

# CONTEMPORARY DANCE PRACTICE 1

## *Movement as Research: Intro to Postmodern Dance*

Fall 2025 | MW | 10:40a-12:35p | Studio G11



**with:** Xan Burley (pronouns: she/her/hers)  
**email:** [xburley@arts.ufl.edu](mailto:xburley@arts.ufl.edu)  
**office hours:** TBA and by appointment  
**office:** room 232 / Nadine McGuire Theatre and Dance Pavilion  
**lab fees:** <http://aa.ufl.edu/policies/material-and-supply-fees/>



### → course introduction + description

#### COURSE DESCRIPTION

In this class, I will offer physical practice, movement exploration, and critical thinking assignments that will broaden your experience of/in contemporary concert dance. In this class, I uplift the fact that **movement is research** and you are a **movement researcher**. I place our work in this class in the context of the postmodern era, especially Judson Dance Theatre and other collectives of artists working in the 1960s and beyond, and the evolution of Contemporary Concert Dance since then.

A typical class starts with a few minutes to check-in with each other. This time, though we are not “dancing” yet, is an important part of our work together. **As a valued member of our community, I ask that you please be on time to class to participate in this moment.** After two tardies, each additional tardy will result in a partial absence. **PLEASE SEE THE STUDIO CULTURE SECTION FOR MORE INFORMATION!!!**

Each class includes improvisation, warm-up, grounding technical exercises, choreographed phrase work, and repertory. In my class, I emphasize awareness of weight, employing momentum as a tool for both precision and abandon. Through articulation and extension of the lower and upper body we will refine our capacity for efficient full-bodied movement. Phrase-work will focus on musical, rhythmic, and directional complexity, qualitative specificity, and performance skill-building. We will enrich our understanding of dance practice through collaboration, deep listening, and rigor. **I maintain the belief that simple is not the same as easy and it is your responsibility as a learner to meet class material with curiosity and self-motivation.**

I will lead a movement practice and course of study influenced and informed by the following:

- My background working in modern/postmodern/contemporary dance, including artists, choreographers, and teachers that have impacted my dancing.
- My creative research as a choreographer in collaboration with my partner Alex Springer.
- My training in other forms of dance including improvisation, contact improvisation/partnering, and ballet, as well as other forms.
- My expertise and my growing body of knowledge.
- **YOU! What you bring to our practice is essential and I will respond to your needs and interests to the best of my ability.**

Please silence all devices and leave wearable devices in your bags. Come into the space to stretch and warm-up before class. Please wear comfortable clothing to dance in. Wear long pants and bring layers for varying studio temperatures. I also recommend knee pads for some of our work. **NO SOCKS!!! PLEASE SEE STUDIO CULTURE SECTION FOR MORE INFORMATION!!!**

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#### COMMUNICATION

We will use Canvas (<http://elearning.ufl.edu>) as our home-base for communicating, compiling assignments, and collaborating. In addition, please only use your **UFL.EDU** for any email correspondence. Please be sure to **communicate** with me as the semester progresses. ***Knowing how you're doing in this class helps me support you!!!***

Also, in an effort to protect my time with my family, know that **I will not respond to emails after 4pm during the week or on the weekend**. You can expect a response from me within 48 hours otherwise. If something is urgent, I will attend to it as quickly as possible.

**MEETINGS + OFFICE HOURS** – I will schedule one individual conference mid-semester with each of you to discuss your progress in class. In addition, my office hours are **TO BE ANNOUNCED and by appointment**. Please take advantage of those times!

## → course objectives

### In this course, we will:

- Learn about postmodern/contemporary dance and experience it personally.
- Develop our attention and curiosity.
- Utilize anatomical and kinesthetic awareness to execute movement efficiently and safely.
- Access **healthful** alignment, strength, flexibility, range of motion, balance, and use of space.
- Practice learning material quickly and thoroughly.
- Explore the expressive and qualitative range of movement.
- Become more analytical with regard to movement apprehension and performance.
- Collaborate with each other.

- Examine the role of dance in our current world and develop an informed view of the interaction of art and society in the 20/21st Century
- Give voice to your person/dancer/thinker/artist self!

### As the facilitator of this course, I will:

- Share my expertise with you.
- Listen to your needs as an individual.
- Create opportunities for you to grow, improve, and be challenged.
- **Ask you to be open to new and different ways of moving, thinking, and creating.**
- Respect your values, expertise, and boundaries.
- Expand your knowledge of Contemporary Dance.

### A typical class will include:

- ⇒ **CHECK-IN** – a moment to connect as a class
- ⇒ **IMPROVISATION** – developing comfort and dynamic range; sourcing the self and the community; tuning to the body.
- ⇒ **WARM-UP / EXERCISES / EXPLORATIONS** – ongoing and follow-along warm-up sequences; exercises that prepare us for phrase material and repertory by building on elements of momentum, grounding, strength, balance, efficiency, expansion, and specificity.
- ⇒ **COLLABORATION / DISCUSSION** – opportunities to collaborate in small groups; time for reflection and discussion as a community
- ⇒ **PHRASEWORK / REPERTORY** – learning movement phrases from my creative research/repertory, as well as Varone repertory.

## → guiding principles + definitions

I believe that dance that is **contemporary**—of the “now” and the “new”—is a practice that builds on historical contexts to undergird current, relevant, and innovative methods of expressive embodiment. Contemporary dance is an evolving, fluid, and ever-shifting field and form. Contemporary Dance Practice is an invitation to explore the unknown and an opportunity to expand the field. **I will focus our attention on Postmodern Dance as a way to situate our work in historical and cultural contexts.**

**Practice**, for me, is an ongoing state of being in which tremendous growth is possible. In service of fostering your and my own growth, I wish to emphasize that our *practice* is about *cultivation* rather than mastery. To that end, we will work with the rigor, creativity, playfulness, and attention to detail upon which meaningful development depends.

## → respectful learning environment + community guidelines

In order for everyone in the class to learn, we must collectively create a sense of belonging for each other. I ask that you bring a **radical empathy** and hospitality to class—listening, supporting, and being compassionate is essential. Please *always* come to me with any questions, concerns, or needs that arise for you. So that we all can have a transformative, energetic, and generous experience, we will collectively participate in creating a respectful environment. A respectful learning environment is sustained by making **community guidelines**, which we will do on the first week of class.

## → studio culture guidelines

So that you are practicing the full scope of what it means to be a movement artist, I expect you to do the following:

- Come into the studio, set your things down on the side, and come into the space. DO NOT congregate on the side of the studio.
  - *Silence all devices and remove any wearable technology.\**
- Stretch, warm-up, improvise, and chat quietly with a friend if you feel ready for that.
- Be in our circle, **barefoot** and standing, no later than **10:40am**. **10:41am is LATE.**
  - *We will often check-in here, which is an important part of our time.*
- During breaks for water and the bathroom, do not go to your bag and check your device. This is disruptive to your practice. Instead, stretch or rest.
  - *Try not to leave the studio for breaks before I offer them, unless it is absolutely necessary.*
- SPEAK UP! When I ask questions or for your feedback, please use your voice to communicate with me and the class.
  - *DO NOT carry on side conversations that may be distracting to me or others.*
- Bring a ready attitude to class.
- Be kind to yourself and your peers. Always.
- Do not leave class early unless approved by Xan before the start of class time.

**NOTE ABOUT WEARABLE TECHNOLOGY:** Wearable technology, like fit-bits and apple watches, create unnecessary distraction and draw from the focused and intentional practice I expect in this class. Please leave these items in your bag. Should you need to be reached during our class time for any reason, you may wear these items on a case-by-case basis and should clear it with me first. If you are using these items for a health-related reason and need to keep it on, **please let me know within the first two weeks of the semester or as soon as it becomes necessary** and I ask that you turn off notifications and refrain from looking at it during class.

**ABSENCES (quick guide):** **You are allowed 2 unexcused absences at no penalty.** Your 3<sup>rd</sup> and any others after lower your grade by 5% with each absence. Make up work is possible for up to 2 unexcused absences.

**TARDIES:** You are allowed 1 tardy at no penalty. After that, 2 tardies will equal 1 unexcused absence.

## → course expectations

### (1) UNIT EXAMS (32 pts / 8 pts each)

We will work and build on movement material for 3-5 classes at a time, which makes up a single "unit." At the close of each "unit," you will perform course material in small groups for the class. I will evaluate you in all areas of growth and development (see below). All information necessary to complete the assignments listed below will be provided in detail on Canvas.

- ⇒ Varone Unit Exam 1 on **Monday, September 22**
- ⇒ Unit Exam 2 on **Wednesday, October 8**
- ⇒ Unit Exam 3 on **Wednesday, October 29**
- ⇒ Unit Exam 4 on **Wednesday, November 12**

### (2) MIDTERM: Post-Modern Choreographer Research Project (12 pts)

For this project, you will research a Post-Modern Choreographer, learn choreography and/or create choreography in response to your assigned artist, and collaborate with a peer group. You will create 2 slides summarizing your library research on your artist. Everyone's slides will be compiled and shared as a study aid for the Midterm Quiz, for which you will identify what choreographers your peers have been assigned. All information necessary to complete the assignments listed below will be provided in detail on Canvas.

- ⇒ Slides due **Monday, October 6 by 11:59pm.**
- ⇒ Performances of projects due on **Wednesday, October 15 in class.**
- ⇒ Quiz due on **Wednesday, October 15 in class.**

### (3) FINAL: Movement as Research Synthesis Solo (12 pts)

Create a **1-2 minute solo phrase** that synthesizes and encompasses all that we have worked on this semester: Unit Exams, Midterm Postmodern Repertory project, and all concepts introduced in class. Select music to accompany the solo, use your own voice, or perform in silence. When creating this phrase, consider yourself as a **movement researcher!** Process what you have learned through movement. *The solo phrase should be a representation of YOU and how all this knowledge is synthesizing in YOUR BODY and in YOUR DANCING!*

You can include any of the following:

- selections of phrasework or choreography learned in class
- improvisations
- choreography you created and/or learned in your midterm project
- your own choreography, created for this solo (i.e., not choreography created for something outside of this class)

### (4) ASSIGNMENTS (38% / 38 pts)

#### ⇒ BODY STORY VLOG + IMPROVISATION (6 pts):

- VLOG (3 pts): Video record yourself telling the story of you and your body. Like your name story, this should include your background as a dancer and any other physical activities that you practice(d) and/or train(ed) in; experiences that have shaped the way you move and feel in your body (injuries are a good thing to include here, especially those that will affect your work in my class); things you do to feel healthy and well; your favorite ways to move your body and why; all the different styles you've trained in and the teachers who have impacted you; anything else you want me to know about you! **This vlog should be between 3-4 minutes. Due Thursday, September 4 by 11:59pm.**
- IMPROVISATION (3 pts): Video record yourself improvising your body story. Include as much as you can in **two minutes only!!! Due Thursday, September 4 by 11:59pm.**

#### ⇒ (D)ANCESTOR FAMILY TREE (2 pts): draw or digitally create a family tree charting your (d)ancestors – people, experiences, and styles of dance that have shaped you as a dancer. **Due Thursday, September 4 by 11:59pm.**

#### ⇒ SELF-ASSESSMENTS (20 pts)

- Self-Assessment 1 (8 pts): you will assess your progress in class in all areas of growth and development using videos from Unit Exams 1 + 2, as well as including your reflections on class so far. **Due Thursday, October 9 by 11:59pm.**
- Self-Assessment 2 (12 pts): you will assess your progress in class in all areas of growth and development using videos from Unit Exams 3 + 4, your Final Synthesis Solo, and include your reflections on your progress in class this semester. **Due Wednesday, December 10 by 11:59pm.**

#### ⇒ GROUP DISCUSSION THREADS (10 pts): You will respond to 5 different readings in discussion threads by posting two comments each, receiving one point for each comment (2pts total per reading). You must include a quote from the reading in at least one of your comments. If you comment more than twice, you can receive extra credit (no more than three points total). The readings/viewings you will respond to are:

- Virtuosity by Simon Dove and Bebe Miller
- "Barefoot and Hot, Sneakered and Cool: African Subtexts in Modern and Postmodern Dance" by Brenda Dixon Gottschild – in 3 installments
- Movement Research at the Judson Church excerpt video
- **The deadlines are:**
  - Thursday, 9/11
  - Thursday, 9/18
  - Thursday, 10/16
  - Thursday, 10/30
  - Thursday, 11/13

## GROWTH + DEVELOPMENT ASSESSMENT MODEL

Below are the areas for assessment in your growth and development. Each Unit Exam and your Final Synthesis Solo will be assessed in these areas. In addition, you will receive a final overall Growth and Development grade for **6 pts**, evaluated at the end of the semester.

### ⇒ ARTISTRY

- Musicality and Rhythm: student demonstrates clear timing in movement and movement phrasing, demonstrates clarity of rhythmic patterning, demonstrates precise and appropriate response to musical stimulus
- Performance Quality: student performs movement with confidence, demonstrate the ability to explore dynamic range with distinct clarity.

### ⇒ EMBODIMENT

- Kinesthetic Awareness: students are able to integrate a basic level of anatomical/kinesiological approaches to the body and movement practice, including the use of proprioception, spatial awareness, healthful alignment, and range of motion. In addition, students are able to use a basic vocabulary in musculoskeletal description of self and other bodies.
- Movement Execution: Students are able to safely and accurately execute movement of basic complexity, paying attention to weight transfer and detail.
- Energy and Conditioning: Students are able to utilize and develop a basic level of strength, flexibility, endurance, and muscular stabilization and support, as well as energetic modulation and groundedness.

### ⇒ COMMUNICATION

- Student demonstrates an ability to articulate ideas with clarity and express critical thought.
- Student demonstrates an ability to listen to themselves and others, with respect for differing opinions.

### ⇒ COMMUNITY ENGAGEMENT

- Student takes care of the space as outlined in handbook/syllabus;
- Students demonstrate commitment to a collaborative learning environment by expanding one's willingness to work with all classmates versus a select few as the course progresses;
- Student shows active engagement physically, including volunteering to show/demonstrate/lead;
- Student commits to individual and shared responsibility for class/group based work.
- **Student follows studio culture and community guidelines.**

## ATTENDANCE

It is imperative that you attend every class meeting for this course. Being present and supportive of your peers, and being engaged in our work together regularly is integral. For classes that meet three times a week, **two (2) unexcused / undocumented absences are allowed**. Beyond those absences, documentation is required to be considered excused. Each unexcused absence lowers your grade 5%. For example, if you your overall grade is an A- (90-92%), you would potentially drop to a B+ or B.

Upon your 3<sup>rd</sup> absence (excused or unexcused), I will schedule a meeting with you to discuss your needs. At that point, we will determine how to best support your ability to attend class and maintain a rigorous course of study. Once we have connected and made a plan, I will expect you to stay on course and communicate with me when you are not able to. In other words, I will not follow up if you continue to have unexcused absences and they will lower your grade as outlined above. After 5 absences (excused or unexcused) we will meet to discuss whether you are able to pass the class.

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

**COMMUNICATION IS KEY!!!**

## ABSENCE MAKE-UP WORK

If your attendance begins to slip dramatically, you can make up to **two (2)** unexcused absences by doing the following *for each unexcused absence*:

1. Watch an evening-length performance from The Chocolate Factory Theater's Vimeo page. Approved performances will be available on Canvas.
2. Write a 300-500 word essay describing the performance and how the work is contemporary.
3. Video record yourself improvising for 1-2 minutes in response to the performance you watched.

OR

- Take another movement practice class, with permission from the instructor, that you are not already enrolled in.

OR

1. Go to see a live performance (one you are not already required to attend).
2. Write a 300-500 word essay describing the performance and how the work is contemporary.
3. Video record yourself improvising for 1-2 minutes in response to the performance you watched.

## → course + events calendar

### COURSE CALENDAR

*Subject to change! Check Canvas for updates!*

WEEK	MONDAY	WEDNESDAY	ASSIGNMENTS (due @ 11:59pm) / EVENTS
1	Aug 18	20	
			Thu, 8/21 Required Event: Dance Area Welcome Meeting @ 6:30pm in G6
2	25	27	
	No Xan – course introduction via recording	Drop/Add Deadline No Xan – Rachel Carrico sub	Mon, 8/25: Agbedidi auditions @ 6:30pm in G6 Fri, 8/29: BFA Senior Concert Auditions @ 6:30pm
3	Sep 1	3	
	NO CLASSES – Labor Day		Thu, 9/4 by 11:59pm: Body Story Vlog + Improvisation + (d)ancestor family tree Due
4	8	10	
			Thu, 9/11 by 11:59pm: Discussion Thread #1 Due
5	15	17	
6	22	24	
	Varone Unit Exam		Thu, 9/18 by 11:59pm: Discussion Thread #2 Due
7	29	Oct 1	
	Guest – Shakia Barron (TBC)	Guest– Shakia Barron (TBC)	
8	6	8	
		Unit Exam	Mon, 10/6 by 11:59pm: Midterm Project Slides Due Thu, 10/9 by 11:59pm: Self-Assessment 1 Due (Unit Exams 1 + 2) Sat, 10/11 Required Event: Harn Museum of Dance all day
9	13	15	
	1-on-1 Conferences (on Zoom) during class / Work on	Midterm: Post Modern Choreographer Research	Thu, 10/16 by 11:59pm: Discussion Thread #3 Due

	Midterm Projects during class	Project Performances + Quiz in class	Tue, 10/14 Required Event: Pilobolus @ 7:30pm at UFPA
10	20	22	
			Mon, 10/20 Required Event: Fall UnShowing #1 @ 6:30pm in G6 Thu, 10/23 Required Event: YDW Opening Performance  YDW classes at UF Sat-Sun, Oct 24-25 @ UF 9a-4p
11	27	29	
	BDF Class in CDP with Natalie	Unit Exam	Mon, 10/27 Required Event: Fall UnShowing #2 @ 6:30pm in G6 Thu, 10/30 by 11:59pm: Discussion Thread #4 Due
12	Nov 3	5	
			Fri, 10.7: Dance Area BFA Auditions 8:30a-4:30p
13	10	12	
		Unit Exam	Thu, 11/13 by 11:59pm: Discussion Thread # 5 Due
14	17	19	
			Required Event Nov 20, 21, + 23: <i>Agbedidi</i> @ various times in Constans Theatre
15	24	26	
	NO CLASSES – Thanksgiving Break		
16	Dec 1	3	
	CDP1 Final Synthesis Solo Performances in class	CDP Class Culture Sharing @ 10:40am	Class Culture Shares All Week in CDP, CBP, CAADDP, and Global Dance Perspectives!  Mon, 12/1 @ 6:30pm in G6: ACDA Adjudication  Wed, 12/3 Required Event: Final UnShowing @ 6:30pm in G6
17	8	10	
			Mon, 12/8 Required Event: CRAs in person (by appointment)  Wed, 12/10 by 11:59pm: Self-Assessment 2 Due (Unit Exams 3 + 4, Final Synthesis Solo)

#### REQUIRED EVENTS:

- Dance Area Welcome Meeting; Thu Aug 21 @ 6:30pm, G6
- The Harn Museum of Dance; Sat, Oct 11 all day OR Sat, Nov 8 all day
- Pilobolus at the Philips Center; Tue, Oct 14 @ 7:30pm
- Fall Senior UnShowing #1; Mon Oct 20 @ 6:30pm, G6
- Young Dancers Workshop Welcome Event at Santa Fe College; Thu Oct 23 @ 8pm
- Fall Senior UnShowing #2; Mon Oct 27 @ 6:30pm, G6
- SoTD's *Agbedidi* Concert; Nov 20, 21, + 23 at various times in the Constans Theatre
- Final UnShowing; Wed, Dec 3 @ 6:30pm in G6
- CRAs (Critical Response Appointments) for first-year students in person at SoTD (by appointment)

**Failure to attend required events will result in a 2% reduction of your grade.**

## **FULL CALENDAR - Fall 2025**

Anything in **RED and highlighted** is required for this course. Failure to attend an event will result in a 2% reduction in your grade. Show up for your community!

### **August**

21	First day of classes SoTD Convocation / 4-5pm in Reitz Auditorium <b>Welcome Meeting + Incoming Student Orientation @ 6:30pm in G6</b>
25	<b>Agbedidi Auditions @ 6:30pm in G6 / UBW Co-Lab Submissions Due</b>
27	Drop/Add Deadline
29	BFA Senior Concert + Student Projects Auditions / 6:30pm in G6

### **September**

1	Labor Day - NO CLASS
10	BA Welcome Meeting
24	Gathering Scores / 12pm at CAME: <a href="#">More Information</a>
27-Oct 3	Shakia Barron Auditions + Residency

### **October**

11	<b>Harn Museum of Dance (TBD)</b>
14	<b>Pilobolus at the Philips Center</b>
17	Homecoming - NO CLASSES
20	<b>Fall Senior UnShowing #1 (BFA Seniors)</b>
21-23	Urban Bush Women Collab Lab Residency / Classes During CAADDP Period (10:40a-12p on 10/21)
21	UBW Collab Lab 7:10-9:40p Rehearsal at UF
22	UBW Collab Lab 5-7:30pm Rehearsal at Santa Fe
23	<b>YDW Welcome event hosted by UBW at 8pm with Collab Lab Performance (expect class excusals that day)</b>
24-25	Young Dancers Workshop classes at UF (9a-4p)
25	Young Dancers Workshop Showcase performance at SF
27	<b>Fall Senior UnShowing #2 (BFA Seniors)</b>

### **November**

7	BFA Dance Area Auditions
8	<b>Harn Museum of Dance Alternate Date (TBD)</b>
11	Veteran's Day / No Classes
12	<b>Agbedidi</b> Tech Rehearsals begin
20, 21, + 23	<b>Agbedidi</b>
24-28	Thanksgiving Break / No Classes

### **December**

1	Global Dance Perspectives Mini-Conference @ 8:30am in G6 + 219 / ACDA Adjudication @ 6:30pm in G6
2	CBP + CAADDP Class Culture Sharings (during class periods)
3	Global Dance Perspectives Mini-Conference @ 8:30am in G6 + 219 CDP Class Culture Sharing (during class period) Last day of classes <b>Final UnShowing (creative classes; research projects; WIPs) @ 6:30pm in G6</b>
4-5	Reading Days
8	<b>CRA's with first-year dance majors (transfers included) in person</b>

## → grading procedures

### PERCENTAGES

Body Story + Improvisation	6 points
(D)ancestory Family Tree	2 points
Unit Exams	32 points
Midterm Project	12 points
Final Synthesis Solo	12 points
Overall Growth + Development Grade	6 points
Self-Assessments 1 + 2	20 points
Discussion Threads	10 pts
<b>TOTAL</b>	<b>100 points</b>

[Link to the university grades and grading policies](#)

**A note about deadlines:** let's face it, deadlines are both a burden and a necessity. The best learning you can do is ongoing, it's a process that has no outcome or due date. That said, I assign deadlines so that I have enough time to provide feedback on each assignment. I space out deadlines so that you can spend time putting meaningful thought into the assignments. But...LIFE HAPPENS and you may be delayed in completing work. If you email me before a deadline to communicate an assignment's lateness, you will be granted an automatic **48-hour extension**. Further extensions will be decided on a case-by-case basis.

### LETTER GRADES

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

## → statements

### A NOTE ON PHYSICAL TOUCH

The nature of our work as dancers involves an intimate relationship with our bodies and sometimes the bodies of dancers around us. We will be covering some basics of contact improvisation during which you will gain confidence in partnering, sharing weight, and sensing touch within certain parameters. In addition, although I will always attempt to offer corrections and guidance verbally, there may come a time when I need to use a physical correction to aid with positioning, alignment, or execution of a particular movement. If you are uncomfortable with ANY of the above, please speak with or email me so you and we can come up with a solution together.

### THE USE OF ARTIFICIAL INTELLIGENCE IN THIS CLASS

The assignments in this course are designed to help you develop writing, analytical, and critical thinking skills. As a course requirement, it is expected that you will perform work for this class without the assistance of any artificial intelligence (AI) technology such as ChatGPT. Therefore, if you submit assignments that have utilized an AI generator (in whole or part) you will be treated as having engaged in academic dishonesty.

In an effort to be abundantly clear, while AI technology is new and constantly evolving, please know that using ChatGPT or any other AI text generator to assist in writing your papers, or completing other written assignments, is construed as plagiarism and will be treated as such. Those found to have engaged in such academic misconduct may be subject to any additional sanctions listed in the student code.

### ACCESSIBILITY STATEMENT

*This statement is not my own, but is verbatim from a sample syllabus from a professor at Smith College, with relevant adaptations made for my class. The author is unknown, but their words spoke directly to my beliefs.*

My take on accessibility starts with a simple statement. I trust you. You are a University of Florida student who has worked hard to be here. You are in this particular classroom because you have an interest in postmodern/contemporary dance, repertory, improvisation, and movement exploration. My goal is to create a classroom environment that communicates my trust and that allows each of us, myself included, to learn as much as possible and produce the best work we can by semester's end. To that end, I want to make my classroom, my office visits, our email exchanges and your experience of this course as accessible as possible. As I see it, communication between you and me is the key to achieving that goal. I also realize that my insight into what accessibility means is limited and therefore any statement I make will likely remain a work-in-progress for the duration of the semester.

### CONTENT WARNING

In this course, we may cover content and materials that some might find difficult. It is important that in an artistic discipline course we do not shy away from engaging with materials that may be controversial or challenging. I encourage you to reach out to me if you are struggling with the course materials. In class, if you need to step away for a period of time as we are covering particular content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence.

## → student resources

### HEALTH AND WELLNESS:

- *U Matter, We Care:* If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- *Counseling and Wellness Center:* [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center:* Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).
- *University Police Department:* [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).
- *UF Health Shands Emergency Room / Trauma Center:* For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).
- *GatorWell Health Promotion Services:* For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

### ADDITIONAL MENTAL HEALTH RESOURCES:

- UF has an Equal Access Mental Health Clinic that has a Free Therapy Night every Monday night that UF is considered open. Here is the FB page through which one can book appointments as well: <https://www.facebook.com/equalaccessclinic/>
- The UF School of Medicine Equal Access Clinic website is here and has the above mental health services as well as specialized Women's and LGBT medicine: <https://equalaccess.med.ufl.edu/specialty-clinics-classes/>
- Alachua County Crisis Center web site (Offers Crisis Counseling as well as a Mobile Response Unit that attends to severe mental health crises): <https://alachuacounty.us/depts/css/crisiscenter/pages/services.aspx>

### ACADEMIC RESOURCES:

- *E-learning technical support:* Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).
- *Career Connections Center:* Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.
- *Library Support:* Various ways to receive assistance with respect to using the libraries or finding resources.
- *Teaching Center:* Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.
- *Writing Studio:* 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.
- *Student Complaints On-Campus:* [Visit the Student Honor Code and Student Conduct Code webpage for more information](#).
- *On-Line Students Complaints:* [View the Distance Learning Student Complaint Process](#).

## → uf policies

### COURSE EVALUATIONS:

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

### UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES:

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. [Click here to get started with the Disability Resource Center](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

### UNIVERSITY POLICY ON ACADEMIC MISCONDUCT:

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code specifies a number of behaviors that are in violation of this code and the possible sanctions. [Click here to read the Honor Code](#). Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

## **IN-CLASS RECORDING:**

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF regulation 4.040 Student Honor Code and Student Conduct Code.

### **\*THIS SYLLABUS AND COURSE CONTENT IS SUBJECT TO CHANGE\***

You will be notified in advance of important changes that could affect grading, assignments, etc.

**Syllabi are posted here: <http://arts.ufl.edu/syllabi/>**