

DAN 1391: Dance, Race, Gender Quest 1



Beyoncé Knowles Carter and dancers in *Countdown*

I. General Information

Class Meetings Fall 2025

Delivery Methods: 100% online OR hybrid (90% online 10% in person) - check section to confirm your delivery method

Sections 361U, 362U, 363U, 364U, 365U: Online 100%; 90% Asynchronous & 10% Synchronous

Section 361U: Synchronous discussion section on Zoom, Friday | Period 5 (11:45 AM – 12:35 PM) – GTA: Sarah
Section 362U: Synchronous discussion section on Zoom, Friday | Period 5 (11:45 AM – 12:35 PM) – GTA: Danny
Section 363U: Synchronous discussion section on Zoom, Friday | Period 6 (12:50 PM – 1:40 PM) – GTA: Sarah
Section 364U: Synchronous discussion section on Zoom, Friday | Period 6 (12:50 PM – 1:40 PM) – GTA: Danny
Section 365U: Synchronous discussion section on Zoom, Friday | Period 7 (1:55 – 2:45 PM) – GTA: Sarah

Section 3913: Hybrid; Online Asynchronous 90% & In-Person Synchronous 10%

Synchronous discussion section in person, [MCCA 3194](#), Friday | Period 7 (1:55 – 2:45 PM) – GTA: Daniel

Most course activities will happen on our Canvas site. Weekly discussion sections will be conducted either virtually on Zoom or in person, depending on the section in which the student is enrolled. For students enrolled in sections with Zoom discussions, a link to this course's Zoom link with password will be shared via Canvas.

Instructor & Teaching Assistants

| Instructor | Graduate Teaching Assistants |
|--|---|
| <p>Xan Burley, Assistant Professor of Dance</p> <p>Preferred communication method: Canvas Inbox</p> <p>Office hours: TBD (and by appointment) on Zoom</p> <p>Office location: 232 McGuire Pavilion</p> <p>Email: a.burley@ufl.edu Phone: 352-273-0500</p> | <p>Sarah Schrader: Sections 361U, 363U, 365U schradersarah@ufl.edu</p> <p>Daniel Skinner: Sections 362U, 364U, and 3913 d.skinner@ufl.edu</p> |

**Note: Prof. Burley is the instructor of record for this class, but the teacher featured in recordings is the course creator, Dr. Rachel Carrico.*

Course Description

A *salsera* (salsa dancer) steps onto the ballroom floor with her partner, sequins flashing in the light. A male ballerina, decked out in tutu and pointe shoes, earns a standing ovation for his starring role in *Swan Lake*. A b-girl enters a circle of break-dancers, spinning on her head and freezing upside down, challenging assumptions about ladylike behavior. In each of these scenarios, dancers and onlookers confront societal expectations about how one should move according to one's (perceived) identities. Latinx dancers are stereotyped as sensual; white men are supposed to be bad dancers; women are expected to be graceful and demure. This course explores why these racialized and gendered assumptions about dance persist, and how dancers themselves both perpetuate and contest these assumptions.

But we won't stop there—if social ideas about identity impact dance, could the reverse also be true? Does dance impact social ideas about identity? A major premise of this course is that yes, it does—dance is a social process through which race and gender are performed, constructed, and debated. In fact, the **essential question** of this course is: **When we see dance - from ballet to Beyoncé – how does it inform our ideas about race, ethnicity, and/or gender?**

Course materials will focus on dance practices in the U.S. from the late-nineteenth century to present-day. Students will learn about dance through a variety of activities, including watching pre-recorded lectures, reading assigned texts, viewing documentary films and performance videos, and participating in weekly class discussion and occasional in-class movement workshops (no previous dance experience required). Assessments include discussion board posts, quizzes, other assignments (e.g. Perusall, Jamboard), class participation, written essays, and a final project presentation.

Quest Credit

This course accomplishes the [Quest](#) objectives listed below. A minimum grade of C is required for Quest credit. Courses intended to satisfy Quest requirements cannot be taken S-U.

Required Readings & Technology

Required text: NONE. All book chapters, journal articles and other readings/viewings will be posted to Canvas and/ or made available through course reserves.

Canvas: This course is set up on Canvas (e-learning). All students must have access to Canvas on a regular basis to successfully complete the course. All writing assignments and out-of-class communication will take place in Canvas. No hard copies will be accepted. A schedule and timeline for the course can be found on the Canvas calendar. For help at Canvas, contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Statement on Materials and Supplies Fees – N/A

II. Graded Work

Description of Graded Work

| Title | Description | Due | Length | Points |
|--|---|-----------------------------|---|------------------------------------|
| | Essays | | | 15 |
| Reflection Essay: Dance, Race, Gender and Me | Choose 2 to 3 key terms/concepts presented in the course. Summarize each term/concept, citing course materials, and reflect on how these concepts shed light on your own biography, background, and interests in dance. | Sept 21 | 300-400 words | 5 |
| Dance Analysis Essay: Dance in Popular Culture | Choose ONE of three provided examples dance in popular culture and write a detailed movement analysis of it. Use quotes from two scholarly sources presented in class to support your analysis. | Oct 19 | 1,000 words | 10 |
| | Discussion Board Posts | | | 42 |
| Discussion Board Original Posts | Seven times throughout the semester, you will make an original post to the Canvas discussion board in direct response to the prompt(s) provided. Each original post is worth 3 pts. A rubric will be provided. | Most weeks on Wed | For written posts, 150-200 words per post | 21 |
| Discussion Board Replies | Seven times throughout the semester, you will reply to two classmates' posts on the Canvas discussion board. Each reply is worth 1.5 pts ($x2 = 3$ pts). A rubric will be provided. | Most weeks on Fri | 50-100 words per reply ($x2$) | 21 |
| | Quizzes | | | 51 |
| PlayPosit & Canvas Quizzes | Most weeks, you will complete a multiple-choice quiz on lecture, video, and/or reading content. Some quizzes are embedded in the videos via PlayPosit; some quizzes are in the Canvas quizzes tool. | Most weeks on Tues or Thurs | N/A | Each quiz ranges from 3 to 7 pts |
| | Other Assignments | | | 24 |
| Perusall | On 6 separate weeks, you will complete an additional assignment in Perusall | Various Tues or Thurs | 1 to 2 original posts + 2 replies | Each assignment is worth 4 points. |
| | Final Project | | | 20 |

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|---------------------------------------|--|--------------|-------------|------------------|
| Final Project Proposal | Identify a dance experience that you plan to do, explain why you have selected it as the focal point for your analysis, and select scholarly sources from the course that you plan to cite in your analysis. And, to practice making and submitting a video presentation, you will be recording your proposal as a video. | Nov 7 | 1.5 – 2 min | 5 |
| Final Project | Create a short video presentation about the dance experience you selected that illuminates topics related to race and gender. In this video, you will describe the bodily movement that occurred during that dance experience in detail - your own movement and the movement you observed others doing - and analyze the experience according to select frameworks of race and gender explored throughout this course. | Dec 5 | 5-7 min | 15 |
| Attendance & Participation | | | | 13 |
| Attendance | Attendance is expected at every synchronous class meeting, whether in person or on zoom, and absences will impact your final course grade. See policy below for details. | | N/A | See policy below |
| Participation | 1 point per class meeting (13x in Spring 2026) Consistent informed, thoughtful, attentive, and courteous engagement with class materials, fellow students, guest artists, and instructor in synchronous virtual discussions and/or in office hours. See rubric below for details. | Most Fridays | N/A | 13 |
| TOTAL POSSIBLE POINTS | | | | 165 |

Grading Scale

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

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|----|------------------------------|----|----------|
| A | 93 – 100% of possible points | 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

Assignments must be submitted on Canvas by the time/date they are due to earn credit. No assignments will be accepted via email after the Canvas assignment closes. Late work may only be submitted if the student makes a request in advance with documentation. This may be an accommodations letter from [the Disability Resource Center](#) or documentation of an event admissible under [UF policy](#) for excused absences and extensions. **Technical issues (for example, your computer crashes just as you are uploading an assignment one minute before the portal closes) are not valid reasons for requesting permission to submit late work.** Plan on and account for technical glitches when submitting assignments (in other words, do not wait until the minute before the assignment closes to submit). If you find yourself experiencing an emergency and cannot request an extension in advance, contact the instructor and/or teaching assistant as soon as possible. In most cases, late work appeals will not be considered more than a week after the due date has passed.

Lowest 2 Scores Dropped

Part of this course is learning the content; another part, for many of us, is learning how to use the online tools. For this reason, I have set a rule in Canvas to **automatically drop your two lowest scores at the end of the course. This will NOT include any of the big assignments:**

- Reflection Essay - cannot drop
- Pop Culture Analytical Essay - cannot drop
- Final Project Proposal - cannot drop
- Final Project - cannot drop

However, all Canvas discussions, Canvas quizzes, PlayPosit quizzes, and Perusall assignments are fair game. Your two lowest scores will not be counted in your final course grade.

Grading Rubrics

Each assignment will be graded with its own rubric. Please see Canvas assignments for grading rubrics.

Attendance and Participation:

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

- Attendance will be taken each time that the class meets for synchronous sessions in person or on Zoom. **You must be able to attend synchronous discussion sections to pass this course.** For details on how attendance is factored into your final grade, see “Attendance Policy” in the “Policies & Expectations” section below.
- Participation: Consistent informed, thoughtful, and considerate class participation is expected and will be evaluated using the rubric below. Participation includes contributing to class discussions, completing in-class activities, and participating in virtual movement labs. Your participation will appear as a weekly one-point “assignment” in Canvas.
 - Step up, step back! Much like writing, verbal and physical communication are skills that can be learned and practiced. There are many ways to participate, including asking questions, answering questions, reading aloud from the text, participating in class discussion, participating in small group activities, responding to your peers, sharing a relevant experience, observing & taking notes on a dance workshop, even attending the instructor’s office hours. If you are someone who likes to talk during class (great!), participation for you *also* means allowing some silence and space for others to jump in. Follow this rule: step up/step back. If you have personal issues that prohibit you from joining freely in class discussion or movement workshops, e.g., shyness, language barriers, learning disability, physical disability, health concerns, etc., please see the instructor as soon as possible to discuss alternative modes of participation.
 - You can't participate if you're not there! Please note that **participation is calculated separately from attendance**. Even if your absence is excused or a “freebie,” you may not earn participation points for a day in which you’re not in class. To make up participation points, you can visit the instructor during office hours shortly before or after your missed class. You may make up participation points with an office hours visit even if your absence is unexcused.

Participation Grading Rubric:

| | High Quality | Average | Needs Improvement |
|--|--|---|--|
| Informed: Shows evidence of having done the assigned work. | During discussion, brings copies of all assigned readings AND notes on readings, videos, performances, and previous discussions. Refers to quotes with | During discussion, brings copies of readings but incomplete or hasty notes; refers in general to assigned readings, videos, | Does not bring readings or notes to discussions; does not refer to assigned readings, videos, performances, lectures, and/or |

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|---|---|--|---|
| | <p>page numbers, specific aspects of video/performance, and/or details of previous lecture/discussion when asking questions or making comments.</p> <p>Discussion posts respond to all parts of the prompt, refer to reading quotes with page numbers, specific aspects of video/performance, and/or details of previous lecture/discussion.</p> | <p>performances, lectures, and/or discussions when asking questions or making comments.</p> <p>Discussion posts do not respond to all parts of the prompt, and/or refer in general to assigned readings, videos, performances, lectures, and/or discussions.</p> | <p>discussions when asking questions or making comments.</p> <p>Discussion posts do not respond to the prompt, and/or does not refer to assigned readings, videos, performances, lectures, and/or discussions.</p> |
| Thoughtful: Shows evidence of having understood and considered issues raised. | <p>In synchronous discussion and in written discussion posts, 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 between material assigned across a range of days/weeks.</p> | <p>In synchronous discussion and in written discussion posts, 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.</p> | <p>In synchronous discussion and in written discussion posts, 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> |
| Considerate: Takes the perspective others into account. | <p>In synchronous discussion, listens to classmates' contributions with active engagement, asking 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</p> | <p>In synchronous discussion, listens to classmates' contributions with active 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'</p> | <p>In synchronous discussion, does not often listen to classmates' contributions with active engagement (video may be off). In discussion and in posts, rarely refers to classmates' comments/questions in formulating one's own; struggles to offer counter-perspectives</p> |

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|--|---|--|--|
| | <p>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>ideas/decisions but keeps digging to understand <i>why</i> people (instructor, classmates, authors, artists, etc.) hold ideas / make decisions.</p> | <p>with respectful tone; judges others' ideas/decisions rather than striving to understand <i>why</i> people (instructor, classmates, authors, artists, etc.) hold ideas / make decisions.</p> |
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III. Annotated Weekly Schedule

This course schedule is tentative and subject to change as the instructor responds to needs of the class and changing external circumstances.

Most weeks, our course will involve watching a video recorded lecture and completing readings/viewings on your own; a quiz, a discussion board post and/or replies, and/or an additional assignment on Perusall; and a synchronous meeting. Plan to spend on 10 hrs/week on this course.

- Saturday-Tuesday: View recorded lecture, read/view assigned material, and take notes.
- Most Tuesdays by 11:59 PM:
 - Complete PlayPosit/ Canvas Quiz
 - Complete Perusall assignment
- Most Wednesdays by 11:59 PM
 - On assigned weeks, make an original Discussion Board post in response to a prompt based on assigned readings/viewings.*
- Some Thursdays by 11:59 PM:
 - Complete PlayPosit/ Canvas Quiz
 - Complete Perusall assignment
- Friday:
 - Attend synchronous discussion section during the section in which you're enrolled
 - By 11:59 PM:
 - On assigned weeks, make reply to two classmates on discussion board*
 - On select Fridays, submit big assignments
- Sunday by 11:59 PM:
 - On select Sundays, submit big assignments

***Each discussion section will be divided into two groups: Orange (last names A-L) and Blue (last names M-Z).** On some weeks, Orange Group will post and Blue Group will reply. On other weeks, Blue Group will post and Orange Group will reply. Some weeks, everyone will post *and* reply. Detailed instructions and a rubric for discussion board posts and replies will be provided.

| Week/ Date S26 | Topic & Objectives | Assigned Readings & Viewings | Discussion Board (post Wed, replies Fri) | Quizzes, Perusall, Other Assignments (usually due Tues) | Big Assignments Due (usually Fri or Sun) |
|------------------------|--|---|--|--|---|
| Weeks 1-2 Jan 12-23 | Module 0: Orientation | 1. Syllabus 2. Course Orientation Videos | [Wk 2] All post & reply: Introduce Yourself | 1. Course Intro Quiz [PlayPosit] 2. Canvas Quiz on Syllabus/ Course Expectations 3. Syllabus (Perusall) | |
| Weeks 2-3 Jan 19-30 | Module 1: Race vs Ethnicity & Ethnic Dance 1. Distinguish between race and ethnicity 2. Identify elements of ethnicity in a ballet performance 3. Explain why ballet can be considered a form of "ethnic dance" | 1. [Wk 2] YouTube video "Crash Course on Race and Ethnicity" (11 min) 2. [Wk 3] Swan Lake Act II video (YouTube) (65 min) 3. [Wk 3] Joanne Kealiinohomoku, "An Anthropologist Looks at Ballet as a Form of Ethnic Dance," in <i>Moving Histories / Dancing Cultures</i> , pp. 33-43 [Course Reserves] | Blue Group post, Orange reply | 1. PlayPost Quiz ("Race vs Ethnicity" video) 2. Perusall comments on Swan Lake video | |
| Week 4 Feb 2-6 | Module 2: Queer Dance 1. Define key terms of Queer Theory: gender, queer, heteronormativity, camp 2. Analyze ballet performances according to concepts of Queer Theory 3. Discuss ways that ballet can be "queered" | 1. Suzanne Juhasz, "Queer Swans: Those Fabulous Avians in the Swan Lakes of Les Ballets Trockadero and Matthew Bourne," <i>Dance Chronicle</i> vol. 21, issue 1 (2008): 54- 83 (article). 2. Performance excerpts of <i>Swan Lake</i> by Les Ballets Trockadero & Matthew Bourne's <i>Swan Lake</i> (45 min total) | Orange Group post, Blue reply | 1. PlayPost Quiz (lecture) 2. Perusall comments on essay | |

| Week/ Date S26 | Topic & Objectives | Assigned Readings & Viewings | Discussion Board (post Wed, replies Fri) | Quizzes, Perusall, Other Assignments (usually due Tues) | Big Assignments Due (usually Fri or Sun) |
|---------------------|---|--|---|---|---|
| Week 5 Feb 9-13 | Module 4: Dance, Race, Gender and Me Reflection 1. Articulate relationships between your own life experiences and key concepts explored thus far 2. Write a coherent, well-structured reflection essay | 1. Intro Video / Overview 2. Links to writing resources (optional) 3. Examples of successful essays (optional) | n/a | n/a | Reflection essay: Dance, Race, Gender and Me Due Sun, Feb 15 by 11:59 PM |
| Week 6 Feb 16-20 | Module 5: Cultural Appropriation 1. Recognize appropriation as a question of power 2. Relate US histories of appropriation to US histories of racism 3. Create a short dance based on Rosas Danst Rosas | 1. Anthea Kraut, "Beyoncé, Anne Teresa De Keersmaeker, and choreographic property 1," in <i>Routledge Dance Studies Reader 3rd Edition</i> , eds. Giersdorg & Wong (Routledge, 2019), pp. 317-329. [course reserves] 2. Beyoncé/de Keersmacher side-by-side performance (YouTube, 3 min 30 sec) | ALL post, ALL reply | Canvas multiple choice quiz on lecture & reading content | |
| Week 7 Feb 23-27 | Module 6: Orientalism / Belly Dance 1. Define Orientalism & key concept, the Other 2. Understand how feminism and Orientalism are important frameworks for | 1. Sunaina Maira, "Belly Dancing: Arab-Face, Orientalist Feminism, and U.S. Empire," <i>American Quarterly</i> , Volume 60, Number 2, June 2008, pp. 317-345 (Article) 2. America's Got Talent clip (2010) (YouTube, 3 min) | Blue Group post, Orange respond | 1. PlayPost Quiz (lecture) 2. Perusall comments on article | |

| Week/ Date S26 | Topic & Objectives | Assigned Readings & Viewings | Discussion Board (post Wed, replies Fri) | Quizzes, Perusall, Other Assignments (usually due Tues) | Big Assignments Due (usually Fri or Sun) |
|----------------------|--|--|---|---|--|
| | understanding belly dance 3. Apply intersectional theories of Orientalism to a belly dance performance | | | | |
| Week 8 Mar 2-6 | Module 7: Latinidad/ Salsa 1. Define Latinidad, including its controversies 2. Recognize ways in race, gender, class, citizenship, and nationality impact considerations of "Latinidad" 3. Identify the origins of salsa music and dance. 4. Connect the complexities of Latinidad to salsa dancing | 1. Cindy García, "Dancing Salsa Wrong in Los Angeles" in <i>Routledge Dance Studies Reader 3rd Edition</i> (Routledge, 2018), pp. 285-296 [course reserves] 2. "From Mambo to Hip Hop: A South Bronx Tale" [min 0:00-25:35] 3. Salsa instructional video of choice (mp4 file or a YouTube link, approx. 10 min) | ALL post & reply | Canvas multiple choice quiz on lecture, documentary film, & reading content | |
| Week 9 Mar 9-13 | Module 8: Popular Culture Essay 1. Apply select course concepts to an example of dance in popular culture 2. Write a coherent, 1,000 -word essay | 1. Video guide to writing about dance (10 min) 2. Essay instructions 3. Links to writing resources (optional) | n/a | n/a | Analytical Essay: Dance in Popular Culture Due Sun, Mar 22 by 11:59 PM |
| Week 10 Mar 16-20 | Spring Break | | | | |

| Week/ Date S26 | Topic & Objectives | Assigned Readings & Viewings | Discussion Board (post Wed, replies Fri) | Quizzes, Perusall, Other Assignments (usually due Tues) | Big Assignments Due (usually Fri or Sun) |
|---|---|--|---|---|--|
| Weeks 11-12 Mar 23-Apr 3 | Module 9: Badass Femininity/ Hip Hop <ol style="list-style-type: none"> Identify the origins and elements of hip hop culture Discuss the concept of "badass femininity," especially as distinct from "tomboy." Apply aspects of badass femininity to b-girl media by/about b-girls | 1. [Wk 11] Imani Kai Johnson, "From blues women to b-girls: performing badass femininity," <i>Women & Performance: a journal of feminist theory</i> , 24:1, pp. 15-28, DOI: 10.1080/0740770X.2014.902649 2. [Wk 11] "From Mambo to Hip Hop: A South Bronx Tale" (link) [25:35-end, 30 min] 3.[Wk 12] Various clips & printed interview by/ about b-girls | n/a | 1. Week 11: Canvas multiple choice quiz on lecture, documentary film 2. Week 12: Perusall comments on essay; Canvas multiple choice quiz on media by/about b-girls | Final Project Proposal Due Fri. Week 12 by 11:59pm |
| Week 13 Apr 6-10 | Module 10: Masculinities/ Modern Dance <ol style="list-style-type: none"> Define masculinity Identify important contributions of male modern dancers in the early- and mid-20th c US. Apply concepts of masculinity to modern dance Propose a final project in which they analyze a dance experience | 1. Mark Broomfield, "Branding Ailey: The Embodied Resistance of the Queer Black Male Dancing Body," Oxford Handbooks Online (2017), NP (approx. 23 pages) DOI: 10.1093/oxfordhb/9780199935321.013.144 2. Performance videos: Asadata Dafora's "Ostrich" and Ailey's "Blues Suite"; Trailer to Trent Williams' "Black Stains" (15 min total) | Orange Group post, Blue reply | 1. PlayPosit quiz on lecture 2. Perusall comments on essay | Receive GTA Feedback on Final Project Proposal |
| Week 14 Apr 13-17 | Module 11: Race, Gender, and Postmodern Dance | 1. Brian Siebert, "A D.I.Y. Dance for Your Home, From Yvonne Rainer," <i>New York Times</i> , March 24, 2020. NP (approx. 1000 words) [PDF on Canvas + link] | ALL post & reply | PlayPost Quiz (lecture) | |

| Week/ Date S26 | Topic & Objectives | Assigned Readings & Viewings | Discussion Board (post Wed, replies Fri) | Quizzes, Perusall, Other Assignments (usually due Tues) | Big Assignments Due (usually Fri or Sun) |
|-----------------------------------|--|--|---|---|--|
| LAST FRI DISC SECTIONS | 1. List major tenets of postmodern dance 2. Identify the successes and failures of postmodernism's attempts to eradicate gender and racial bias. 3. Create and perform postmodern dance scores | 2. Yvonne Rainer, "No Manifesto" (1964) (50 words) [link] 3. Yvonne Rainer videos and images (approx. 20 minutes) | | | |
| Week 15 Apr 20-24 | Module 12: Looking Back, Looking Ahead & Module 13: Final Project: From the Dancer's Point of View 1. Articulate the ways in which their views on dance, race, and gender have shifted during the semester 2. Describe one way in which the course will influence how they engage with dance in the future 3. Understand the instructions for the Final Project: From the Dancer's Point of View | 1. Final Project Instructions 2. Movement Observation Guide 3. Re-read/ revisit assigned course readings and lectures, in preparing Final Project 4. Zoom instructions for creating and downloading your video presentation 5. Writing Resources: - Movement Observation Guide - What Makes a Good Thesis Statements? - "Action Words" - Citation Cheat Sheet - Purdue Online Writing Lab | ALL post & reply | n/a | Final Project: From the Dancer's Point of View DUE Fri Apr 24 @ 11:59pm |

| Week/ Date S26 | Topic & Objectives | Assigned Readings & Viewings | Discussion Board (post Wed, replies Fri) | Quizzes, Perusall, Other Assignments (usually due Tues) | Big Assignments Due (usually Fri or Sun) |
|--------------------|---|------------------------------|---|---|---|
| | <p>4. Work on Final Project:</p> <p>4a. Analyze a personal dance experience within frameworks of race and gender</p> <p>4b. Prepare and deliver a video-recorded presentation.</p> <p>4c. Complete course evaluations</p> | | | | |
| Finals Week | No final exam | - | n/a | | |

IV. Student Learning Outcomes (SLOs)

At the end of this course, students will be expected to have achieved the [Quest](#) learning outcomes as follows:

Content: *Students demonstrate competence in the terminology, concepts, theories and methodologies used within the discipline(s).*

- **Identify, describe, and explain** the key terminologies, theories, and methodologies of Dance Studies and related disciplines to ask how dancing bodies participate in the social ideas about race and gender and related categories of identity, including but not limited to ethnicity, sexuality, citizenship status, class, ability, age, etc. (Quest 1)
 - Assessed through Quizzes, Discussion Board Posts, Perusall Discussions, Class participation, “Dance, Gender, and Me” Reflection Essay, “Dance in Popular Culture” Essay, Final Project

Critical Thinking: *Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the discipline(s).*

- **Analyze and evaluate** dance’s role in social constructions of race and gender, and attending sociopolitical categories of identity, including but not limited to ethnicity, sexuality, citizenship status, class, ability, age, etc., using established practices appropriate to the arts and humanities. (Quest 1)
 - Assessed through Discussion Board Posts, Perusall Discussions, Class participation, “Dance in Popular Culture” Essay, Final Project

Communication: *Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline(s).*

- Develop and present clear, effective, and thoughtful responses to questions about dance’s role in shaping social ideas of race and gender in both written, verbal, and movement communication. (Quest 1)
 - Assessed through Discussion Board Posts, Perusall Discussions, Class participation, Reflection Essay, “Dance in Popular Culture” Essay, Final Project

Connection: *Students connect course content with meaningful critical reflection on their intellectual, personal, and professional development at UF and beyond.*

- Connect course content with critical reflection on the role that dance plays in their lives and in U.S. society now, and the role it might play in their lives after college. (Quest 1)
 - Assessed through Reflection Essay, Jamboard Assignment, Looking Back/ Looking Ahead Discussion Board posts, Class Participation

V. Quest Learning Experiences

Details of Experiential Learning Component

1. Movement Labs: Dance Studies is invested in embodied learning; as such, we will inject occasional movement experiences into the course. Sometimes these will be simple Mini-Movement Labs led by the TA; and/or conducted on your own as a video assignment (no special attire required). No dance

experience is required, but students are expected to approach embodied exercises and movement-based classes with the same rigor and attention as given to discussion. If you have any concerns or questions about your participation in this experiential learning component, please see me as soon as possible to discuss alternative forms of participation.

2. Dance Experience Attendance: This class asks students to select one dance experience to attend on their own and to reflect on it in their final project. No dance experience/ special access required. Details and options for attending dance experiences open to anyone and everyone – in Gainesville and online – will be provided.

Details of Self-Reflection Component

Quest requires some formal reflection where students reckon with what they think, why they think it, and what the implications of their thoughts are. This course will ask you to grapple with your own exposure to and experience with dance as a tool for constructing (and de-/re-constructing) race and gender. It assumes that, even if you don't consider yourself a dancer, you have had some contact with dance – even if it's just through music videos and advertising. Chances are, no matter what your history with dance, you haven't been given many opportunities to think critically about it. This course asks you to change that. Self-reflection will be a part of in-class writing tasks, class discussion prompts, and part of graded work. The first essay of the semester, "Dance, Race, Gender and Me," will ask students to think through key terms of the course in terms of their own dance biography; this essay will be revisited in a discussion board post near the end of the semester.

VI. Policies & Expectations

<https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>

Attendance Policy

Attendance is mandatory to pass this class. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

- **"Freebie" policy:** **You may take 2 discretionary (unexcused) absences with no penalty.** In addition to your 2 discretionary absences, you may also take 2 discretionary late arrivals/early departures without penalty.
- **Grade deductions for unexcused absences:** **Each unexcused absence after 2 will result in a 5% deduction in your final grade.** Each late arrival/early departure after 2 will result in a 1% deduction from the final grade.
- **Excused absences,** which are reasons to miss class that fall under [UF's policy](#), will be counted as excused **only if the student provides appropriate documentation** to the instructor and TA before the absence, if at all possible, but no later than one week after the missed class. In most cases, appeals to an excused absence will not be considered more than a week after the missed class. If you are unsure about obtaining documentation, or have a significant event that is affecting multiple classes, consider getting a letter sent to your instructors through the Dean of Students' CARE Team ("[Contact My Instructor](#)").

- **Attend the section in which you're enrolled:** You must attend the section in which you are enrolled (in person or zoom). **Attending a different section from the one in which you are enrolled will count as an unexcused absence.**
- **Attendance is not the same as participation.** If your absence is a “freebie” or excused, your grade will not be penalized for the *absence*. However, if you’re not there, you cannot participate. You will receive 0/1 points for participation for any classes missed for any reason. However, you can make up missed participation points by attending Dr. Carrico’s office hours via Zoom or in person. If you are not available during her office hours, contact her via Canvas Inbox to make an appointment.

Changes to the Syllabus

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.

VII. Writing Help

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.