DAN 2422: Dance + Digital Media
Fall 2025 | Section: 3242 | Tues / Thurs @ CON 217 | 12:50p – 2:45p

Instructor of Record:	Alex Springer (he/him/his)
Email:	aspringer@arts.ufl.edu
Office Location:	Room 233, Nadine McGuire Theatre + Dance Pavilion
Office Hours:	T/R 9-10a or by appointment.
Office Phone:	352-273-0511

Syllabi can be found here http://arts.ufl.edu/syllabi/
Lab Fees can be located at http://aa.ufl.edu/policies/material-and-supply-fees/
Canvas (e-learning): http://elearning.ufl.edu
Email Policy: Use ONLY your UFL.EDU email account for e-mail correspondence related to class.

Required Reading, Viewing & Supplies:
- All required reading will be shared on Canvas
- Access to viewing will be provided via in-class viewings or online platforms (Vimeo, YouTube, etc.). Some may be accessed via UF Library's streaming database (Alexander Street or Swank Digital Campus)

Technology Access:
Students have access to the **SoTD Computer Lab** (CON 217) outside of class hours for editing and media creation. Lab computers are equipped with the **full Adobe Creative Suite** (including Premiere Pro, After Effects, and Photoshop).
To reserve lab time, email: **SoTDspace@arts.ufl.edu**

In addition to lab access, students are encouraged to explore **free and mobile-friendly editing tools**, including:
- **DaVinci Resolve** (PC/Mac, free version available)
- **iMovie** (Mac/iOS, free)
- **CapCut** (mobile and desktop, free)

These tools are fully sufficient for most video, sound, and projection design assignments in the course.

Sources:
- *Envisioning Dance on Film and Video*. Judy Mitoma, ed. Routledge, 2002. ISBN: 9780415941712
- Lepecki, A. "Inscribing Dance." In *Of the Presence of the Body: Essays on Dance and Performance Theory*, ed. André Lepecki. Routledge, 2004. ISBN: 9780415965510
- Lepecki, A. "The Body as Archive." *Dance Research Journal*, Vol. 42, No. 2 (2010): 28–48
- Kozel, S. *Closer: Performance, Technologies, Phenomenology*. MIT Press, 2007. ISBN: 9780262612233. Chapters: Ch. 1 "Dancing with Technology" & Ch. 5 "Social Choreographies"
- Kozel, S. "The Virtual and the Physical: A Phenomenological Approach to Performance Research." *Research in Dance Education*, Vol. 8, No. 1 (2007): 83–95.
- Farman, V. "The Medium and the Message." *Choreographic Practices*, Vol. 1, No. 1 (2010): 61–74.
- Bench, H. *Perpetual Motion: Dance, Digital Cultures, and the Common*. University of Minnesota Press, 2020. ISBN: 9781517906417. Ch. 2 "Choreographic Interface" and Ch. 4 "Networked Choreographies"
- Bench, H. "Digital Choreographies: The YouTube Generation." *International Journal of Performance Arts and Digital Media*, Vol. 9, No. 1 (2013): 83–97.

DAN 2422: DANCE + DIGITAL MEDIA COURSE CATALOG DESCRIPTION:
Introduces the principles of visual design composition; focuses on identifying end-users' needs and providing solutions tailored to those needs through planning, capture of media, format of content, and the application of visual technology in performance.
Credits: 3; Prereq: Dance Major

COURSE DESCRIPTION

This course explores the evolving relationship between dance and digital media, focusing on how choreography is mediated, transformed, and extended through screen-based and interactive technologies. Grounded in the inherent interconnection between movement and visual design, students will investigate how digital tools—such as video editing, projection design, livestream platforms, and interactive installations—can serve both as creative collaborators and choreographic environments.

Building on my experience as a video designer, multimedia installation artist, and digital archivist, the course will emphasize experimental process and iterative making. Students will develop technical skills while crafting original movement-based projects that reimagine the body's presence in digital space.

Through a series of hands-on workshops, collaborative labs, and critical discussions, students will gain the power to manipulate digital forms and articulate their choreographic ideas across multiple platforms—from screendance to immersive installation.

COURSE OBJECTIVES

By the end of this course, students will be able to:
- Explore the evolving relationship between choreography and digital media through both practical experimentation and theoretical reflection.
- Create original movement-based works that span screen, livestream, projection, and interactive installation.
- Develop foundational fluency in digital tools such as iMovie, Premiere, CapCut, DaVinci Resolve, and OBS Studio.
- Analyze contemporary digital dance works using critical texts and artistic frameworks that inform creative practice.
- Investigate how presence, liveness, and embodiment shift in mediated environments.
- Incorporate visual design elements into choreographic processes to expand spatial and sensory dimensions.
- Translate choreographic ideas across platforms—whether for social media, installation, or screendance.
- Collaborate with peers to devise, remix, and critique digital performance compositions.
- Embrace experimentation, iteration, and risk as vital strategies in the creation of mediated movement work.
- Cultivate an emerging artistic voice that moves fluidly between physical and digital space.

LAB / STUDIO PROCEDURES

Water + Food: To protect our shared space and equipment, please refrain from eating or chewing gum during class. You are welcome to bring a water bottle to stay hydrated — just keep it sealed when not in use and away from computers, cameras, and other gear.

Device Usage: Technology is an essential part of *Dance and Digital Media*, but we will use it with intention and focus. When we are working in the lab, the space is dedicated to deep engagement — free from unnecessary digital distractions. Please keep cell phones, smart watches, and other personal devices in your bags and on silent unless they are part of our classwork.

If you need to be reachable during class for any reason, please let me know in advance so we can make accommodations.

Lateness and leaving early are also detriments to your progress. If you are late or leave early, it is your responsibility to communicate with the professor accordingly before/after class. Chronic tardiness or early departure will require an individual meeting with the instructor to discuss strategies moving forward.

See attendance policy below.

RESPECTFUL LEARNING ENVIRONMENT:

In order for us all to have a transformative, expansive, and generous experience, we will agree to *participate* in creating a respectful environment. We do so by:

- Showing up for yourself and others.
- Listening fully to each other at all times.
- Taking time to reflect before responding or reacting.
- Demonstrating personal motivation and lifting up those around us. Offer positive feedback to each other.
- Asking questions and contributing to class discussion.
- Collaborating equitably.
- Showing gratitude for community.
- **Communicate.** Please email me with *any and all* concerns, questions, and needs as they arise.

+ YOUR SUGGESTIONS! We will create, discuss, and compile community agreements specific to our group. We enter this space with various experiences and perspectives, together seek to create the safest space possible to learn, thrive, and grow.

CULTURE OF CARE:

I propose we adopt a *culture of care* in all our endeavors. Care affects how we interact with ourselves, one another, and the space we share. Care invites more patience and generosity. Care can ensure our personal and collective safety, well-being, and development. I invite us to practice radical empathy and hospitality to cultivate an atmosphere where we can all feel welcome to enter and participate.

"Not causing harm requires staying awake. Part of being awake is slowing down enough to notice what we say and do."

-Pema Chödrön

COURSE EXPECTATIONS

Showing up matters — for your own learning and for the collective energy of the room. This course relies on shared time to experiment, exchange ideas, troubleshoot technical challenges, and create together. Your presence allows you to stay connected to the evolving material and supports the collaborative spirit of our work.

Dance Area Attendance Policy:

For classes that meet twice per week, you may take **two** unexcused absences without penalty; no documentation is required for these as they are automatically excused.

- On the **third absence** (excused or unexcused), we will meet to discuss your ongoing participation in the course and any support you might need to stay on track.
- If the **third absence** is unexcused, it will also result in a **5% deduction** from your final grade.
- The **fourth unexcused absence** and each one after will each result in an **additional 5% deduction** from your final grade.
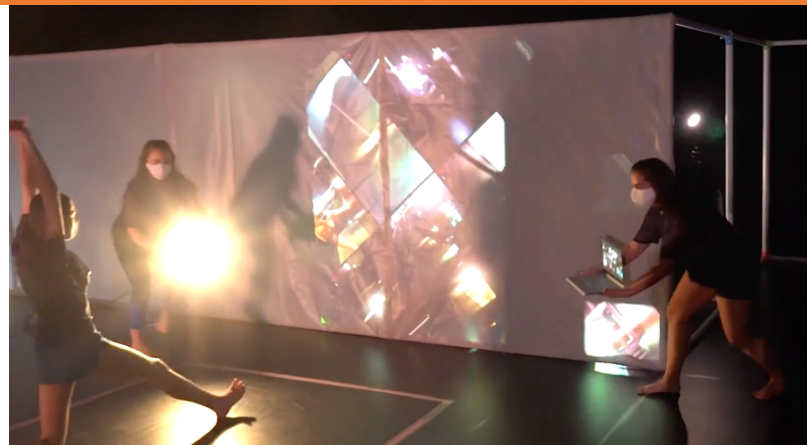
If you miss class, especially on days involving in-lab demonstrations or collaborative builds, it is your responsibility to catch up. Opportunities to make up missed material for unexcused absences are at the instructor's discretion and may include virtual tutorials, online assignments, or other pathways to engage with the missed content.

Any absence from class for the following reasons must be supported by official acceptable documentation:

- Illness—doctor's note must be on official letterhead with address and phone number, noting the date and time of visit and diagnosis verifying that an absence from class is warranted, 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.

(1) ASSIGNMENTS + RESPONSES (300 points)

- **Viewings / Responses** – *20 points each / 100 total*
  Complete assigned readings and viewings before class as outlined on the course calendar. Respond to prompts via five discussion boards or short written reflections on Canvas. These encourage critical thinking and personal reflection on the relationship between dance and digital media tools.

- **Quiz #1 + #2** – *20 points each / 40 total*
  Short-answer quizzes assessing understanding and application of Choreographic Tension Mapping.

- **Written Analysis of Dance Film History** – *60 points*
  Write a short essay (2 pages) tracing a key moment, trend, or artist in dance film history. Include contextual research and discuss how the chosen work or movement influenced contemporary digital dance practices.

- **Midterm Paper** – *50 points*
  Write a reflective analysis (500–750 words) unpacking your Midterm Project process and outcome. Discuss your creative objectives, choreographic and media choices, and how the work demonstrates your understanding of course concepts. Include specific references to your research, influences, and production methods, as well as an evaluation of what was successful and what could be developed further. This paper should balance personal reflection with critical analysis, showing both your artistic perspective and your ability to articulate creative decision-making.

- **Final Project Proposal** – *50 points*
  Develop a detailed outline for your final project, including concept statement, production approach, timeline, visual references, and resource needs. This proposal serves as the foundation for your culminating project.

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(2) PROJECTS (700 points)

- **Project #1: Photoshop Study** – *50 points*
  Use Adobe Photoshop to design a layered composition that interprets movement, rhythm, or choreographic theme. Incorporate original images (taken in class or sourced responsibly) with digital effects and text treatments.

- **Project #2: Variations on a Theme** – *100 points*
  Create **two** short video studies (each at least 1 minute) using shared in-class footage. Employ at least 5 different camera angles and editing strategies, aiming for each version to feel distinct in style and concept.

- **Project #3: Dance Visual** – *150 points*
  Develop a short screendance piece (1–3 minutes) that combines choreography, filming, and digital editing to convey a strong visual identity. May incorporate effects, layered imagery, and color correction.

- **Midterm Project: Journey** – *200 points*
  Produce a multimedia work that explores the idea of a "journey" through both choreographic and digital composition. May be narrative or abstract but should demonstrate clear integration of dance and media elements.

- **Final Project** – *200 points*
  A fully realized dance and digital media piece. This can take the form of a screendance, projection-based performance, interactive installation, or another approved format. Must demonstrate technical proficiency, conceptual depth, and a cohesive presentation.

EXTENSIONS FOR ASSIGNMENTS:

Please do your best to submit work on time. I understand that there will be extenuating circumstances and ask that you contact me at least 24 hours in advance of the due date to arrange for an extension. I respect you and your time and know that sometimes flexibility is needed to do your best work. Please respect me by honoring these timeframes which will allow me adequate time to review your work and give thorough individual feedback.

STATEMENT ON THE USE OF ARTIFICAL INTELLIGENCE

This course emphasizes developing your own writing, analytical, creative, and critical thinking skills. While we may explore artificial intelligence (AI) tools such as ChatGPT, or image generators for specific, clearly defined assignments, these tools are **not** to be used for other course work unless explicitly stated by the instructor.

If you submit work that uses AI outside of these approved contexts — whether in whole or in part — it will be treated as academic dishonesty. This includes using AI to write papers, complete written responses, or produce creative content for assignments not designated as AI-based. Such misconduct will be handled according to the student code and may result in academic penalties. Our goal is to ensure that AI, when used, serves as a tool for experimentation and learning — not a substitute for your own artistry, thinking, and expression.

PERCENTAGES

Assignments and Responses	30%
Projects 1-3	30%
Midterm Project	20%
Final Project	20%
TOTAL	**100%**

Link to the university grades and grading policies

LETTER GRADES

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
F	Below 63

WEEK	TUESDAY	THURSDAY	ASSIGNMENT (Due Mondays at 11:59p)
1		**Aug 21** - *Alex away on research* Introduction to the course Asynchronous	Response #1
2	**Aug 26** - *Alex away on research* Lab orientation / Intro to Photoshop Guest: Michael Clark (Digital Worlds) CON 217	**Aug 28** - *Alex away on research* Photoshop: composition Guest: Michael Clark (Digital Worlds)	Project #1: Photoshop study Response #2
3	**Sept 2** - *Alex away on research* Intro to Cinematography Asynchronous	**Sept 4** Cinematography / Filming Day Meet in G-15	Response #3 *Share footage with Alex
4	**Sept 9** Intro to Video Editing	**Sept 11** Video Editing, Continued	Project #2: Variations on a Theme
5	**Sept 16** Screening Day: Variations on a Theme	**Sept 18** Audio exploration / Sound + Dance	Response #4
6	**Sept 23** Site-responsive filming + production planning	**Sept 25** Post-production + Effects	Project #3: Dance Visual
7	**Sept 30** Screening Day: Dance Visuals	**Oct 2** Color correction	work on Mid-term project: "Journey"
8	**Oct 7** Choreographic Tension Mapping	**Oct 9** Individual meetings / Work day	Quiz #1 + Mid-term project (due 10/15)
9	**Oct 14** Work day	**Oct 16** Screening Day: Mid-term Journey	Response #5
10	**Oct 21** Screening Day: Mid-term Journey	**Oct 23** Dance Archiving	Midterm paper
11	**Oct 28** Layering Live + Digital Performance Meet in G-12	**Oct 30** Projection Exploration Meet in G-12	Final project proposal
12	**Nov 4** Guest lecture with Marlon Barrios Solano (CAME Maker-in-Residence)	**Nov 6** Motion Graphics	Work on Final project
13	**Nov 11 - Veteran's Day (No Class)**	**Nov 13** Dance Film History + Critique	Written analysis of Dance Film History
14	**Nov 18** Work day	**Nov 20** Work day	ACDA film submission DUE 11/21
	THANKSGIVING	**BREAK**	
15	**Dec 2** Screening Day: Final projects	**Dec 3** 6:30p **Final UnShowing REQUIRED, screening select projects**	Final project + Quiz #2

Anything in RED is required for this course. Failure to attend an event will result in a 2% reduction in your grade. How you show up matters!

August

21	First day of classes
	SoTD Convocation / 4-5pm in Reitz Auditorium
	Welcome Meeting + Incoming Student Orientation @ 6:30pm in G6
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: [More Information](#)
27-Oct 3	Shakia Barron Auditions + Residency (TBD)

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
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**
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	Last day of classes
	Global Dance Perspectives Mini-Conference @ 8:30am in G6 + 219
	CDP Class Culture Sharing (during class period)
	Final UnShowing (creative classes; research projects; WIPs) @ 6:30pm in G6
4-5	Reading Days
8	CRAs with first-year dance majors (transfers included)

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.bluera.com/ufl/. Summaries of course evaluation results are available to students here.

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.

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.

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.

ACADEMIC RESOURCES

- *E-learning technical support*: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at 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.

HEALTH + WELLNESS RESOURCES

- *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.
- *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.

CONTENT WARNING:

In this course, we will cover content and materials that some may find difficult. It is important that in an artistic practice course we do not shy away from engaging with materials that may be controversial or challenging. I will do my best to give you advance notice when specific materials or content covered may contain images, language, or perspectives that some may find difficult, and 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.

THIS SYLLABUS IS SUBJECT TO CHANGE
Students will be notified in advance of important changes that could affect grading, assignments, etc.