

DAN 2390: Global Dance Perspectives (3 credits)

University of Florida School of Theatre + Dance

Fall 2023

M Period 2 (8:30-9:20 AM) & W Periods 2-3 (8:20-10:25 AM) [CONSTANS 219](#)

Course Information

Instructor of Record

Asst. Professor Rujeko Dumbutshena, MFA

Email: rdumbutshena@ufl.edu

Office: Nadine McGuire Theatre & Dance Pavilion 2nd floor, Room 231 Office Hours: Weekly days/times TBD and by appointment

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, Lectures, and Workshops

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. Please let me know if your finances hinder you from attending and I will provide an alternative for you.

Performances

- *Live Performance Option 1 Sept 27 7:30pm NB: UFPA **Swan Lake***
- *Harn Museum Night – **Indigenous People's Week** Oct 10 6:00pm*
- *Live Performance Option 2 Oct 13 7:30pm NB: UFPA **Circa's Humans 2.0.***
- *Live Performance Option 3 Oct 30 7:30pm NB: UFPA **Sergio Bernal Dance Company***
<https://www.sergiobernaldancecompany.com/en/>
- ***Doug Varone and Dancers** (Extra Credit) Nov 1 8:00p - Santa Fe College Fine Arts Hall*
- ***Agbedidi** (Extra Credit) Nov 21-24 Constans Black Box Theatre*

Guest Lectures and Performances

- Bharatnatyam workshop
- South Asia Female Performances Lecture – Jashodhara Sen
- Zimbabwean Dance - Guest artist Othnell Mangoma Moyo
- Flamenco - Guest artist Amy Schofield

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](mailto:helpdesk@ufl.edu) at 352-392-4357 or via e-mail at 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>

Course Description

Dance is an intrinsic part of the fabric of people's lives and a form of cultural transmission. In this course we will examine how historic, indigenous and contemporary dances inform culture. We will look at the effects of colonization, migration and globalization on the representation, evolution, authenticity, cultural exchange, and appropriation of the specific dance forms we investigate and research. Our inquiries into dance and culture will stem from readings, videos, discussion, guest lectures, and dance practicums. Assignments will support students research inquiries and will culminate in the completion of a paper and panel presentation. Students will choose their topics from themes elaborated on throughout the semester. Students will identify one or two Indigenous or contemporary dance practices on which to focus their analysis. Sites of inquiry should be global or local with a global perspective.

Dance Practicum - our dance practice can be a place of exploration, invention, and discovery of new ideas and information. Dance practicums will involve experimenting and creating movement based on ideas explored in class lectures. Movement classes will provide an opportunity to connect to our bodies as sites of movement-based inquiry used for the expression of new ideas. Embodied movement practices will inform creative research and offer a physical interpretation of how our perception of identity is informed by gender, race, sexuality and class.

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 Goals or Outcomes

1. Identify, describe, and explain the history, culture and underlying theory in the humanistic study of global dance aesthetics and culture.
2. Identify and analyze key elements, values, assumptions, biases and influences that shape technique in global dances.
3. Communicate—clearly and effectively—knowledge, thoughts, and reasoning about global dance and culture.
4. Develop and present clear and effective responses, about dance and culture, their relationship to each other.
5. Analyze dance histories relevance to more contemporary issues and manifestations of identity, particularly in the context of dance as a vital discipline in arts and humanities.

Course Objectives

- Analyze the function of dance in cultures locally and around the globe.
- Describe the various ways that dance is transmitted, transformed, continued and regenerated across cultures.
- Examine indigenous and contemporary dance forms to critical analyze colonization, migration and globalization.
- Enhance our embodied knowledge through creative exploration during movement practicums.
- Apply the theoretical thoughts introduced in seminars to our experience as movers during dance practicums.

Keywords

Identity, culture, indigenous, representation, gender, sexuality, evolution, authenticity, cultural transmission, cultural exchange, appropriation, colonization, migration, globalization, commodification, and codification.

Course Requirements (still editing)

Class participation: Students are required to attend and participate in class. You are expected to come to class having watched and read assigned articles and videos and ready to contribute to discussions. Participation in dance practicums will be based on your effort, energy and commitment to your creative process. 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. **30 points**

Perusall and Playposit Responses: You will occasionally be assigned readings through Perusall, and videos in Playposit through which you be prompted to make comments and answer peers' questions for a grade. **20 points**

Movement Response Journal: You will be responsible for completing a journal entry. These are free responses to your movement practice and exploration. You should complete these entries immediately following a dance practice class. **5 points**

Practice as Research: Present your movement research and explorations to the class by recording and uploading a 1-2minute dance derived from your dance practice inquiry and investigation. **5 points**

Self-Assessment Quiz: You will conduct a mid-semester self-assessment that candidly reflects your participation, assignments, dance practice and learning in this course via a quiz assignment. **5 points**

Mid Semester Synthesis: You will participate in synthesizing course material along with your peers to share in small group settings. **5 points**

Small Group Presentation: Respond to discussion prompts through small group presentations using PowerPoint, movement presentation, written artist statement or podcast. **5 points**

Performance Analysis: Complete a critical analysis of one of the three live performances at UFPA. Paper must be 2 to 3 pages double spaced. Demonstrate tools learned in the writing for dance module. **10 points**

Final Paper: You are required to submit a final paper on a topic and dance form of your choosing. Prior to this assignment's due date, you will submit your proposed topic/main idea, a 2-3 sentence summary of your paper, and a list of articles and videos you intend on referencing and citing in your mini conference panel. **15 points**

Mini Conference Panel: Prepare an oral and media presentation for the class based on the research you have conducted for your **Final Paper**. This is an opportunity to use 2-3 visual imagery or audio recordings to highlight your focused topic, culture, and dance. Combine the dance studies skills you have acquired throughout the semester to create a 5-minute oral and visual presentation to prompt discussion and feedback. **5 points**

Assignment	Due	Points
<i>Participation</i>	N/A	30
Perusal/Playposit		20
<i>Practice as Research/ Response Journal</i>		5
<i>Self-Assessment Quiz</i>		5
<i>Mid Semester Synthesis</i>		5
<i>Small Group Presentation</i>		5
<i>Performance Analysis (UFPA)</i>		10
<i>Conference Materials Submission Packet</i>		15
<i>Mini Conference Panel</i>		5
TOTAL		100

Participation Grading Rubric:

	High Quality	Average	Needs Improvement
Informed: Shows evidence of having done the assigned work.	Brings copies of all assigned readings AND notes on readings, videos, performances, and previous discussions. When making comments/notes, refers to quotes with page numbers, specific aspects of video/performance, and/or details of previous lecture/discussion when asking questions or making comments. Visits during office hours to ask informed questions about course material, and/or discussed informed accommodations for class participation.	Brings copies of readings but incomplete or hasty notes; refers in general to assigned readings, videos, performances, lectures, and/or discussions when asking questions or making comments/notes. Visits during office hours.	Does not bring readings or notes to discussions; does not refer to assigned readings, videos, performances, lectures, and/or discussions when asking questions or making comments/notes. Does not visit during office hours.

<p>Thoughtful: Shows evidence of having understood and considered issues raised.</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>Considerate: Takes the perspective others into account.</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>

Dance Area Attendance Policy Fall 2023

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.

Grading Scale

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

A	93 – 100%		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

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 by emailing me. 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.

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.

Week	Dates	Monday	Wednesday
1	Aug 22	NO CLASS	NO CLASS
2	Aug 26 & 28	<i>Introduction and Syllabus</i> Participation - Community Agreements Reading - “Embodying Difference: Issues in Dance and Cultural Studies” Author(s): Jane C. Desmond	<i>What is Culture?</i> Guest Lecture – with Rachel Carrico (G-6) Reading Responses Due Sept 1

		Reading - "Looking at World Dance" Ed. Ann Dils and Ann Cooper Albright	
3	Sept 2 & 4	NO CLASS Reading - Ballet as Ideology Giselle Act 2	Giselle Playposit Viewing and Responses Due Sept 8 Group Discussion - <i>Court Dances – Ballet</i> Reading Responses Due Sept 8
4	Sept 9 & 11	<i>Court Dances – Ballet</i> Reading – Keallinohomoku article, "Ballet as Ethnic Dance"	<i>Synthesis of Course Material - Dance & Culture, How we Look, Court Dances: Ballet</i> Reading Responses Due Sept 15
5	Sept 16&18	<i>Court Dances: Classical/Contemporary Indian Dance Bharatnatyam</i> Reading –Chatterjea "Chandralekha: Negotiating the Female Body..." Meduri "Bharatha Natyam-What Are You?" Viewing "Sharira – Chandralekha's Explorations in Dance" Documentary film.	<i>Court Dances: Classical/Contemporary Indian Dance Bharatnatyam.</i> Reading – Beyond Description Deborah Jowitt. Participation: Writing about Dance
6	Sept 23&25	Guest lecture – <i>South Asian Female Performances (TBC)</i> (G-6) Viewing: Sharira - Fire/Desire film	<i>Guest lecture/ workshop - Bharatanatyam, Vinata Vedam-Mai (TBC)</i> (G-6) Playposit Responses Due: Sharira - Fire/Desire film DUE Sept 29 Small Group Presentation Material Due Sept 29 <i>Live Performance Option 1 Sept 27 7:30pm</i> NB: UFPA Swan Lake
7	Sept 30 & Oct 2	In Class - Small Group Presentation - Ballet/Bharatnatyam	Viewing "Ancestors, Spirits and God - History Of Africa with Zeinab Badawi [Episode 8]" Discussion <i>Dance and the Spirit</i>
8	Oct 7 & 9	Viewing "Mbira - Spirit of the People (Thomas Mapfumo, Oliver Mtukudzi)"	Dance Spirit and (R)evolution - Zimbabwean Dance and Culture Guest Lecture – with Rujeko D

		Reading "Jerusarema" Author(s): Asante Walsh.	Reading Responses Due Oct 13 <i>Indigenous People's Week</i> <i>Harn Museum Nights Oct 10</i> <i>Live Performance Option 2 Oct 13 7:30pm UFPA Circa's Humans 2.0.</i>
9	Oct 14 & 16	<i>Guest Teacher – Zimbabwean Dance with Othnell Mangoma</i>	<i>Working Classroom</i> In Class Practice as Research Explorations and Recordings In Class Movement Response Journaling
10	Oct 21 & 23	In Class Midterm Synthesis In Class Self-Assessment Quiz	In Class Midterm Synthesis
11	Oct 28 & 30	Flamenco Reading – "Normative Aesthetics ...In Flamenco" Author(s): Cruces-Roldan	Flamenco: Guest Lecture Amy Schofield (TBC) Final Project Proposals due Nov 3 <i>Live Performance Option 3 Oct 30 7:30pm</i> NB: UFPA Sergio Bernal Dance Company
12	Nov 4 & 6	Working Classroom w/ Rachel (G-6)	Working Classroom Day (G-6) Performance Analysis Due Nov 10
13	Nov 11 & 13	NO CLASS (veterans day)	Working Classroom Day (G-6) Final Presentations Due Nov 17
14	Nov 18 & 20	<i>Mini Conference Panel Presentations</i>	<i>Mini Conference Panel Presentations</i>
15	Nov 25 & 27	NO CLASS Thanksgiving	NO CLASS Thanksgiving
16	Dec 2 & 4	<i>Mini Conference Panel Presentations</i>	<i>Mini Conference Panel Presentations</i>

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.

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.
 1. To try and fail is better than not growing
 2. Even if one of us makes a mistake, it teaches all of us a valuable lesson
 3. We recognize that we are growing individually and as a group; remember that learning isn't often linear, and UN learning is important too!
 4. We heap NO shame on ourselves or others for not knowing/ getting something wrong – we're growing! You can't know what you don't know! The important part is that we're open to knowing and growing, and that we encourage each other to “fail forward” without judgment.
- 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.*

- If we said/ did something that hurt someone else, even if we were well intentioned, we take responsibility for our actions and make a repair

● 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.*

- If we choose to reveal gaps in knowledge/ awareness to someone else, we do so with a solid grasp of our own knowledge (study, lived experience, etc)

- If we would like to know more but don't know where to start, we can ask.

▪ contact Rujeko for resources. If she does not know herself, she'll engage in the learning with the student(s), and perhaps contact those who pointed out the blind spot to ask if they are comfortable sharing some information with us on to best way to educate ourselves.

▪ Separately and respectfully ask peers with more knowledge – including those who pointed out the blind spot – if they have the capacity/ are comfortable extending some information/ sharing resources. We can use our own judgment to determine if it seems appropriate to ask.

● 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.*

YOUR CONTRIBUTIONS:

● We intentionally build relationships with those we don't already know to build community; create a welcoming environment to all

● Respect, dignity, kindness – even (especially) when we do not agree

● Minimize distractions out of respect for each other

● When speaking:

1. Step Up/ Step Back (see below) – why am I speaking? Have I already taken up a lot of space? Do I have something valuable to share and the group would benefit if I push myself a little right now to speak up?
2. Use objectivity (when appropriate) and care (always), especially when commenting on someone else's lived experience/ something that we do not have much knowledge about
3. Not a competition or debate – not here to persuade but to offer insight and ask questions
4. Ask neutral questions (resist embedding questions with judgment)

5. No tone policing (inhibits those who have experienced oppression from speaking out)
6. We will not engage with/ tolerate harmful/ hateful speech

- When listening:

1. Open mind to new perspectives; stance of acceptance without having to adopt another person's ideas/beliefs/perspectives for ourselves
2. Listen & digest before speaking
3. Resist judging as right/wrong – might just be new/ different perspective
4. Allow people to finish their thoughts – do not interrupt

- These agreements can be revised at any time by anyone.

*Thank you to Rachel Carrico and her Fall 2021 Teaching Methods class for offering these community agreements. We can adapt them at the beginning of the semester and as issues or concerns come up.

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 (<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.

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.¹

A note on choreography and plagiarism: Any time you use information from a source, you must cite it. This applies not only to writing, but also to choreography. As we are working with aspects of movement composition that may often make reference to other works of dance, no unaccredited lifting, copying, or sampling of dance material from YouTube or other sources will be permissible. These kinds of actions/uses are subject to penalties for plagiarism.

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/) 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.

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, 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/>

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.

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