

# DAA 2611 DANCE COMPOSITION 2: Choreography as Research

FALL 2025 | TR | 12:50-2:45pm | Studio G6



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**virtual office hours:** TBA + by appointment

**office hours zoom link:** on Canvas

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



## → course introduction + description

\* This syllabus and course content is heavily influenced by Jeanine Durning, Angie Hauser, Doug Varone, Elizabeth Johnson, and many others.

\*\* This syllabus and course plan is subject to change!!!

### COURSE DESCRIPTION + GUIDING PRINCIPLES

Dance Composition 2 builds on principles introduced and explored in Dance Composition 1, as well as each individual's previous personal experience with choreography and improvisation. In addition to the regular practice of choreographic/creative process and development in and out of the studio, you will further hone your artistic voice and aesthetic through reflective assignments, watching and analyzing choreography, and written work. You will also build upon your knowledge of dance performance-making by researching dance artists and situating yourself within the context of the field.

In this course, we will focus on situating **choreography** as a method of **research**. As such, I will draw heavily upon my own **choreographic research** to guide and facilitate your experience. As a contemporary concert dance maker, I foreground principles/concepts of dance composition drawn primarily from **Postmodern Concert Dance**. That said, postmodern concert dance is only *one* aesthetic of many, and I encourage you to explore these principles within a variety of aesthetics. I make no assertion that this way of creating dance is the best way. It's just a methodology that I find useful, as have loads of other choreographers. My hope is that you will be able to transfer this knowledge across multiple forms and ways of making.

The primary goal of this course to **MAKE A LOT OF CREATIVE WORK**, perform it frequently at various stages of development, and edit and revise that work. **Research** implies a depth of inquiry that includes working, questioning, working more, questioning more, experimenting, playing, struggling, finessing, etc. To that end, we will do a lot of the following:

- > **Generate** - *make, make, make*. You will create a lot of movement content (choreography, improvisation, etc.). And you will make things quickly, through intuition. At times, you will make things more slowly. No matter the pace of your making, you will always do it with intention, commitment, and a sense of curiosity and play.
- > **Iterate** - *change, change, change*. Everything you make can and will change. Editing is one of the most important parts of creative practice, as is learning how and when to let go of what you've made. So, you will create a lot and change a lot of what you make. You will edit, manipulate, transpose, alter, and modify your choreography. You will make things for one context and revise them for another. Everything you make will have more than one version!
- > **Collaborate** - *together, together, together!* The more we get together, the happier we'll be. Well, that's not *always* true, but teamwork can make the dream work and two heads are usually better than one. Alright, alright - that's plenty of platitudes for now. But all jokes aside, almost every project for this class will be created in collaboration with your peers. You'll make duets, trios, quartets, quintets, sextets, and septets. You will do so co-equally, meaning no single person is the leader. It's my belief that all creative processes are collaborative to some degree, so I really foreground practicing collaboration in this course. Some of your collaborations will feel "chef's kiss" perfect and others will be tricky and sticky. Both—and everything in between—are valuable experiences that will help shape you as an artist (and as a person, I think).

### 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. We will have a one-on-one conference halfway through the semester, but otherwise please come visit me during office hours. Be sure to **communicate** with me regularly as the semester progresses. **Knowing how you're doing in this class helps me support you!!!**

Also, to protect my time with my family, know that I will not respond to emails after 4pm during the week or on the weekend. If something is urgent, I will attend to it as quickly as possible.

## DAILY CLASS WORK

Many of our classes will begin with a check-in and improvisation to warm-up. This class is *most importantly* a **studio-based practice**, supported heavily by out-of-studio movement, creative, and writing practices. So, please show up on time (that's 12:50pm), don't leave early (before 2:45pm), and maintain regular attendance (two unexcused allowed, no more). Our class time will be spent doing primarily the following:

- ★ **Concepts / Devices / Practice** – I will introduce different concepts and principles to you through improvisation, movement exploration, and (perhaps) some short lectures. To go along with those concepts, I'll teach you different devices, methods, tools, and tasks to generate and iterate on choreography. You'll practice those devices by creating mini-dances in solos and groups and sharing them during class. And we will engage in critical dialogue around what we are practicing and making as well.
- ★ **Rehearsal** – You will usually have one class period at most to rehearse your projects. You should **plan to rehearse outside of class** as well, so you feel ready to perform your work.
- ★ **Performance** – Each project will culminate in 1-2 performances, depending on the assignment. Each performance also receives constructive feedback from our class. Performances should be taken seriously and approached with professionalism. Be prepared for every performance. Be well-rehearsed enough that you can perform with confidence and strength. Have as many supporting elements as you see fit (costumes, lighting, etc.). And **HAVE A TITLE**, even if it's a "working" title.

## PROJECTS / ASSIGNMENTS

What are these projects I speak of? Well, you have **five creative projects**. Some have two iterations and performances. So, with that, you will create a total of 8 dances. Other assignments include: a **workbook** (turn in twice); **weekly watches with a one-minute movement or voice memos**; a **midterm paper**; and a **final paper**. You will also have a **process pod**, a group of people with whom to check-in, chat, throw ideas around with, etc.

## IN CONCLUSION

Each of you is charged with developing and expanding your choreographic capacities. I will share methods, strategies, insights, questions, and proposals to instigate and excite your choreographic, creative, and compositional body/mind. To that end, I consider this process a generative collaboration. Ultimately, I am here to foster your growth, capacity for imagination, and creative/choreographic vision as it evolves and takes shape. As an artist myself, I highly value collaboration, inquiry, research, and vulnerability as driving forces behind my creative work. I hope to help you cultivate your values as artists. In service of such, I firmly believe and will uphold that there are many, many ways to make dances, and no one way is the *only or best* way.

## → course objectives

### In this course, we will:

- Develop our artistic voice and aesthetic by practicing choreographic composition.
- Use improvisation as both generative and as material for performance.
- Learn and try out methods, devices, strategies, and tools for generating movement.
- Learn and try out methods, devices, strategies, and tools for iterating on movement material.
- Practice different ways to formulate movement in order to compose dances.
- Gain an understanding of some historical and/or cultural contexts around choreography.
- Practice articulating our artistic aesthetic and process through written exercises.
- Examine habitual tendencies and preferences.
- Challenge ourselves to exist outside our "comfort zones" while also accepting and capitalizing on our preferences.

- Practice taking risk, experimenting, and trying new, unfamiliar approaches to dance-making.
- Cultivate an understanding of the process over product model and its benefits.
- Collaborate with each other.
- Give and receive constructive feedback and learn how to curate, interrogate, and integrate feedback.
- Understand the ongoingness and evolution of a dance work and one's body of work.

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

- Share my expertise with you.
- 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 Dance Composition.

WK	TUESDAY	THURSDAY	ASSIGNMENTS (due at 11:59pm)
1	AUG 19	AUG 21	
		First day of classes  No Xan – Class Introduction (gather in the studio to watch a recording, class leader to facilitate)	Due by Friday 8.22 at 11:59pm: ★ Workbook Excerpt ✓ Venn Diagram ✓ Name Story Continued ✓ What Worked and Why from Comp 1 ✓ Other Choreographic Tools you Like and Why ✓ Goals for the Semester
2	AUG 26	AUG 28	
	No Xan – Recorded Class + Activity (class leader to facilitate)	No Xan – Rehearsal: Story Solo (with process pods)	Due by Friday 8.29 at 11:59pm: ★ Weekly Watch / Minute Movement Memo
3	SEP 2	SEP 4	
	Performance: Story Solo #1	Concepts / Devices / Practice: Sound	Due by Monday 9.1 at 11:59pm: ★ Music for your Story Solo Performance #1  Due by Friday 9.5 at 11:59pm: ★ Weekly Watch / Minute Movement Memo
4	SEP 9	SEP 11	
	Concepts / Devices / Practice: Sound  Rehearsal: Sound Project	Performance: Sound Project #1 – Music Visualization	Due by Wednesday 9.10 at 11:59pm: ★ Staging information and music for your Sound Project Performance #1  Due by Friday 9.12 at 11:59pm: ★ Weekly Watch / Minute Movement Memo ★ Midterm Paper Proposal
5	SEP 16	SEP 18	
	Concepts / Devices / Practice: Sound  Rehearsal: Edit Sound Project	Performance: Sound Project #2 – Juxtaposition	Due by Wednesday 9.18: ★ Staging information and music for your Sound Project Performance #2  Due by Friday 9.19 at 11:59pm: ★ Weekly Watch / Minute Movement Memo
6	SEP 23	SEP 25	
	Concepts / Devices / Practice: Partnering	Concepts / Devices / Practice: Partnering	Due by Friday 9.26 at 11:59pm: ★ Weekly Watch / Minute Movement Memo
7	SEP 30	OCT 2	
	Concepts / Devices / Practice: Partnering – Shakia Barron (TBD)	Concepts / Devices / Practice: Partnering – Shakia Barron (TBD)	Due by Friday 10.3 at 11:59pm: ★ Weekly Watch / Minute Movement Memo ★ Final Project Request Form
8	OCT 7	OCT 9	
	Rehearsal: Partner Projects  1-on-1 Conferences during class	Performance: Partner Project  1-on-1 Conferences con't (outside of class)  Final Project Groups Announced / New Process Pod Meeting	Due by Tuesday 10.7: ★ Midterm Paper  Due by Wednesday 10.8: ★ Staging information and music for your Partner Project Performance  Due by Friday 10.10 at 11:59pm: ★ Weekly Watch / Minute Movement Memo

9	OCT 14	OCT 16	
	Performance: Story Solo #2	Concepts / Devices / Practice: Space	Due by Monday 10.13: <ul style="list-style-type: none"> <li>★ Staging information and music for Story Solo Performance #2</li> </ul> Due by Friday 10.17 at 11:59pm: <ul style="list-style-type: none"> <li>★ Weekly Watch / Minute Movement Memo</li> <li>★ Workbook Excerpt Due</li> </ul>
10	OCT 21	OCT 23	
	Concepts / Devices / Practice: Space	Concepts / Devices / Practice: Space	Due by Friday 10.24 at 11:59pm: <ul style="list-style-type: none"> <li>★ Weekly Watch / Minute Movement Memo</li> <li>★ Peer Review on Midterm Paper</li> <li>★ Final Project Proposal (one per group)</li> </ul>
11	OCT 28	OCT 30	
	Rehearsal: Space Project	Performance: Space Project #1 – Site	Due by Wednesday 10.29: <ul style="list-style-type: none"> <li>★ Staging information and music for Space Project Performance #1</li> </ul> Due by Friday 10.31 at 11:59pm: <ul style="list-style-type: none"> <li>★ Weekly Watch / Minute Movement Memo</li> </ul>
12	NOV 4	NOV 6	
	Rehearsal: Edit Space Project	Performance: Space Project #2 – Stage	Due by Wednesday 11.5: <ul style="list-style-type: none"> <li>★ Staging information and music for Space Project Performance #2</li> </ul> Due by Friday 11.7 at 11:59pm: <ul style="list-style-type: none"> <li>★ Weekly Watch / Minute Movement Memo</li> </ul>
13	NOV 11	NOV 13	
	NO CLASSES – Veteran's Day	Rehearsal: Final Project	Due by Friday 11.14 at 11:59pm: <ul style="list-style-type: none"> <li>★ Weekly Watch / Minute Movement Memo</li> </ul>
14	NOV 18	NOV 20	
	Performance: Final Project In-Progress	Rehearsal: Edit Final Projects	
15	NOV 25	NOV 27	
NO CLASSES – THANKSGIVING BREAK			
16	DEC 2	DEC 4	
	Final Project "Dress Rehearsal"  Wed Dec 3: Final UnShowing @ 6:30pm*** (you will present your final)	Reading Day 1	Due by Friday 12.5 at 11:59pm: <ul style="list-style-type: none"> <li>★ Workbook Excerpt, including the following final entry:               <ul style="list-style-type: none"> <li>○ Venn Diagram Take 2</li> <li>○ What Worked and Why from Comp 2</li> <li>○ Goals For the Future</li> <li>○ Last Thoughts</li> </ul> </li> </ul>
17	DEC 9	DEC 11	
			Due by Tuesday 12.9: <ul style="list-style-type: none"> <li>★ Final Paper</li> </ul>

\*This calendar and the class content is subject to change based on our evolving needs as a community.

## → creative growth + respectful learning environment + community guidelines

In this class, the culture we collectively develop is paramount. For your own and our benefit as a group, be prepared to be engaged mentally and physically in every class, to contribute to class discussion and feedback sessions, to be generous observers of others' work, to collaborate well with others, and to create a brave space for experimentation and risk-taking. Remember, it's okay to experience discomfort. Those are often our deepest learning moments.

All your assignments are given to cultivate and assess your **CREATIVE GROWTH**. Many projects will be evaluated with rubrics. That said, I will always consider your overall creative growth in the following areas:

- (1) **Inquiry:** having an inquisitive spirit that is open to evolution, questioning assumptions, trying what seems hard or challenging and approaching failure as an opportunity for growth. *You're curious and playful!*
- (2) **Rigor:** having an integrity of practice that is enthusiastic, effortful, available, embodied, and dedicated to growth and expansion. *You take it seriously!*
- (3) **Attention:** having an awareness of oneself as a practitioner/artist, an awareness of possibility, of others, and having a focus and diligence that is apparent in the work. *You're in the room with us!*
- (4) **Participation:** having an ethos of inclusivity, social responsibility, sensitivity, commitment to the collective practice, personal motivation, and showing up for yourself and others. *You show up and commit!*

An important part of our leaning environment are the ways we give constructive feedback on our developing work, which I will guide from several perspectives and experiences. I ask you to center generosity, sensitivity, and courage in both the giving and receiving of feedback. In order to establish a respectful learning environment that we can all contribute to, we will develop **community guidelines** together in the first few weeks of class.

## → course expectations + grading procedures

### PROJECTS (55 points)

You will create **5 projects** of varying lengths and cast sizes, utilizing a number of different compositional premises. You are expected to invest studio time in and outside of our class developing these dances and you will share each one at least once, if not multiple times, for peer feedback. Rubrics will be provided for each project and graded accordingly. The projects are:

#### ⇒ Story Solo (10 pts total)

- Performance #1 - 2-3 minutes (5 pts) - **IN CLASS Tuesday, September 2**
  - A STORY ABOUT YOU: Like your name story, it tells the story of YOU - your background, experience, interests, goals, what you like about yourself, and more. You get to decide what that means and what you wish to share in the solo. You can build on solo work you developed last year if it feels right. You can focus in on something really specific you're interested in right now. It can be improvised or set, but it should be clear and intentional. It's an opportunity to introduce yourself this year - to me and your peers.
- Performance #2 - 3-4 minutes (5 pts) - **IN CLASS Tuesday, October 14**
  - A COMMITMENT STUDY: Building on Performance #1, this solo gets longer and narrows in on one or a few ideas you will "commit" to fully. It integrates more of what you've learned so far in this class and in other creative processes (as applicable). It should be intentional and complete.

#### ⇒ Sound Project (10 pts total)

- Performance #1 - Music Visualization (5 pts) - **IN CLASS Thursday, September 11**
  - In large groups (6-7), you will collaborate to create a music visualization piece.
- Performance #2 - Juxtaposition (5 pts) - **IN CLASS Thursday, September 18**
  - You will edit your work to be in juxtaposition, by changing the music and/or the choreography dramatically.

#### ⇒ Partnering Project (10 pts)

- In duets and trios, you will create a piece that features partnering with each other and an object/series of objects. **IN CLASS Thursday, October 9.**

- *Harn Museum of Dance Curated Group* - we will practice curation for the Harn Museum of Dance event, tentatively scheduled for October 11. A third of you will be randomly selected as panelists and the other two thirds will be considered for performance in Harn Museum of Dance with your partnering project. We will select one trio and two duets. Everyone else will perform in HMod in other projects we're working on. More information to come.

#### ⇒ **Space Project (10 pts)**

- **Performance #1 - IN CLASS Thursday, Oct 30**
  - In groups of 4-5, you will create a piece that practices and explores various ways to situate choreography in space/environment.
- **Performance #2 - IN CLASS Thursday, Nov 6**
  - You will edit your piece to respond to a completely different site/environment.

#### ⇒ **Final Project (15 pts)**

- ⇒ In groups of 2 or more, you will create a final project of your own design and choosing. You will have the opportunity to complete a request form stating your preferences for the size of your group, a particular aesthetic you may want to work in, collaborators you would be interested in working with, and any other creative interests you may have. You will propose a question that will guide your collaborative choreography and turn in a project proposal (one per group). You will also develop your own choreographic device. This project should address themes of culture, context, technology, and/or a topic of interest; this project should also address how "meaning" and "intention" are developed and conveyed in your dance.
  - **Final Project Request Form to be completed by Friday, October 3<sup>rd</sup> by 11:59pm!**
  - Process Pod Part II - your process pod for the second half of the semester will be your final group OR a combination of smaller groups for the final project. This will be announced on **October 9<sup>th</sup>** in class.
  - **Final Project Proposal due Friday, October 24 by 11:59pm!**
  - **In-Progress Presentations - present your final project in class on November 18!**
  - **"Dress Rehearsal" -- Run through of final projects (after receiving feedback and having time to integrate/edit) in class on December 2!**
  - **Final Performance (grades given) at the UnShowing on Wednesday, December 3 @ 6:30pm!**

## **WORKBOOK (16 pts)**

Each week, I ask that you make entries into your **workbook**. This can be a paper journal, a Google Drive folder, OneDrive folder, or another digital or analog platform that you like. Be sure to note the date on each entry. Your entries should show that you've done some thinking, processing, and visioning around your creative process. *It's not a diary, y'all.* While I know that your personal experience is directly tied to your creative practice, be sure to justify how they are connected in the workbook. It's ultimately a place for collecting ideas, posing questions, lists, information, note-taking, video or other media content of your creative work, images that inspire you, and more. Record thoughts, reflections, inspirations, scores, etc. in response to our work together.

**You will turn in your workbook halfway through the semester (October 17) and at the end of the semester (December 5), each for 8 points (Total 16 points).** Your first entry has a clear prompt and will be due on **August 22** (graded as complete/incomplete). After that, you're mostly on your own! I may offer some writing prompts here and there, but it's really for you to practice articulating yourself as a creative and archiving. A final entry with clear prompts allows you to reflect on the whole semester. At the halfway point, I will give some feedback on how I feel your workbook is progressing.

- ✓ Aug 22 - Initial Entry Due (complete/incomplete)
  - Venn Diagram
  - Name Story Continued
  - What Worked and Why from Comp 1 / Other Choreographic Tools you Like and Why
  - Goals for the Semester
- ✓ Oct 17 - Workbook Due (8 pts)
- ✓ Dec 5 - Workbook Due (8 pts)
  - Venn Diagram Take 2
  - What Worked and Why from Comp 2
  - Goals For the Future
  - Last Thoughts

## WEEKLY RESPONSES / MINUTE MEMOS (12 pts)

I will assign videos of choreography, things to read, as well as some other dance/choreography-related content to which you will **respond weekly for a total of 12**. Some will be things you choose to respond to, while others will come from a repository I will make available. Your response will be a **one-minute memo in movement** (a video of you dancing for one minute total) or **voice** (a one-minute voice memo). The memo should "prove" to me that you've watched or read the assignment. Movement can be improvised or set. Voice memos should demonstrate some thoughtful analysis of what you watched or read. You can substitute ONE of these memos for a written memo, if desired. You can do ALL movement memos or ALL voice memos, if you want. Choose the modality that works best for you. Due on **Fridays of ALL class weeks except Aug 22, Nov 21, Nov 28, and Dec 5**.

## PROCESS PODS (on your honor)

Small groups to work through ideas with, strategize with, help you stay on track, uplift your hard work, give you feedback, give you praise and advice when you need it, hold you accountable, and to check in with you. You will have two different process pods. The first half of the semester will be a random group of peers and the second half will be your group for your final project.

This is an on-your-honor assignment, meaning you are accountable for using the process pod to your benefit. **You and your pods can earn up to two extra credit points for out-of-class meet-ups**, but otherwise you are expected to make use of the pod as much as possible. This might include:

- ✓ Two (or more) Out-of-Class Meet-Ups (one per pod; these can be social, but should also be discursive)
  - **Reports / Pictures - turned it by one pod member for extra credit (no more than two points can be earned)**
- ✓ Intermittent End-of-Class Check-ins
- ✓ A text group or other communication platform
- ✓ Outside-of-class feedback sessions and/or discussions on process

## MIDTERM PAPER (5 pts)

Choreographic Analysis - A written analysis of a piece of choreography of your choosing. You can select from the repository I've provided, expand upon one of the weekly watches, or find your own piece to analyze. What you select must:

- ✓ Be at *least* 5 minutes in length, ideally longer.
- ✓ Be able to be watched in full (no reels, excerpts, etc.).
- ✓ Be approved by Xan. **Send a link to your proposed piece no later than Friday, September 12 at 11:59pm!**

The paper must be turned in to Xan and a peer reviewer from your process pod **no later than Tuesday, October 7 at 11:59pm!** It must be formatted as such:

- > 400-600 words / 12 pt font
- > 1-inch margins
- > Double-spaced

*\*Do NOT use ChatGPT or any other AI / learning machine tools to write this paper. You should practice formulating your own ideas and articulating them well. AI can only do so much for you. You must generate new knowledge!*

## FINAL PAPER (12 pts)

Revision + Expansion - You will expand upon your Midterm Paper by both editing it with feedback from your peer reviewer and Xan and comparing/contrasting the piece with another work, decided upon in collaboration with Xan. More details will be on Canvas.

**The paper must be turned in no later than Tuesday, December 9 at 11:59pm!** It must be formatted as such:

- > 800-1200 words / 12 pt font
- > 1-inch margins
- > Double-spaced

*\*Do NOT use ChatGPT or any other AI / learning machine tools to write this paper. You should practice formulating your own ideas and articulating them well. AI can only do so much for you. You must generate new knowledge!*

## 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 twice 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%. I will let you know when you have used both unexcused absences. If you incur a third unexcused absence, I will schedule



a meeting with you to come up with a plan of action. If you incur a fourth unexcused absence, it is your responsibility to be in touch with me about next steps. If being absent (excused or unexcused) becomes a pattern, we will need to decide together whether you can continue with the course.

Listen, let me be real. I want you to put your health and well-being first, above all else. So, there are structures in place to help me help you if your health and well-being are suffering because of your participation in this class. However, it's also important to normalize that not every day will be great, and we still must show up—for ourselves and our peers. This will translate professionally. If you miss too many rehearsals, you won't be able to continue a project, right? That's okay. So, be sure to practice healthy boundaries, which is a mature balance between self-care and commitment/professionalism.

## EVENT ATTENDANCE

Required events are in **RED and highlighted** in the calendar of events below. Failure to attend required events will result in a 2% reduction in your grade. If any events are cost prohibitive, ***please reach out to me within the first two weeks of the semester*** to identify a substitute event.

## GRADING PROCEDURES

### PERCENTAGES

Projects	55 pts
Weekly Watches / Minute Movement Memos	12 pts
Workbook	16 pts
Process Pod	No points
Midterm Paper	5 pts
Final Paper	12 pts
<b>TOTAL</b>	<b>100</b>

### LETTER GRADES

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

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

**A note about deadlines:** let's face it, deadlines are both a burden and a necessity. The best learning you can do is ongoing, it's a process that has no outcome or due date. That said, I assign deadlines so that I have enough time to provide feedback. 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.

## CALENDAR OF EVENTS—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	Agbedidi Auditions @ 6:30pm in G6 / UBW Co-Lab Submissions Due
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	Harn Museum of Dance (TBD)
14	Pilobolus at the Philips Center
17	Homecoming – NO CLASSES
20	Fall Senior UnShowing #1 (BFA Seniors)
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	YDW Welcome event hosted by UBW at 8pm with Collab Lab Performance (expect class excusals that day)
24-25	Young Dancers Workshop classes at UF (9a-4p)
25	Young Dancers Workshop Showcase performance at SF
27	Fall Senior UnShowing #2 (BFA Seniors)

## November

7	BFA Dance Area Auditions
8	Harn Museum of Dance Alternate Date (TBD)
11	Veteran's Day / No Classes
12	Agbedidi Tech Rehearsals begin
20, 21, + 23	Agbedidi
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 Final UnShowing (creative classes; research projects; WIPs) @ 6:30pm in G6
4-5	Reading Days
8	CRA's with first-year dance majors (transfers included)

## → 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.

### 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.

## **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](#).

## **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.

## **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.

## **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/>