

## DAN 4124: DANCE HISTORY (3 CREDITS)

University of Florida School of Theatre + Dance

Spring 2024

M PERIOD 6 (12:50-1:40) IN ANDERSON 0032

W PERIODS 6 - 7 (12:50 PM - 2:45 PM) IN McCARTY B 2112



Pearl Primus

## Course Information

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### Instructor of Record

Asst. Professor Rachel Carrico, PhD

PREFERRED Method of Communication: Canvas Inbox Tool

Email: [rcarrico@arts.ufl.edu](mailto:rcarrico@arts.ufl.edu)

Office: Nadine McGuire Theatre & Dance Pavilion 2nd floor, Room 235

Office Hours: Weekly days/times TBD and by appointment, in person and on Zoom. See Canvas for link.

Office Phone: 352-273-0521

### Required Texts

- John O. Perpener III, *African-American Concert Dance: The Harlem Renaissance and Beyond* (University of Illinois Press, 2001).
  - Available at the UF Bookstore or through online bookseller of your choice. One copy is on reserve for this course (24 hr checkout) at Library West.
- All additional required reading and viewing materials will be made available on Canvas as PDFs or hyperlinks.

### Required Performances & Events

In addition to regular class sessions, all Dance majors are expected to attend area-wide events such as performances, UnShowings, and Open Conversations. See the Spring 24 Dance Calendar at the end of this syllabus and on Dance Area Headquarters Canvas Calendar. Optional events of interest also included.

## 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 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, contact the [UF Computing Help Desk](#) 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:

Student & Parents: <http://arts.ufl.edu/syllabi/>. Lab Fees can be located at:  
<http://registrar.ufl.edu/soc/201608/all/theadanc.htm>

## Dance History Catalog Course Description

PREREQ: DAN 2100 WITH MINIMUM GRADE OF C OR DANCE MAJOR/MINOR.

SURVEY OF THE HISTORICAL DEVELOPMENT OF DANCE WITH REFERENCE TO SOCIAL CONTEXTS, PERIODS AND CULTURE. (H AND N)

## Course Vision & Outcomes

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### Course Overview

The history of dance is the history of moving bodies. Dance history, then, is an impossibly vast category. To call a course “dance history” is to invite a host of questions about what counts as “dance” and whose history is recorded and retold in academic settings. Is dance history about theatrical dance? Social dance? Sacred dance? Dancing where? Europe, Africa, Asia, the Americas, rural areas or cities? On stages only, or also on screens, in nightclubs, in backyards, in the street? How far back in time are we talking?

This course is an invitation to ask these questions seriously in an interrogation of how dance histories are handed down or forgotten. We will draw on examples from diverse genres but will give the bulk of our attention to the history of dancing that has shaped your field: 19<sup>th</sup>-21<sup>st</sup> century theatrical dance in Europe and the US, namely ballet, modern, and contemporary dance. In choosing this focus, my goal is not to reinforce this dance history as the most important, but to look at the histories that swirl around your training with a critical eye. We will not focus on the canon of names that are typically highlighted in dance history (often white, many male) but educate ourselves about the Black, indigenous, and other dancers of color who have fundamentally shaped ballet, modern, and contemporary dance but whose contributions have not endured as strongly as those of their white peers.

In an information age, where you can answer many questions about the facts of dance history through a Google search, this course’s primary goal is not to offer a comprehensive narrative of names and dates (which would be impossible in any case). Instead, this course offers various lenses and perspectives for reading dance history and historicizing dance practice. The primary goal is that you leave with an expanded notion of what counts as “dance history,” an ability to think historically about any dancing you encounter in the future, and a grounded sense of how your investment in dance (as an artist, teacher, administrator, etc.) fits into a lineage of what came before you (and perhaps challenges other lineages).

We will pursue these goals by bringing practice and theory together, combining lectures, readings, films/videos, virtual performances, writing, archival research, embodied exercises, and choreographic assignments.

## Student Learning Objectives

*During and upon completion of this course, students will ...*

1. Know select concert dance histories from transnational and intercultural perspectives.
2. Understand the various methods in which histories of dance, or of anything else, are collected and disseminated (i.e., archival research, body-to-body transmission, oral histories, video documentation, etc.).
3. Possess the basic skills for conducting secondary historical and original archival research, from searching databases to applying historians' methodologies for making meaning from archival artifacts.
4. Integrate their cumulative technical, choreographic, and pedagogical training into a greater historical and theoretical context.
5. Begin to situate their identities more solidly within a lineage of dance thinkers, makers, and movers.
6. View themselves as potential contributors to and emerging scholars of the ongoing and evolving narrative of dance history.

## List of Graded Work

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### Quizzes & Perusall (15/ 100 pts)

You will regularly complete brief checks for understanding on assigned reading and viewing material, which will vary in format. You will complete some quizzes on your own on Canvas and take some quizzes during class time. You will also occasionally be assigned readings through Perusall, in which you make comments and answer peers' questions right on the assigned, for a grade.

### In-Class Synthesis Activities (10/100 pts)

Two times throughout the semester, we will engage in an in-class activity to synthesize a chunk of course material. The activities will vary, but your participation/written submissions will be graded, 5 points each.

### Research, Writing, and Choreographic Projects (50/ 100 pts)

**Paper format:** Unless otherwise indicated, please submit all written assignments as Word documents (not PDFs), doubled spaced, in 12 point font (either Times New Roman, Calibri, or Cambria). For all written assignments, please consult the *MLA Handbook for Writers of Research Papers*, 7<sup>th</sup> edition, to guide your citation practices. For a quick reference guide, this website is helpful: <https://owl.english.purdue.edu/owl/resource/747/01/>.

**My Dance His/ Herstory Part 1 (10):** Through written and danced communication, tell the his-/herstory of your personal journey in the field of dance thus far. You may locate the origin of your dancing wherever/whenever you see fit and highlight important milestones in your personal/scholarly/artistic/spiritual relationship with dance. Pay special attention to your "meticulous list of names" (encountered in the Schloss reading), naming the individuals who have been a part of your his-/herstory, either in person, on screen, on stage, from the afterlife, or on the page.

- Written Essay (5 pts): This document will not only help locate the focus of your podcast research project topic, but also models writing for grant proposals as well as artistic/research statements that accompany graduate school and residency applications. 2- to 3-page double spaced.
- Danced Autobiography (5 pts): Present a short (1-2 min) solo that communicates your dance autobiography. You may use sound (live), including any elements of your essay that you want to incorporate.

**Modern Dance Archive Research Project (25)**: Take on the persona of a dance historian and investigate one artifact in UF Special Collections. Select a one archival artifact from those that the archivists present to us. Connect that artifact to the relevant scholarly sources already assigned for class in order to critically assess the artifact's historical and contemporary significance.

- Proposal (3 pts): Complete a survey explaining a) what artifact you want to write about, b) c) why it grabbed your attention, and which secondary sources you will cite in your essay.
- Group choreography based on midterm projects (10 pts): In collaboration with your partner(s), create a 2- to 5-minute movement-based performance that utilizes everyone's archival material as inspiration. The final performance will be presented during class in the Smathers Special Collection. Detailed instructions to follow.
- DOWN DRAFT Written Essay (complete/incomplete)
- FINAL DRAFT Written Essay (12 pts): 4 to 6 pages double spaced. A rubric will be provided.

**My Dance His/ Herstory Part II (15)**: Build on your personal dance history to explore how your *professional* goals in dance rely upon a foundation laid by previous individuals, intuitions, and events. You will create a podcast episode to share your findings. Detailed instructions to follow.

- Project proposal (3 pts): Submit one paragraph in which you identify a) what aspect of dance history you are going to research and b) the reason you chose it. This proposal will guide one-meeting with Rachel to guide your research
- Podcast recording (12 pts): Upload an audio recording of your podcast episode plus show notes (bibliography, credits and other footnotes).

### **Class Leadership & Engagement (25/100 pts)**

**Class Leadership (10)**: On a day of your choosing, you will collaborate with a small group of your classmates to lead an exploration of that day's assigned readings and viewings. You will not be given time in class to prepare. Please plan to **meet with your group at least one week before your presentation** date to discuss your plans. Detailed instructions to follow.

**Daily Engagement in Class Community (15)**: Please plan to complete all assigned reading and viewing materials **before the class** when they are to be discussed. Come to class prepared to listen deeply, raise questions, share responses to material, and engage in class activities with an informed, thoughtful, and considerate approach.

**Verbal communication**: Many class meetings will revolve around discussion. Much like writing, verbal communication is a skill that can be learned and practiced. There are many ways to participate verbally: asking follow-up questions, requesting clarification, responding to questions that arise in conversation, reading aloud from the text, participating in small group activities, reporting back from small group activities, sharing a relevant experience, referring to your notes from a previous discussion and interjecting that into the conversation, etc.

**Step Up/ Step Back:** 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. Practice self-awareness of how much “air time” you occupy in class. Are you always the first to raise your hand? Do you speak multiple times in every class meeting? If so, that’s wonderful – you’re a verbal, interpersonal learner and you’re engaged! However, you’re not in this class alone, and being a considerate member of the community also means consciously leaving space for others. Follow this rule: step up/step back. (Thank you to the Urban Bush Women’s Summer Leadership Institute for this language!)

**Nonverbal communication** also matters! Especially if you are more introverted, an intrapersonal learner, or are practicing stepping back, show your community that you are engaged with your body language. Keep your phone in your bag. Don’t open anything on your computer that will distract you. Watch the person talking/moving and show physical signs of following along, understanding, affirmation, etc. (nodding your head, rapping on your desk, snapping, etc.). Take notes. Assume a posture that tells others you are alert and present.

**Embodied engagement:** The class will routinely engage in embodied assignments and activities. Students are expected to approach embodied exercises with the same rigor and attention as discussion.

**Office hours visits** to discuss your experiences in the course, assigned material, assignments, etc. count toward your grade for engagement in class community.

**Self-advocacy** is an important part of your consistent engagement in our class community. That means, if you are experiencing life circumstances that make it difficult for you to show up fully, communicate with me about that in advance and/or in the moment as is possible. You may ask to take notes on a given day and hand those in as proof of participation, or suggest other accommodations to fit your circumstance. The important thing is that we both recognize that not everyone will be able to engage fully every single day, and that’s ok. Just let me know what’s going on – that’s an important part of being an accountable member of the community too! (Thanks to my F21 Teaching Methods class for reminding me of this point!)

**Participation Grading Rubric:**

	High Quality	Average	Needs Improvement
<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	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.

	discussed informed accommodations for class participation.		
<b>Thoughtful: Shows evidence of having understood and considered issues raised.</b>	<p>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 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>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.</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>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> <p>Does not visit during office hours.</p>
<b>Considerate: Takes the perspective others into account.</b>	<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 <i>why</i> 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>

## Grading Scale

Grades are tabulated on a 100-point scale and a letter grade is assigned as follows:

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87–89 B+	83–86 B	80–82 B-
77–79 C+	73–76 C	70–72 C-
67–69 D+	63–66 D	60–62 D-

59 and below F

If you have questions about how grade points are assigned by the University, go to:

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

## 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 (this is an “Assignment” on Canvas). 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.

## **Dance Area Attendance Policy**

**Dance Area Attendance Policy: For classes that meet 2x/week, students can take 2 unexcused 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.
- **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.

## Policies, Expectations, and Resources

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### Learning Community

As we engage with course material, we will critically evaluate our thoughts, opinions, and assumptions. As a learning community, I ask that we collectively invest in an environment in which all class members feel empowered to take risks, ask questions, experiment, and grow. Dance history frequently intersects with the difficult and at times violent pasts and presents of inequalities related to race, gender, sexuality, class, ability, and more. Some topics, surely, will be more personal than others. Feelings of discomfort often accompany complex issues, and that is OK - oftentimes individual discomfort is a necessary part of our collective learning. I will do my best to offer content warnings in anticipation of material that may be particularly sensitive. I ask that, as part of your rigorous intellectual and physical engagement, you meet the course material as best you can. Respect, openness, and the capacity to listen and respond sensitively and intelligently are of utmost importance in the classroom. Please consult with me should any questions or concerns around course content or classroom climate arise.

- **Online Learning Community:** Our learning community includes the parts of our lives that play out online. Your commitment to creating a positive learning community includes not only how you interact in class but also how you interact with and/or represent other members of our class online via email, threaded discussions on Canvas, social media, and other platforms. I ask that we be honorable and attentive to how we talk to and about each other both on and offline.
- **Email:** Please use formal language when corresponding with me and with each other regarding class business. An email is not a text message nor a DM. Please only use your UFL.EDU email account or the email tool within Canvas for e-mail correspondence related to class, begin emails with a formal greeting, and avoid everyday colloquialisms. For UF guidelines on “netiquette”: <http://teach.ufl.edu/docs/NetiquetteGuideforOnlineCourses.pdf>

**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.bluera.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.

**CARE Team @ Dean of Students' Office** - Campus Assistance & Resources for Empowerment (CARE) is an area within the Dean of Students office that was created to support and guide every Gator through anticipated challenges and unexpected events that may impact wellness or success. CARE consists of offices and facilities, including Case Management Services (CMS), the Medical Petition and Withdrawal program, the Collegiate Veterans Success Center (CVSC), Contact My Instructor (for absences), and the

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<sup>1</sup> Thank you to Reed College Theatre Professor Kate Bredeson for sharing her note on plagiarism for inclusion on my syllabus. See what I did there? I gave credit to the author of the note on plagiarism! It's that simple!

Hitchcock Field and Fork pantry (to assist with food insecurity), designed to facilitate achievement of students' academic and personal success and to assist with basic needs. <https://care.dso.ufl.edu/>

**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/>

If you believe that a situation you are reporting is an emergency and requires immediate attention, please call the University Police Department at (352) 392-1111.

**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](#)

## Weekly Course Schedule

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**Changes to the syllabus:** Details on each unit's weekly schedule will be provided in class. 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/ Date	Topic
<b>Week 1</b> Jan 8-12	Getting started
<b>Week 2</b> Jan 15-19 <b>MLK DAY</b> <b>JAN 15</b>	My Dance His/Herstory Part I
<b>Week 3</b> Jan 22-26	Indigenous Dance: Latin America & North America
<b>Week 4</b> Jan 29-Feb 2	Ballet
<b>Week 5</b> Feb 5-9	Ballet
<b>Week 6</b> Feb 12-16 <b>RACHEL</b> <b>TRAVEING FOR</b> <b>RESEARCH</b>	Jazz
<b>Week 7</b> Feb 19-23 <b>BFA SHOWCASE</b>	Modern Dance in the US
<b>Week 8</b> Feb 26-March 1 <b>DARK DAY FEB</b> <b>28</b>	Modern Dance in the US
<b>Week 9</b> March 4-8	Modern Dance/ Visit Special Collections
<b>Week 10</b> March 11-15 <b>SPRING BREAK</b>	Happy Spring Break!
<b>Week 11</b> March 18-22	Archival Essays - Peer Editing
<b>Week 12</b> March 25-29	Group Choreography Sessions in Special Collections
<b>Week 13</b> April 1-6	Site-Specific Performance in Special Collections
<b>Week 14</b>	Postmodern Dance & Contact Improvisation

Week/ Date	Topic
April 8-12	
Week 15 April 15-19 SPRING INTO DANCE	Postmodern Dance My Dance His/Herstory Part II: Podcast Project Proposals
Week 16 April 22-22 DARK DAY APRIL 22	Wrap Up
Finals Week April 29-May 3	Podcast Projects Due

Spring 2024 Dance Calendar, in progress

**Check Dance Area Canvas for confirmed dates & updates!**

- Jan 8 – 1<sup>st</sup> Day of classes, welcome back meeting @ 6:30pm, G6
- Jan 8 – Coordinators meeting 3-4pm
- Jan 9 – Spring into Dance Auditions from 6:30-9:30pm, G6
- Jan 12 – Dance Area Meeting 1-2:30pm
- Jan 15 – MLK Day, no classes
- Jan 19 – OPTION #1 Curriculum Retreat, 1-4pm
- Jan 22 – Coordinators Meeting 3-4pm
- Jan 22 – UnShowing #1, 6:30-9:30pm in G6
- Jan 23 – Parsons Dance @ Phillips Center, 7:30pm
- Jan 26 – BFA Auditions
- Jan 29 – UnShowing #2, 6:30-9:30pm in G6
- Feb 5 – OPTION #1 Open Conversation, 6:30-8:00 in G6
- Feb 5 – Coordinators Meeting 3-4pm
- Feb 9 – Dance Area Meeting –1-2:30pm
- Feb. 16 – Masterclass visit with Bharatanatyam artists (CAME)
  - SoTD Town Hall, 10:45am-12:15 pm on Zoom
- Feb 11-13 – BFA Showcase Spacing rehearsals
- Feb 14-16 – BFA Showcase Tech rehearsals
- Feb 19 - 12:50-2:45: Halifu Osumare guest lecture (during Dance History)
  - Coordinators Meeting 3-4pm
- Feb 18-20 – BFA Showcase final Tech and Dress rehearsals
- Feb 21-25 – BFA Showcase
- Feb 23 – Dance Area Meeting 1-2:30pm

Feb 26 – Dark Day – NO DANCE MAJOR CLASSES  
Feb 27 or 29 – Bagels and Ballet, 10-11 AM (tentative)  
**March 4-8 – OPTION #1 CRAs (any 1<sup>st</sup> semester majors, 2<sup>nd</sup> year BFAs)**  
March 4 – Coordinators Meeting 3-4pm  
**March 4 - OPTION #2 Open Conversation, 6:30-8:00 in G6**  
March 5 – Step Africa @ Phillips Center, 7:30pm (alumnus Ariel Dykes is in the company!)  
**March 8 - OPTION #2 Curriculum Retreat, 1-4pm**  
March 11-14 – ACDA Brenau University, Gainesville, Georgia  
March 9-17 – SPRING BREAK  
March 18 – Coordinators Meeting 3-4pm  
**March 18-22 – OPTION #2 CRAs (any 1<sup>st</sup> semester majors, 2<sup>nd</sup> year BFAs)**  
March 19 – Adia Whitaker Master Class, 3:00pm G6  
March 22 – Dance Area Meeting 1-2:30pm  
**March 25-29 – OPTION #3 CRAs (any 1<sup>st</sup> semester majors, 2<sup>nd</sup> year BFAs)**  
March 25 – UnShowing #3, 6:30-9:30pm in G6  
**March 29 – OPTION #3 Curriculum Retreat, 1-4pm**  
**April 1-5 – OPTION #4 CRAs (any 1<sup>st</sup> semester majors, 2<sup>nd</sup> year BFAs)**  
April 1 – Coordinators Meeting 3-4pm  
April 1 - All classes and rehearsals in G6 move to Constans Stage  
April 5 – Dance Area Meeting 1-2:30pm  
April 7-10 – Spring Into Dance Spacing Rehearsals  
April 11 – Crew Watch Spring Into Dance  
April 12 – Spring Into Dance Tech #1  
April 14-15 – Spring Into Dance final Tech rehearsals  
April 15 – Coordinators Meeting 3-4pm  
April 16 & 17 – Spring Into Dance Dress Rehearsals  
April 18-21 – Spring Into Dance  
April 19 – Dance Area Meeting 1-2:30pm  
April 22- Dark Day  
- All classes and rehearsals resume in G6  
April 23 – Ballet Tockadero de Monte Carlo @ Phillips Center, 7:30pm  
April 24 – Last Day of Classes  
- Senior Circle, 12:10-12:30pm in G6 [TBD]  
- SoTD Convocation, 4-5pm in Black Box Theater  
- Final UnShowing/ BA Senior Project Symposium, 6:30-9:30pm in G6  
**April 29 - CRAs – Graduating Seniors – Times TBD (tentative)**