questions about course material and assignments, and/or to communicate about any barriers to full engagement.</p>	<p>During discussion, written assignments, and/or embodied activities, makes connections between each day's assigned material and overarching questions and themes; makes connections between material and personal life experiences; asks questions to clarify authors'/artists' points of view.</p> <p>Infrequently visits during office hours to ask general questions about course material and assignments and/or to communicate about any barriers to full engagement.</p>	<p>During discussion, written assignments, and/or embodied activities, struggles to connect each day's assigned material and overarching questions and themes; cannot often connect material to personal life experiences or to material assigned across a range of days/weeks.</p> <p>Does not visit during office hours.</p>

<p><b>Considerate: Takes the perspective others into account.</b></p>	<p>In discussion, listens to classmates' contributions with active nonverbal engagement; asks follow-up questions when appropriate. In discussion and in posts, refers to classmates' comments/questions in formulating one's own; when offering a counter-perspective, honors the speaker's/writer's social location and point of view; strives to understand <i>why</i> people (instructor, classmates, authors, artists, etc.) hold ideas / make decisions rather than immediately judging them as <i>good or bad</i>.</p> <p>Visits during office hours demonstrate considerate engagement.</p>	<p>In discussion, listens to classmates' contributions with active nonverbal engagement. In discussion and in posts, sometimes refers to classmates' comments/questions in formulating one's own; offers counter-perspectives with respectful tone; initially judges others' ideas/decisions but keeps digging to understand <i>why</i> people (instructor, classmates, authors, artists, etc.) hold ideas / make decisions.</p> <p>Visits during office hours sometimes demonstrate considerate engagement.</p>	<p>In discussion, shows physical signs of being checked out (on phone, slumped posture, etc.); rarely refers to classmates' comments/questions in formulating one's own; struggles to offer counter-perspectives with respectful tone; judges others' ideas/decisions rather than striving to understand why people (instructor, classmates, authors, artists, etc.) hold ideas / make decisions.</p> <p>Office hours conversations evidence inconsiderate engagement; does not visit during office hours.</p>
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## Grading Scale

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	93 – 100% of possible points		C	73 – 76%
A-	90 – 92%		C-	70 – 72%
B+	87 – 89%		D+	67 – 69%
B	83 – 86%		D	63 – 66%
B-	80 – 82%		D-	60 – 62%
C+	77 – 79%		F	<60

## Attendance, Late Work, and Extra Credit

### Dance Area Attendance Policy Fall 2024

This course expects students to participate in in-person instruction. Unless other arrangements are made in advance, students are expected to be in attendance daily and to be on time.

**Dance Area Attendance Policy: For classes that meet 2x/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.

**Late arrival/ early departure: You are late if you arrive after role has been taken/class has begun.**

- There will be a 5-minute grace period at the start and end of class.
- 3 late arrivals/ early departures for regular class meetings equals 1 unexcused absence.

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

- Illness (including COVID-19\*)—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.

\*If you are experiencing COVID-19 symptoms (<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>), please use the UF Health screening system (<https://coronavirus.ufhealth.org/screen-test-protect/covid-19-exposure-and-symptoms-who-do-i-call-if/>) and follow the instructions on whether you are able to attend class. Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work (<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>).

- **Instructor note:** If you are experiencing barriers to in-class attendance, such as lack of transportation, housing insecurity, or other things, please contact me as soon as possible so that we can discuss solutions.

### Late Work

**Each student gets two (2) Late Work Tokens** to use for an extension at any time they wish. You do not need to give me a reason for using the token. You identify your new due date, but it cannot be any later than one (1) week after the original due date. When you want to use a Token:

- 1. BEFORE the assignment is due:** Submit a Request to Use Late Work Token (this is an “Assignment” on Canvas). Once I get your request, I will change the assignment due date in Canvas as requested.
- 2. Submit the assignment** before the new due date/time. In the “Comments,” write a note indicating that you’re using Late Work Token 1 or 2.

If you use both tokens and feel that you have a legitimate need for more, come to my office hours for a one-on-one meeting with me to discuss your extenuating circumstances. Deadlines in other classes and extracurricular obligations do not constitute extenuating circumstances. If you have a documented accommodation, see “Accommodations” below.

### Extra Credit

Students may earn up to 6 points extra credit points by attending performance, lectures, or other events approved by the instructor and submitting a short write-up. All approved events will be listed on Canvas in the “Extra Credit” Assignment, where students must submit their write-ups by Dec 6 @ 11:59pm. This is the only extra credit available; please do not request any other form. If you have suggestions for performances or other events to add to the Extra Credit list, please send them to Dr. Carrico via Canvas Inbox.

## Tentative Weekly Course Schedule

**Changes to the syllabus:** Details on each unit’s weekly schedule will be provided on Canvas. While this document provides guidelines for the class, I do reserve the right to change the syllabus at any time during the semester if the need arises. Each class is different, and sometimes it takes some tweaking to respond to the needs of the group. Being flexible with the syllabus allows us to get it right. Thanks in advance for your understanding.

Wk	Dates	Monday (all assignments due Sun @ 11:59pm)	Wednesday (all assignments due Tues @ 11:59pm)	Big assignments due	Events and other notes
<b>UNIT I: FOUNDATIONS</b>					
1	Aug 24-25	NO CLASS	NO CLASS Read the syllabus carefully and note questions		Auditions for Agbedid & Varone project
2	Aug 26 & 28	Introduction and Syllabus, “Story of My Name” activity	Syllabus con’t  Overview Lecture/ discussion: global/ world dance, culture  Participation: <i>Community Agreements</i>  <b>Reading DUE</b> - “Looking at World Dance” Ed. Ann Dils and Ann Cooper Albright [in-class quiz]		
3	Sept 2 & 4	NO CLASS	Activity: Cultural Norms; discuss infographic assignment  <b>Read, take quiz, post on discussion board:</b> Read “Six Dimensions of Culture” and take Cultural Profile Quiz; post your results to your small group on the Canvas discussion board		
<b>UNIT II: COURT TRADITIONS</b>					

4	Sept 9 & 11	<b>Mini-lecture</b> – Ballet History <b>Viewing/ quiz DUE:</b> <i>Court Traditions</i> documentary film	<b>Discussion:</b> Court Dances: Ballet. In-class viewing: <i>Giselle</i> Act 2 <b>Reading DUE</b> - Ballet as Ideology: <i>Giselle</i> Act 2 [Perusall]		
5	Sept 16&18	<b>Mini-lecture</b> – Court Dances: Classical/Contemporary Indian Dance: Kathak & Akram Khan	In-class viewing: Akram Khan In-class activity: Writing movement description		
6	Sept 23&25	<b>Discussion: Mini-lecture</b> – Court Dances: Classical/Contemporary Indian Dance: Bharatanatyam & Post-Natyam Collective Possible guest lecture: Dr. Jashodhara Sen <b>Reading</b> –Suparna Banerjee (Adaptation of Bharatanatyam dance pedagogy ...) Ramaswamy & Deslauriers (phenomenological Exploration...) [Quiz or Perusall]	<b>Meet in G6: Possible guest lecture/ workshop, Bharatanatyam, Vinata Vedam-Mai</b>		<i>Live Performance Option 1 Sept 27 7:30pm @ UFPA Swan Lake</i>
<b>UNIT III: Indigeneity &amp; Global Flows</b>					
7	Sept 30 & Oct 2	Discuss movement description experiences with Chat GTP; Introduce Performance Analysis Assignment	Lecture Indigenous Dance in N Americas Discussion: Contemporary Indigenous Dance in N America <b>Reading/Viewing TBD</b>	Movement description paper due Sept 29	
8	Oct 7 & 9	Contemporary Indigenous Dance: Australia <b>Reading TBD</b>	<b>Meet in G6: Dance Spirit and (R)evolution - Zimbabwean Dance and Culture with Rujeko</b>		<i>Live Performance Option 2 Oct 13 7:30pm: UFPA</i>

			Reading/Viewing TBD		<i>Circa's Humans 2.0.</i>
9	Oct 14 & 16 Indigenous Peoples week	Meet in G6: Guest Teacher – Zimbabwean Dance with Othnell Mangoma	Breaking Reading/ Viewing TBD	Infographic: Dance cultural norms	<i>Othnell Performance viewing/ Harn Museum Night (ex/crd)</i>
10	Oct 21 & 23	Meet in G6: Midterm Synthesis Part I	Meet in G6: Midterm Synthesis Part II	Midterm synthesis	
11	Oct 28 & 30	Discussion/viewing: Flamenco Reading/ Viewing TBD	Meet in G6: Flamenco – possible workshop	Final project proposal due Oct 29	<i>Live Performance Option 3 Oct 30 7:30pm NB: UFPA Sergio Bernal Dance Company</i>
12	Nov 4 & 6	Meet in G6: Working Classroom w/ Rachel	NO CLASS - Working Day - on your own	Live Performance Analysis due Nov 3	
13	Nov 11 & 13	NO CLASS (veterans day)	Meet in G6: Working Classroom Day w/ Rachel & Rujeko	Final Presentations Due Nov 17	
14	Nov 18 & 20	Mini Conference Panel Presentations – Rooms TBD	Mini Conference Panel Presentations		
15	Nov 25 & 27	NO CLASS Thanksgiving	NO CLASS Thanksgiving		
16	Dec 2 & 4	Mini Conference Panel Presentations	Mini Conference Panel Presentations		

## Policies, Expectations & Resources

### Learning Community

Most people learn best when they are encouraged to ask questions and express their diverse opinions on course content. This is especially true in courses that deal with provocative or contemporary issues by studying images, texts, data, and theories from many fields. UF offers many such courses, including this one, in which students encounter concepts of race, color, sex, and/or national origin. So many of us

at UF teach these important issues because understanding them is essential for anyone who seeks to make economic, cultural, and societal contributions to today's complex world. With this in mind, we do not limit access to, or classroom discussion of, ideas and opinions - including those that some may find uncomfortable, unwelcome, disagreeable, or even offensive. However, this does NOT mean that any and all behavior is acceptable.

As a learning community, I ask that we collectively invest in an environment in which all class members feel empowered to take risks, ask questions, experiment, and grow. I encourage us all to ask honest questions and thoughtfully engage one another's ideas. Perhaps most importantly, I invite us to critically evaluate our *own* thoughts, opinions, and assumptions. Feelings of discomfort often accompany complex issues, especially if they are personal for us, and that is OK - oftentimes individual discomfort is a necessary part of our collective learning. At the same time, hostility, disruptive and disrespectful behavior, and provocation for provocation's sake have no place in a classroom; reasonable people disagree reasonably.

I will do my best to offer content warnings in anticipation of material that may be particularly sensitive. I ask that, as part of your rigorous intellectual and physical engagement, you meet the course material as best you can. Respect, openness, and the capacity to listen and respond sensitively and intelligently are of utmost importance in the classroom. Please consult with me should any questions or concerns around course content or classroom climate arise. These guidelines can help us all, instructors and students, as we work together to fulfill the mission of the University of Florida, which includes the exploration of intellectual boundaries, the creation of new knowledge and the pursuit of new ideas.

- Online Learning Community: Our learning community includes the parts of our lives that play out online. Your commitment to creating a positive learning community includes not only how you interact in class but also how you interact with and/or represent other members of our class online via email, threaded discussions on Canvas, social media, and other platforms. I ask that we be honorable and attentive to how we talk to and about each other both on and offline.
- Email: Please use formal language when corresponding with me and with each other regarding class business. An email is not a text message nor a DM. Please only use your UFL.EDU email account or the email tool within Canvas for e-mail correspondence related to class, begin emails with a formal greeting, and avoid everyday colloquialisms. For UF guidelines on “netiquette”: <http://teach.ufl.edu/docs/NetiquetteGuideforOnlineCourses.pdf>

### Community Agreements\*

- We remember that none of us knows everything, but together we know a lot.
- We embrace and support multiple ways of “knowing” which include lived experience, bodily knowledge, emotional intelligence, and many others. Intellectualizing and “thinking” is only one way of knowing, a way that has been privileged in academic culture and can keep other voices out.
- We try our best to be intentional with words and actions, but at the same time, we allow ourselves and each other to communicate as best we can, knowing that we don’t always have the words in the moment. We encourage ourselves and each other to “fail forward” or “speak in draft,” that is, make mistakes on the path of growing.
- We assume good intentions but focus on the impact that our words and actions have upon others – even and especially when the impact is harmful but our intentions were good
- We do not expect others to educate/ hold others responsible for educating us about areas that we remain ignorant of, due to our own privileges, blind spots, assumptions, or simple lack of

exposure. We say thank you when gaps in our understanding are revealed and then do the work ourselves to learn about what we don't already know.\*

- Find your “soft edge” in mental/emotional growth – stretch yourself but not to the point of pain. We understand that discomfort can arise when we encounter something unfamiliar. We get curious about that discomfort when it arises and ask ourselves, “Am I being challenged right now or am I being triggered or harmed in some way?” We give ourselves permission to take care of ourselves as needed in moments of discomfort.
- These agreements can be revised at any time by anyone.
- Your Contributions:
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\*Thank you to my Fall 2021 Teaching Methods class and my Fall 2023 GDP class for offering many of these community agreements. I have adapted them for inclusion here.

**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. 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 via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

**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 (<https://sccr.dso.ufl.edu/policies/student-honor-code-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.

A note on writing and plagiarism: Plagiarism can be a fuzzy area. It can be difficult to know if you are plagiarizing when you are learning things from what you're reading and seeing, and then applying what you are learning to your own writing. If you have any doubts about your work and how you are using someone else's material, please ask me. It is better to ask than to inadvertently plagiarize.<sup>1</sup>

**Accommodations:** Appropriate accommodations will always be granted to students with documented disabilities. Please notify me if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation as soon as possible, and we can work to find a solution. Note that students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter, which must be presented to the instructor

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<sup>1</sup> Thank you to Reed College Theatre Professor Kate Bredeson for sharing her note on plagiarism for inclusion on my syllabus. See what I did there? I gave credit to the author of the note on plagiarism! It's that simple!

when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

## Campus Resources

### **Campus Resources for Health and Wellness**

#### **Counseling and Wellness Center**

<http://www.counseling.ufl.edu/cwc/Default.aspx> or 392-1575 for information on crisis services as well as non-crisis services.

**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 [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575.

**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](#).

**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:** Mindfulness coaching, HIV testing, bulk condom request, and much more. <https://gatorwell.ufsa.ufl.edu/>

### **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: <https://alachuacounty.us/depts/css/crisiscenter/pages/services.aspx>  
Offers Crisis Counseling as well as a Mobile Response Unit that attends to severe mental health crises.

### **UF Reporting & Resources: Sexual Harassment, Racism, Microaggressions, and more.**

*See SoTD's processes for reporting incidents in the Student Handbook. UF-wide reporting mechanisms and resources include:*

**Office for Accessibility and Gender Equity:** Resources and instructions for reporting a Title IX violation: <https://titleix.ufl.edu/report/>



**Sexual Assault Recovery Services (SARS):** Student Health Care Center, 392-1161.

**Campus Diversity Liaisons:** The Campus Diversity Liaisons (CDLs) are members of the leadership team of each college or business unit. They put the university's IDEA (Inclusion, Diversity, Equity, and Access) strategy into action at the college and unit level. The CDLs are also networked into the Office of the Chief Diversity Officer and they come together to share best practices, brainstorm solutions, and build their competencies in IDEA work. <https://cdo.ufl.edu/about/campus-diversity-liaisons/>

**RESPECT Team:** The purpose of the RESPECT Team is to provide impacted parties of bias incidents opportunities to be heard and supported; understand and respond to situations that affect the University of Florida; educate and inform the community; and create awareness of ignorance and intolerance. <https://respect.ufsa.ufl.edu/>

**Report through the University Ombuds:** <https://www.ombuds.ufl.edu/>

**Report a Student Concern:** Report incidents or concerning student behavior that is happening in the University of Florida community. Navigate using the buttons below to connect with the appropriate reporting mechanism to share information related to student conduct or concerns. <https://report.ufl.edu/student-concern/>

If you believe that a situation you are reporting is an emergency and requires immediate attention, please call the University Police Department at (352) 392-1111.

**UF Resources for Anti-Racism:** <https://antiracism.ufl.edu/learn/uf-resources/>

**University Police Department:** [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

### **Campus Resources for Academic Support**

#### **The Writing Studio**

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

**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).

#### **More Academic Resources**

**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.

**The Orange Book:** [Student Honor Code and Student Conduct Code webpage for more information](#)

## FALL 2024 DANCE AREA CALENDAR

*This information may change. See Dance Area Headquarters for changes and additions.*

### August

- 22 (Th) – Classes begin
- 22 (Th) – 6:30-8:00pm in G-6: Welcome Meeting – REQUIRED FOR ALL MAJORS
- 23 – TBD – 4:00-5:00pm SoTD Convocation (location TBD)
- 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
- 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
- 27 – 1:00pm – 2:30pm – Dance Area Faculty
- 27 – Dance Alive! *Swan Lake* @ 7:30pm at UFPA

### October

- 11 – 1:00pm – 2:30pm – Dance Area Faculty Meeting
- 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)
- 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
- 8 – BFA Dance Auditions (early decision) - G-6
- 11 – Veterans Day (no classes)
- 12-14 – AGBEDIDI Spacing, Black Box
- 15 – 1:00pm – 2:30pm – Dance Area Faculty Meeting
- 19 & 20 - AGBEDIDI Dress Rehearsals #1 and #2 and Production Meeting, Black Box
- 21-24 - AGBEDIDI Concert, Black Box
- 22 – Critical Response Appointments (1<sup>st</sup> Years and 1<sup>st</sup> 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 – 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 1<sup>st</sup> semester students (Tentative)

## Specific Doug Varone Residency Activities

### 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