

# DAN 2390: Global Dance Perspectives (3 credits)

University of Florida School of Theatre + Dance

Fall 2025

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

McCarty Hall B G108

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## Course Information

### Instructor of Record

Asst. Professor Rujeko Dumbutshena, MFA

Email: [rdumbutshena@ufl.edu](mailto:rdumbutshena@ufl.edu)

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

Office Phone: 352-273-0521

### Required Texts

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

### Required Performances, Lectures, and Workshops

This course requires attendance at one University of Florida Performing Arts Philips Center concert outside of regular class time. Please pick one performance from the list provided below and get it in your calendar right away and make arrangements so that you can attend. The concerts do have a \$12 ticket price for UF students. Please let me know if your finances hinder you from attending and I will provide an alternative for you.

### Performances

- ***White Horse Family*** Oct 10 Harn Museum of Art  
**OR**
- ***Agbedidi*** Nov 21-24 Constans Black Box Theatre

### Guest Lectures and Performances

- Bharatnatyam workshop – Guest: **Vinata Vedam-Mai**
- Flamenco – Guest: **Kayla Lyall**

### Canvas & Zoom

This course is set up on Canvas (e-learning) and may make use of Zoom for virtual meetings as needed. All students must have access to Canvas and Zoom on a regular basis to successfully complete the

course. All assignments and out-of-class communication will take place in Canvas. A schedule and timeline for the course can be found on the Canvas calendar. For help with Canvas or Zoom, contact the [UF Computing Help Desk](mailto:helpdesk@ufl.edu) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).

**Statement on Syllabi, Materials and Supplies Fees:** Syllabi are posted at CFA website under: <http://arts.ufl.edu/syllabi/>. Lab Fees can be located at: <http://registrar.ufl.edu/soc/201608/all/theadanc.htm>

## Course Description

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

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

## Catalog Course Description

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

## Course Goals or Outcomes

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

## Course Objectives

- Analyze the function of dance in cultures locally and around the globe.

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

## Keywords

## Course Requirements [\(subject to change\)](#)

**Class participation:** Students are required to attend and participate in class. You are expected to come to class having watched and read assigned articles and videos and ready to contribute to discussions. Participation in dance practicums will be based on your effort, energy and commitment to your creative process. Consistent informed, thoughtful, attentive, and courteous engagement with class materials, fellow students, guest artists, and instructor in class and/or in office hours. See rubric below for details.

**30 points**

**Perusall and Playposit Responses:** You will occasionally be assigned readings through Perusall, and videos in Playposit through which you be prompted to make comments and answer peers' questions for a grade. **25 points**

**Due 9/1, 9/7, 9/14, 10/5, 10/19**

**Self-Assessment Quiz:** You will conduct a mid-semester self-assessment that candidly reflects your participation, assignments, dance practice and learning in this course via a quiz assignment. **4 points**

**Due 10/15**

**Mid Semester Synthesis:** You will participate in synthesizing course material along with your peers to share in small group settings. **8 points**

**Due 10/15 or 10/20**

**Small Group Presentation:** Respond to discussion prompts through small group presentations using PowerPoint, movement presentation, written artist statement or podcast. **8 points**

**Due 9/29**

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

**8 points**

**Due 11/12 or 11/23**

**Final Paper:** You are required to submit a final paper on a topic and dance form of your choosing. Prior to this assignment's due date, you will submit your proposed topic/main idea, a 2-3 sentence summary of your paper, and a list of articles and videos you intend on referencing and citing in your mini conference panel. **12 points**

**Due 11/16**

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

**Due 11/17, 11/19, or 12/1**

<b>Assignment</b>	<b>Due</b>	<b>Points</b>
<i>Participation</i>	N/A	30
Perusal/Playposit	9/1,7,14 10/5 & 10/19	25
<i>Self-Assessment Quiz</i>	10/15	4
<i>Mid Semester Synthesis</i>	10/15 or 10/20	8
<i>Small Group Presentation</i>	9/29	8
<i>Performance Analysis</i>	11/12 or 11/23	8
<i>Final Paper</i>	11/16	12
<i>Mini Conference Panel</i>	11/17, 11/19, or 12/1	5
<b>TOTAL</b>		<b>100</b>

### Participation Grading Rubric:

	<b>High Quality (10-8)</b>	<b>Average (7-5)</b>	<b>Needs Improvement (&gt;5)</b>
<b>Informed: Shows evidence of having done the assigned work.</b>	Brings copies of all assigned readings AND notes on readings, videos, performances, and previous discussions. When making comments/notes, refers to quotes with page numbers, specific aspects of video/performance, and/or details of previous lecture/discussion when asking questions or making comments.  Visits during office hours to ask informed questions about course material, and/or discussed informed accommodations for class participation.	Brings copies of readings but incomplete or hasty notes; refers in general to assigned readings, videos, performances, lectures, and/or discussions when asking questions or making comments/notes.  Visits during office hours.	Does not bring readings or notes to discussions; does not refer to assigned readings, videos, performances, lectures, and/or discussions when asking questions or making comments/notes.  Does not visit during office hours.
<b>Thoughtful: Shows evidence of having understood and considered issues raised.</b>	During discussion, written assignments, and/or embodied activities, makes connections between each day's assigned material and overarching questions and themes; connects readings, videos, etc. to personal life experiences; asks questions that push authors'/artists' points of view in new directions; makes comparisons/connections	During discussion, written assignments, and/or embodied activities, makes connections between each day's assigned material and overarching questions and themes; makes connections between material and personal life experiences; asks questions to clarify authors'/artists' points of view.	During discussion, written assignments, and/or embodied activities, struggles to connect each day's assigned material and overarching questions and themes; cannot often connect material to personal life experiences or to material assigned across a range of days/weeks.

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

### Dance Area Attendance Policy Fall 2024

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

**Dance Area Attendance Policy: For classes that meet 2x/week, students can take 2 absences with no penalty;** no documentation is required for the first 2 absences as they are automatically excused. **If the third absence is unexcused, it will result in 5% deduction from the final grade.** Excused or unexcused, on the third absence, a meeting is required with the instructor and/or area faculty to assess the student's continued participation in the course. If the fourth absence and all subsequent absences are unexcused, each will result in an additional 5% deduction from the final grade. Opportunities to make up missed material for unexcused absences is up to the instructor's discretion and will be made available through virtual classes or online assignments.

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

- There will be a 5-minute grace period at the start and end of class.

- 3 late arrivals/ early departures for regular class meetings equals 1 unexcused absence.

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

- Illness (including COVID-19\*)—doctor's note must be on official letterhead with address and phone number, noting the date and time of visit and diagnosis verifying that an absence from class is warranted, doctor name and signature
- Serious family emergencies
- Special curricular requirements (e.g., judging trips, field trips, professional conferences)
- Military obligation
- Severe weather conditions
- Participation in official university activities such as music performances, athletic competition or debate
- Court-imposed legal obligations (e.g., jury duty or subpoena)
- To help organize accommodations, students should inform the instructor by the end of the second week of classes of religious observances of their faith that will conflict with class attendance this semester.

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

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

### Grading Scale

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

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

### Late Work

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

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

If you use both tokens and feel that you have a legitimate need for more, come to my office hours for a one-on-one meeting with me to discuss your extenuating circumstances. Deadlines in other classes and

extracurricular obligations do not constitute extenuating circumstances. If you have a documented accommodation, see “Accommodations” below.

## Weekly Course Schedule

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

Week	Dates	Monday	Wednesday
1	Aug 20		NO CLASS
2	Aug 25 & 27	<i>Introduction and Syllabus</i> <b>Participation - Community Agreements</b>  <b>Reading - “Embodying Difference: Issues in Dance and Cultural Studies”</b> Author(s): Jane C. Desmond <b>Reading - “Looking at World Dance”</b> Ed. Ann Dils and Ann Cooper Albright	<i>What is Culture?</i> <b>Guest Lecture – with Rachel Carrico (G-6)</b>  <b>Reading Responses Due Sept 1</b>
3	Sept 1 & 3	NO CLASS <b>Reading – Keallinohomoku article, “Ballet as Ethnic Dance”</b> <b>Reading – “Dada Masilo’s Giselle”</b>	<b>Giselle Playposit Viewing and Responses Due Sept 7</b>  <i>Court Dances – Ballet</i> (Alexander St)  <b>Reading Responses Due Sept 7</b>
4	Sept 8 & 10	<b>Group Discussion - Court Dances – Ballet</b>  <b>Reading – “Classical Ballet: A Discourse of Difference”</b>	<i>Synthesis of Course Material - Dance &amp; Culture, How we Look, Court Dances, Troubling Ballet</i>  <b>Reading Responses Due Sept 14</b>

5	Sept 15&17	<p><i>Court Dances:</i>  <i>Classical/Contemporary Indian Dance</i>  <i>Bharatnatyam</i></p> <p><b>Reading</b> –Chatterjea “<i>Chandralekha: Negotiating the Female Body...</i>”</p> <p><b>Viewing</b> “<i>Sharira – Chandralekha’s Explorations in Dance</i>” Documentary film.</p>	<p><i>Court Dances:</i>  <i>Classical/Contemporary Indian Dance</i>  <i>Bharatnatyam.</i></p>
6	Sept 22&24	<p>Court Dances: Bharatnatyam, Classical and contemporary</p> <p><b>Reading</b> – Beyond Description Deborah Jowitt.</p> <p><b>Participation:</b> Writing about Dance</p>	<p><i>Guest lecture/ workshop - Bharatanatyam, Vinata Vedam-Mai (G-6)</i></p> <p><b>In Class - Small Group Presentation Prep</b></p> <p><b>Small Group Presentation Material Due @ end of class/day</b></p>
7	Sept 29 & Oct 1	<p><b>Reading</b> “The Jerusarema Dance of Zimbabwe” Author(s): Asante Walsh.</p> <p><b>In Class - Small Group Presentation</b></p>	<p><i>Synthesis of Course Material – (all sections)</i></p> <p><b>Reading Responses Due Oct 5</b></p>
8	Oct 6 & 8	<p><b>Viewing</b> “<i>Mbira - Spirit of the People</i>” and “<i>Ancestors, Spirits and God - History Of Africa with Zeinab Badawi [Episode 8]</i>”</p>	<p>Dance Spirit and (R)evolution - Zimbabwean Dance and Culture</p> <p><b>Guest Lecture &amp; Movement practice – with Rujeko D</b></p> <p><b>Playposit Responses Due Mbende Jerusarema DUE Oct 9</b></p> <p><i>Indigenous People’s Week: Whitehorse Family @ Harn Museum Nights Oct 9 &amp; @ FMP on Oct 10</i></p>
9	Oct 13 &15	<p><b>Visiting Music &amp; Performing Arts Librarian Jacob Mauldwin.</b></p> <p><u>Meet @ Library West</u></p>	<p><b>In Class Midterm Synthesis</b></p> <p><b>In Class Self-Assessment Quiz</b></p> <p><b>Flamenco Reading</b> “<i>The Complicated History of Flamenco in Spain</i>”</p> <p><b>Reading Responses Due Oct 19</b></p>
10	Oct 20 & 22	<p><b>In Class Midterm Synthesis</b></p>	<p>Flamenco: Flamenco Aesthetic and Cultural Constructions</p>



11	Oct 27 & 29	Flamenco - In the US  <b>Reading –</b>	Flamenco: <b>Guest Artist Kayla Lyall (TBC)</b> <b>Final Project Proposals due Nov 3</b>
12	Nov 3 & 5	Working Classroom- <i>work on individual presentations</i>	Working Classroom Day (G-6)
13	Nov 10 & 12	NO CLASS (veterans day)	Working Classroom Day <i>work in panels</i> (G-6) <b>Final Paper Due Nov 16</b>
14	Nov 17 & 19	<i>Mini Conference Panel Presentations</i>	<i>Mini Conference Panel Presentations</i> <b>Agbedidi Performances Nov 19,20,21&amp;23</b> <b>Performance Analysis Due Nov 23</b>
15	Nov 24 & 26	<b>NO CLASS Thanksgiving</b>	<b>NO CLASS Thanksgiving</b>
16	Dec 1 & 3	<i>Mini Conference Panel Presentations</i>	<i>Wrap up and reflection</i>

## Policies, Expectations & Resources

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### Community Agreements

- We remember that none of us knows everything, but together we know a lot.
- We embrace and support multiple ways of “knowing” which include lived experience, bodily knowledge, emotional intelligence, and many others. Intellectualizing and “thinking” is only one way of knowing, a way that has been privileged in academic culture and can keep other voices out.
- We try our best to be intentional with words and actions, but at the same time, we allow ourselves and each other to communicate as best we can, knowing that we don’t always have the words in the moment. We encourage ourselves and each other to “fail forward” or “speak in draft,” that is, make mistakes on the path of growing.
- We assume good intentions but focus on the impact that our words and actions have upon others – even and especially when the impact is harmful but our intentions were good.\*
- We do not expect others to educate/ hold others responsible for educating us about areas that we remain ignorant of, due to our own privileges, blind spots, assumptions, or simple lack of exposure. We say thank you when gaps in our understanding are revealed and then do the work ourselves to learn about what we don’t already know.\*
- Find your “soft edge” in mental/emotional growth – stretch yourself but not to the point of pain. We understand that discomfort can arise when we encounter something unfamiliar. We get curious about that discomfort when it arises and ask ourselves, “Am I being challenged right now or am I being

triggered or harmed in some way?” We give ourselves permission to take care of ourselves as needed in moments of discomfort.\*

#### YOUR CONTRIBUTIONS:

- We intentionally build relationships with those we don’t already know to build community; create a welcoming environment to all
- Respect, dignity, kindness – even (especially) when we do not agree
- Minimize distractions out of respect for each other
- When speaking:
  1. Step Up/ Step Back (see below) – why am I speaking? Have I already taken up a lot of space? Do I have something valuable to share and the group would benefit if I push myself a little right now to speak up?
  2. Use objectivity (when appropriate) and care (always), especially when commenting on someone else’s lived experience/ something that we do not have much knowledge about
  3. Not a competition or debate – not here to persuade but to offer insight and ask questions
  4. Ask neutral questions (resist embedding questions with judgment)
  5. No tone policing (inhibits those who have experienced oppression from speaking out)
  6. We will not engage with/ tolerate harmful/ hateful speech
- When listening:
  1. Open mind to new perspectives; stance of acceptance without having to adopt another person’s ideas/beliefs/perspectives for ourselves
  2. Listen & digest before speaking
  3. Resist judging as right/wrong – might just be new/ different perspective
  4. Allow people to finish their thoughts – do not interrupt
- These agreements can be revised at any time by anyone.

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

**Course Evaluations:** Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/> . Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluer.com/ufl/> . Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>

**Honor Code:** UF students are bound by The Honor Pledge, which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor.

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

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

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

## **Campus Resources**

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

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

U Matter, We Care: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit U Matter, We Care website to refer or report a concern and a team member will reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the Student Health Care Center website.

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; Visit the UF Health Emergency Room and Trauma Center website

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

### **Additional Mental Health Resources**

- UF has an Equal Access Mental Health Clinic that has a Free Therapy Night every Monday night that UF is considered open. Here is the FB page through which one can book appointments as well:

<https://www.facebook.com/equalaccessclinic/>

- The UF School of Medicine Equal Access Clinic website is here and has the above mental health services as well as specialized Women's and LGBT medicine: <https://equalaccess.med.ufl.edu/specialty-clinics-classes/>

- Alachua County Crisis Center web site:

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

UF Reporting & Resources: Sexual Harassment, Racism, Microaggressions, and more. See SoTD's processes for reporting incidents in the Student Handbook. UF-wide reporting mechanisms and resources include:

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

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

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

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

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

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

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

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

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

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

E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).

More Academic Resources Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services. Library Support: Various ways to receive assistance with respect to using the libraries or finding resources. Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

The Orange Book: Student Honor Code and Student Conduct Code webpage for more information