

College of the Arts Mission

The University of Florida College of the Arts intends to be a transformative community, responding to and generating paradigmatic shifts in the arts and beyond. We do so by:

- Embracing the complexity of our evolving human experience and seeking to empower our students, faculty, and staff to shape that experience fearlessly through critical study, creative practice, and provocation.
- Collaborating effectively with the forces of change.
- Preparing students to access and unsettle centers of power in a radically changing world.
- Facilitating an arts education that will position emerging artists and researchers as catalysts for equity on local and global levels.

## **UF School of Theater and Dance**

### **DAA 2341 Contemporary African & African Diasporic Dance Practices 1**

**I. COURSE NUMBER AND TITLE:** DAA 2341 Contemporary African & African Diasporic Dance Practices 1 -  
(Rotating Topic: Afro-Brazilian Dance)

Semester & Year: Fall 2025

Meeting Days and Times: T/TH 3:00am – 4:30pm

Building and Room: Nadine McGuire - G6

#### **II. INSTRUCTOR:**

Name: Augusto Soledade

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

Phone: (352) 273-0506

Office Hours: T/Th from 9am-12pm or by appointment

#### **III. COURSE DESCRIPTION:**

A performance-based course aimed at developing the understanding of various styles of dance within the African & African Diasporic realm as a technique and an art form. Students will experience movement through traditional, folk, and contemporary Afro-Brazilian dance forms. The class intends to provide a better understanding and appreciation of the various African based cultures that shaped Afro-Brazilian dance and dances of the African Diaspora. The class is structured so that the students have an extensive experience in all elements of dance: rhythm, space, movement, effort, time, shape, body and performance.

#### **IV. LEARNING OUTCOMES:**

1. Exhibit increased strength, flexibility, body articulation and stamina.
2. Accurately use dance terminology.
3. Discuss dance as an art form.
4. Perform African & African Diasporic Dance.

## **V. REQUIRED TEXTS AND MATERIALS:**

All readings will be posted to Canvas as hyperlinks and downloadable PDFs.

Reading 1: "African Influences in Brazilian Dance – Myriam Evelyse Mariani, African Dance: An Artistic, Historical and Philosophical Inquiry.

Video 1: Video link: <https://www.youtube.com/watch?v=1d7azOxgmR0>

\*Readings and videos will be used as elements of contextualization of the physical experiences generated in class.

## **VI. COURSE REQUIREMENTS AND POLICIES: Expectations:**

Student will

- Attend classes regularly, be on time and ready to work for the entire class period.
- Maintain a professional working attitude.
- Participate in all in class activities, engaging fully both mentally and physically.
- Strive to improve individual progress by demonstrating increased strength, flexibility and an increased awareness of body alignment, timing and spatial pathways.
- Observe dance class etiquette (cell phone use, dress code, lateness policy etc...)
- Strive to apply given corrections and concepts to movement.

### **Assignments:**

#### **Writing Assignment:**

##### **Assignment 1:**

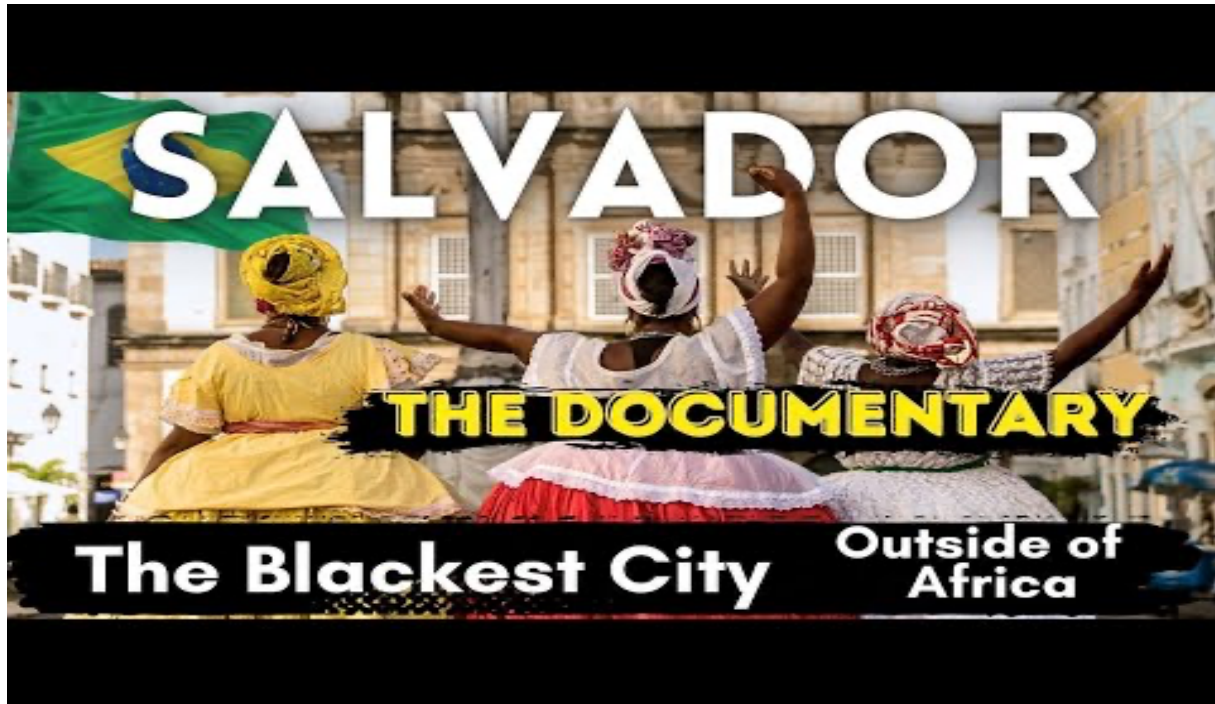
Read the assigned article and write a response paper. In the response paper, you should summarize important points addressed and described in the article. In addition, please offer personal commentary specially in relationship to the article content and your experience in class or any previous notion of Afro-Brazilian culture. (Between 500-700 words) Use the MLA style to format the paper. Here is a helpful resource: [https://owl.purdue.edu/owl/general\\_writing/index.html](https://owl.purdue.edu/owl/general_writing/index.html)

- **Writing Assignment 1 is due on 09/26 by 11:59pm**

## Assignment 2:

Watch the following documentary and write a summary of the different aspects of Afro-Brazilian culture addressed in the video. Pay close attention and respond to specific historic, cultural and artist aspects mentioned. Your paper should have a maximum of two pages. (Between 500-700 words) Also, make sure the paper's structure presents an introduction, a body and a conclusion.

Video Link: <https://www.youtube.com/watch?v=1d7azOxgmR0>



- Writing Assignment 2 is due on 11/07 by 11:59pm

## Dance Concert Attendance Assignment:

Attend at least two dance concerts this semester. You may choose two out of the following: Agbedidi or any dance performance presented at the University Performing Arts Center or Young Dancers Workshop. Attentive Observation: as you watch the performance, pay close attention to approaches, cultural contexts and artistic choices brought about in the work and compare it to your experience in class. The objective is to understand the intricacies and complexities in art making. Avoid making judgement.

**Performance Assignments: N/A**

**Exams:**

Mid-term in-class assessment – 10/02

Mid-term individual feedback – 10/07

Final in-class assessment – 11/20

Final individual feedback – 12/02

**Presentations: N/A**

**Attendance:**

**For Studio Courses**

For classes that meet twice a week (T/Th from 10:40am-12:35pm and F from 10:40am to 12:35pm):

- Students can take **2** absences with **no documentation** with **no penalty**.
- If the fourth absence is unexcused, it will result in 5% deduction from the **final grade**.
- Excused or unexcused, on the fourth absence, a meeting is required with the instructor and/or area faculty to assess the student's continued participation in the course.
- If the fifth absence and all subsequent absences are unexcused, each will result in an additional 5% deduction from the **final grade**.
- **Requirements / opportunities to make up missed material is up to the instructor's discretion.**
- Due to the participatory nature of the course that includes in-class collaboration along with partner and ensemble work, **4** unexcused absences may result in automatic failure of the course.

**Note:** Any absence from class for the following reasons must be supported by official acceptable documentation to avoid a grade penalty: 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 and when the return to class activity is expected, 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). Students must 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.

**Tardy Policy: You are late after role has been taken/class has begun.**

- Points will be deducted for being late or leaving early for any reason.
- There will be a 5-minute grace period.
- 3 tardies for regular class meetings equal 1 unexcused absence.

**Make-up Policy**

- Excused absences (those that can be documented) may be made-up in the following manner:
  - Non-Majors: Approved Performance Event/Written Assignment
  - <http://www.shcc.ufl.edu/excuse.shtml> (Infirmary)
  - <http://dso.ufl.edu/> (Dean of Students)
  - If unable to dance, you may 'actively' observe for full credit. You will complete an observation paper due at the end of class.
  - Requirements / opportunities to make up missed material for unexcused absences is up to the instructor's discretion

**Injuries are special cases.** If an injury occurs see/contact me immediately regarding absences, make-ups or possible withdrawal from the class.

**Late assignments:** Unless otherwise indicated, all homework assignments are due in class on the date listed on the syllabus. An essay received after the due date is late.

**Studio Rules of Conduct:**

In effort to keep our dance space a peaceful, safe and clean environment for our students we ask that you observe the following:

- No gum- this is also for safety reasons since we don't want dancers choking.
- No talking, food or quick pick-me-ups during class. However, you may keep water bottles inside the studio for hydration provided they have caps to prevent spills.
- All phone calls must take place outside of the studio and NEVER during class time. If you have an emergency situation you should inform the instructor prior to the start of class. Ringing cell phones, texting etc. are disruptive to classroom activity. Please be considerate.

Note: 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. Any absence from class for the following reasons must be supported by official acceptable documentation to avoid a grade penalty: 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 and when the return to class activity is expected, 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).

## VII. COURSE SCHEDULE AND TOPIC OUTLINE:

Class schedule is subject to modification, but not without prior notification.

Please note class material is sequential and comprehensive. Please take time to review movement sequences before and after class.

Week One	<ul style="list-style-type: none"> <li>• Introduction</li> <li>• Building a set Warm Up 1 for first half of semester (a set warm up is a sequence of physical exercises that will prepare students to execute Afro-Brazilian dance)</li> <li>• Going across the floor (will help students apply movement practice abilities through space. During this phase students will learn a new movement phrase per class)</li> <li>• The following areas are the proposed goals during the Warm Up and Across the Floor phases: <ul style="list-style-type: none"> <li>• building stamina</li> <li>• articulation of Spine</li> <li>• developing movement retention</li> <li>• understanding culture and customs</li> <li>• understanding musicality</li> <li>• isolating movement</li> </ul> </li> <li>• After movement experience, students will learn Afro-Brazilian rhythms through drumming</li> <li>• <i>Samba</i> is the traditional dance students will learn in the first half of the semester.</li> </ul>
	<ul style="list-style-type: none"> <li>• Building Warm Up 1</li> <li>• Across the Floor</li> <li>• Afro-Brazilian rhythms through drumming</li> </ul>

Week Two	<ul style="list-style-type: none"> <li>• <i>Samba</i></li> </ul>
Week Three	<ul style="list-style-type: none"> <li>• Building Warm Up 1</li> <li>• Across the Floor</li> <li>• Afro-Brazilian rhythms through drumming</li> <li>• <i>Samba</i></li> <li>• Assignment: Reading 1</li> </ul>
Week Four	<ul style="list-style-type: none"> <li>• Building Warm Up 1</li> <li>• Across the Floor</li> <li>• Afro-Brazilian rhythms through drumming</li> <li>• <i>Samba</i></li> </ul>
Week Five	<ul style="list-style-type: none"> <li>• Warm Up 1 (by now, students should know all the warm up material and will execute it efficiently)</li> <li>• Across the Floor</li> <li>• Afro-Brazilian rhythms through drumming</li> <li>• <i>Samba</i></li> </ul>
Week Six	<ul style="list-style-type: none"> <li>• Warm Up 1 (by now, students should know all the warm up material and will execute it efficiently)</li> <li>• Across the Floor</li> <li>• Review Movement Phrase for Evaluation 1</li> <li>• Afro-Brazilian rhythms through drumming</li> <li>• <i>Samba</i></li> <li>• <b>Writing Assignment 1 is due on 09/26 by 11:59pm</b></li> </ul>
Week Seven	<ul style="list-style-type: none"> <li>• <b>Evaluation 1- In-class performance</b></li> <li>• This is the midpoint in-class assessment. Students are expected to demonstrate knowledge of the material presented in the first half of the semester. The rubrics used for assessment are posted on Canvas.</li> </ul>

Week Eight	<ul style="list-style-type: none"> <li>• Building a set Warm Up 2 for second half of semester</li> <li>• Going across the floor (will help students apply movement practice abilities through space. During this phase students will learn a new movement phrase per class)</li> <li>• The following areas are the proposed goals during the Warm Up and Across the Floor phases: <ul style="list-style-type: none"> <li>• building stamina</li> <li>• articulation of Spine</li> <li>• developing movement retention</li> <li>• understanding culture and customs</li> <li>• understanding musicality</li> <li>• isolating movement</li> </ul> </li> <li>• After movement experience, students will learn Afro-Brazilian rhythms through drumming</li> <li>• <i>Maculelê</i> is the traditional dance students will learn in the second half of the semester.</li> </ul>
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Week Nine	<ul style="list-style-type: none"> <li>• Building a set Warm Up 2 for second half of semester</li> <li>• Going across the floor (will help students apply movement practice abilities through space. During this phase students will learn a new movement phrase per class)</li> <li>• The following areas are the proposed goals during the Warm Up and Across the Floor phases: <ul style="list-style-type: none"> <li>• building stamina</li> <li>• articulation of Spine</li> <li>• developing movement retention</li> <li>• understanding culture and customs</li> <li>• understanding musicality</li> <li>• isolating movement</li> </ul> </li> <li>• After movement experience, students will learn Afro-Brazilian rhythms through drumming</li> <li>• <i>Maculelê</i> is the traditional dance students will learn in the second half of the semester.</li> </ul>
Week Ten	<ul style="list-style-type: none"> <li>• Building a set Warm Up 2</li> <li>• Going across the floor</li> <li>• Afro-Brazilian rhythms through drumming</li> <li>• <i>Maculelê</i></li> <li>• Writing Assignment: Video watching and response paper</li> </ul>
Week Eleven	<ul style="list-style-type: none"> <li>• Building a set Warm Up 2</li> <li>• Going across the floor</li> <li>• Afro-Brazilian rhythms through drumming</li> <li>• <i>Maculelê</i></li> </ul>



Week Twelve	<ul style="list-style-type: none"> <li>• Building a set Warm Up 2</li> <li>• Going across the floor</li> <li>• Afro-Brazilian rhythms through drumming</li> <li>• <i>Maculelê</i></li> <li>• <b>Writing Assignment 2 is due on 11/07 by 11:59pm</b></li> </ul>
Week Thirteen	<ul style="list-style-type: none"> <li>• Warm Up 2 (by now, students should know all the warm up material and will execute it efficiently)</li> <li>• Across the Floor</li> <li>• Review Movement Phrase for Evaluation 2</li> <li>• Afro-Brazilian rhythms through drumming</li> <li>• <i>Maculelê</i></li> </ul>
Week Fourteen	<ul style="list-style-type: none"> <li>• <b>Evaluation 2 – In class performance</b></li> <li>• This is the final in-class assessment. Students are expected to demonstrate knowledge of the material presented in the second half of the semester. The rubrics used for assessment are posted on Canvas:</li> </ul>
Week Fifteen	<b>Thanksgiving Break – no class</b>
Week Sixteen	<b>Last Day of Classes</b>

#### VIII. GRADING CRITERIA:

##### Final Course Grade:

Evaluation 1 (in-class assessment)	35%
Evaluation 2 (in-class assessment)	35%
Dance Concert Attendance	10%
Written Assignments	20%

TOTAL	100%
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## Rubrics

### Rubrics for Participation

	1	2	3	4	5
Attitude					
Motivation					
Application of Direction/Corrections					
Overall level of progress					

### Rubrics for In-class Assessment

	1	2	3	4	5
<b>Placement and Alignment:</b> understands the relationship of body parts to one another. Understands how body parts form an aligned physical structure.					
<b>Conditioning:</b> utilizes and develops a foundational level of strength, flexibility, endurance, and muscular stabilization and support.					
<b>Spatial Awareness and Full Body Integration:</b> understands a foundational level of anatomical/kinesiological approaches in movement practice, including an understanding of proprioception, spatial awareness, healthful alignment, and range of motion.					

<b>Rhythmic Clarity/Musicality:</b> understands timing in movement and movement phrasing.					
<b>Performance Quality:</b> executes movement with confidence. clearly designs space with movement and executes movement with sophistication and nuance.					
<b>Movement Execution:</b> safely and accurately executes movement of simple to moderate complexity.					
<b>Energy:</b> reproduces appropriate level of energy when executing movement.					
<b>Retention:</b> remembers movement phrase and can perform it in its entirety.					

**Letter grades translate to percentages as follows:**

#### **Grades**

95 – 100	A
90 – 94	A-
87 – 89	B+
84 – 86	B
80 – 83	B-
77 – 79	C+
74 – 76	C
70 – 73	C-
65 – 69	D+
60 – 64	D
59 and below	F

## **Semester Calendar**

TBA

## **University Policies**

### **UF Absence Policy**

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies, as follows:

Source: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

- Students are responsible for satisfying all academic objectives as defined by the instructor. Absences count from the first class meeting.
- In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.
- You cannot participate in classes unless you are registered officially or approved to audit with evidence of having paid audit fees. The Office of the University Registrar provides official class rolls to instructors.
- If you do not participate in at least one of the first two class meetings of a course or laboratory in which you are registered, and you have not contacted the department to indicate your intent, you can be dropped from the course. You must not assume that you will be dropped, however.

The university recognizes the right of the individual professor to make attendance mandatory.

After due warning, professors can prohibit further attendance and subsequently assign a failing grade for excessive absences. Please consult the following sites for UF's physical and mental health resources: <http://shcc.ufl.edu/> (Student Health Care Center)

<http://shcc.ufl.edu/forms-records/excuse-notes/> (excuse note policy) <http://dso.ufl.edu/> (Dean of Students)

### **Student on-line evaluation process:**

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. The instructor is the only person that views your written comments.

Summary results of these assessments are available to students at

<https://evaluations.ufl.edu/results/>

UF Policies:

### **University Policy on Accommodating Students with Disabilities:**

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. University Policy on Academic Misconduct: Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code: <http://www.dso.ufl.edu/sccr/process/student-conduct-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 (source: <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 in this class.

**Counseling and wellness center contact information:**

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police

Department: 392-1111 or 9-1-1 for emergencies.

Netiquette: Communication Courtesy: All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats.

**Getting Help:**

If applicable: For issues with technical difficulties for E-learning in Canvas, please contact the UF Help Desk at:

- (352) 392-HELP - select option 2 • <https://lss.at.ufl.edu/help.shtml>

Any requests for make-ups due to technical issues MUST be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You MUST e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up.

Other resources are available at <http://www.distance.ufl.edu/getting-help> for:

Counseling and Wellness resources, Disability resources, Resources for handling student concerns and complaints Library Help Desk support.

**ADDITIONAL MENTAL HEALTH RESOURCES:**

1. 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/> (Links to an external site.)
2. 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/> (Links to an external site.)

3. Alachua County Crisis Center web site:

<https://alachuacounty.us/depts/css/crisiscenter/pages/services.aspx> (Links to an external site.)

Offers Crisis Counseling as well as a Mobile Response Unit that attends to severe mental health crises.