

DAN 2701: Dance Kinesiology

Spring 2025 | Section: 3671 | Mon / Wed @ CON G-11 + MCCB G108 | 12:50p – 2:45p

Instructor of Record: Alex Springer (he/him/his)
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Office Hours: T/R 9-10a or by appointment.
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Syllabi can be found here <http://arts.ufl.edu/syllabi/>

Lab Fees can be located at <http://aa.ufl.edu/policies/material-and-supply-fees/>

Canvas (e-learning): <http://elearning.ufl.edu>

Email Policy: Use ONLY your UFL.EDU email account for e-mail correspondence related to class.



Required Reading & Supplies:

- All required reading will be shared on Canvas
- Anatomy Apps: [3D Anatomy](#) and *Muscle & Motion: Anatomy*
- Notebook and a binder/folder for class notes and handouts

Other Sources:

- *Anatomy of Movement* by Blandine Calais-Germain
- *Anatomy of the Moving Body: A Basic Course in Bones, Muscles, and Joints* by Theodore Dimon, Jr.
- *The Body in Motion* by Theodore Dimon, Jr.
- *The Body Moveable* by David Gormon
- *BodyStories: A guide to Experiential Anatomy* by Andrea Olsen in collaboration with Caryn McHose
- *Dance Anatomy and Kinesiology* (2nd edition) by Karen Clippinger
- *Job's Body* by Deane Juhan
- *Yoga Anatomy* by Leslie Kaminoff and Amy Matthews

DAN 2701: DANCE KINESIOLOGY COURSE CATALOG DESCRIPTION:

Introduces musculoskeletal anatomy through the lens of kinesiology: "the branch of physiology that studies the mechanics and anatomy in relation to human movement," principally dance movement. Credits: 3; Prereq: Dance Major

COURSE DESCRIPTION

Kinesiology, from the Greek root *kinēsis* "movement, motion," or *kinein* "to move", brings the scientific study of human anatomy into action. Dance Kinesiology aims to empower dancers (or any people passionate about movement) with primary knowledge about the body and its systems. Through embodied learning modules, this course will cover bones, boney landmarks, muscles, muscle actions, and other integral anatomical information. Classes will be experiential, enlivening knowledge and questions through movement. Beyond lecture-based classes, we will utilize hands on learning with anatomical models, drawings, and our own bodies in order to deepen our understanding of the concepts.

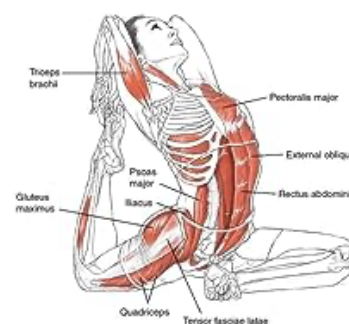
As movement artists our field uses the body as its primary instrument for expression. Connections and practical applications will be made directly to other movement practice classes or choreographic projects students are involved during this semester. This course aims to cultivate a conscious and informed understanding of human anatomy that will inherently develop your skills as a performer, creator, teacher, and person in the world.

A NOTE ABOUT CONSENT + TOUCH:

The nature of our work as dancers involves an intimate relationship with our bodies and sometimes the bodies of dancers around us. We will be working with simple partnering, bodywork, and hands on touch exercises to expand our understanding of anatomy on real live bodies. If you are uncomfortable with anything at any time, please speak with or email me so you and we can come up with a solution together. **Touch and contact will be determined by each individual's level of comfort.** We will work through this together and respect each other's boundaries.

COURSE OBJECTIVES

- Provide students with knowledge about the body that will deepen their experience of dancing and being alive.
- Cultivate curiosity and wonder about the coordinated active body.
- Equip students with scientific terminology allowing them to identify bones/boney landmarks and muscles/muscle groups.
- Students will gain knowledge about muscle/muscle group function – including a rudimentary understanding of skeletal muscle origin, insertion, and action/function
- Ability to complete a competent joint action analysis in relationship to force of gravity.
- Ability to articulate and integrate a somatic approach to kinesiological analysis.
- Experience, embody, and understand anatomical knowledge beyond memorization and regurgitation.



STUDIO PROCEDURES

Proper Attire: You should come dressed ready for class and able to move freely and comfortably. Although this is not a formal movement practice-based course, we will still engage our bodies in the studio laboratory. Be prepared to move through on simple physical tasks and embody the anatomical knowledge we are learning.

Water + Food: Please do not eat while in class or chew gum. You are welcome to bring a water bottle to class.

Device Usage: The studio is a place for focus and engagement, a precious time to be device-free. Please leave your cell phones, Apple Watches, etc. in your bags and on silent unless we are using them for classwork. If you need to be reachable by phone for any reason, let me know in advance of class.

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

RESPECTFUL LEARNING ENVIRONMENT:

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

- Showing up for yourself and others.
- Listening fully to each other at all times.
- Taking time to reflect before responding or reacting.
- Demonstrating personal motivation and lifting up those around us. Offer positive feedback to each other.
- Asking questions and contributing to class discussion.
- Collaborating equitably.
- Showing gratitude for community.
- **Communicate.** Please email me with *any and all* concerns, questions, and needs as they arise.
- **+ YOUR SUGGESTIONS!** We will create, discuss, and compile community agreements specific to our group. We enter this space with various experiences and perspectives, together seek to create the safest space possible to learn, thrive, and grow.



Anatomy of a Hug by Luna Lu

CULTURE OF CARE:

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

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

COURSE EXPECTATIONS

Attendance to ALL classes is highly encouraged. You are responsible for all material covered in class. Physical presence will bring you closer to the material and enliven your questions!

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.

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

- Illness—doctor's note must be on official letterhead with address and phone number, noting the date and time of visit and diagnosis verifying that an absence from class is warranted, doctor name and signature
- Serious family emergencies
- Special curricular requirements (e.g., judging trips, field trips, professional conferences)
- Military obligation
- Severe weather conditions
- Participation in official university activities such as music performances, athletic competition or debate
- Court-imposed legal obligations (e.g., jury duty or subpoena)

To help organize accommodations, students should inform the instructor by the end of the second week of classes of religious observances of their faith that will conflict with class attendance this semester.

GRADING

(1) **HOMEWORK – Bodystory, other reading + responding (200 points)**

- **Bodystory (80 points):** Adopted from Andrea Olsen's *Bodystory* assignment, you will collect as many memories as possible from your (birth – present). In this paper you will detail as much as possible about your birth, childhood, training, environments, family, injury, and anything else that interests you. 4 pages minimum.
- **Reading / Homework Responses (20 points each / 120 total):** you are responsible for completing the readings/viewings prior to class as outlined on the course calendar. There will be 5 discussion boards/short responses activities required throughout the semester via Canvas.

(2) **QUIZES + MIDTERM EXAM (400 points)**

- **Quizzes (75 points each /200 total):** three short fill-in the blank, multiple choice, and labeling quizzes to be taken in-class. A study guide will be provided.
- **Midterm Exam (200 points):** A culminating midterm exam, taken in-class, will include material covered thus far in the semester. A study guide will be provided.

(3) **PRACTICUM (200 points)** – during the second half of the semester you will create a regular physical practice for yourself and track progress over the course of 4 weeks. You will choose a topic for your research and program for its application.

- **Proposal (25 points):** a brief statement outlining your plan for somatic practice and body region of focus.
- **Practicum (175 points):** A final artifact (journal, vlog, paper, etc.) that offers a view and summary of the changes in bodily awareness, mapping, and understanding that occurred through your ongoing practice.

(4) **FINAL ANALYSIS PROJECT + PRESENTATION (200 points)** – For the final project, you will select a region of the body to focus on for a detailed kinesiological analyses of dance material. You will share your analysis via in-class presentation and a final paper.

- **Presentation (100 points):** present on your region, lead the class in an embodied exercise, and share your analysis.
- **Paper (100 points):** Write a paper unpacking your final movement analysis.

EXTENSIONS FOR ASSIGNMENTS:

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

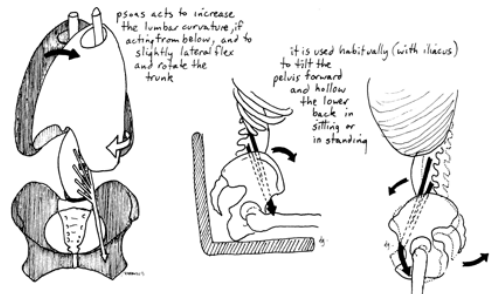


Image from *The Body Moveable* by David Gorman

STATEMENT ON THE USE OF ARTIFICIAL INTELLIGENCE

The assignments in this course are designed to help you develop writing, analytical, and critical thinking skills. As a course requirement it is expected that you will perform work for this class without the assistance of any artificial intelligence (AI) technology such as ChatGPT and Grammarly. **Therefore, if you submit assignments that have utilized an AI generator (in whole or part) you will be treated as having engaged in academic dishonesty.**

In an effort to be abundantly clear, while AI technology is new and constantly evolving, please know that using ChatGPT or any other AI text generator to assist in writing your papers, or completing other written assignments, is construed as plagiarism and will be treated as such. Those found to have engaged in such academic misconduct may be subject to any additional sanctions listed in the student code.

PERCENTAGES

Homework	20%
Quizzes and Midterm Exam	40%
Practicum	20%
Final Analysis Project + Presentation	20%
TOTAL	100%

LETTER GRADES




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

[Link to the university grades and grading policies](#)

COURSE SCHEDULE (please check Canvas for the most up-to-date schedule)

WEEK	MONDAY	WEDNESDAY
1	<p>Jan 13</p> <p>Introduction to the course</p> <p>Anatomical Terminology, Body systems</p> <p>In-class: Draw "your skeleton"</p>	<p>Jan 15</p> <p>Bones + joints overview</p> <p>Axial / Appendicular Skeleton</p> <p>In-class: Drawing and labeling postural alignment</p>
TO DO:	<p>Read What is somatics? + post on discussion board</p>	<p>Watch Types of Joints in the Human Body</p>  <p>Read Olsen: Day 8 (Three Body Weights + Postural Alignment) and Day 9 (The Basics of Bone)</p> <p>Create study group</p>
2	<p>Jan 20 -- No Class</p> <p>MLK Jr Day</p>	<p>Jan 22</p> <p>Discuss <i>The Body in Motion</i> reading</p> <p>Bones: skull + spine</p> <p>In-class: worksheet 1</p>
TO DO:	<p>work on your Bodystory</p>	<p>Read Dimon: The Body in Motion p. 1-30 Olsen: Day 10 (Skull, Jaw, + Hyoid Bone), and Day 11 (Axial Skeleton)</p> <p>↓</p> <p>Continued work on your Bodystory</p>

3	<p>Jan 27</p> <p>Bones: spine + ribs</p> <p>In-class: worksheet 2</p>	<p>Jan 29</p> <p>QUIZ #1</p> <p>Bones: pelvis</p>
TO DO:	<p>Read Calais-Germain: The Trunk and Olsen: Day 12 (The Vertebrae + Ribs) ↓</p> <p>Submit drawing of vertebrae and ribs from Day 12 reading - <i>due before class</i></p> <p>Continued work on your Bodystory</p>	<p>Study for quiz</p> <p>Olsen: Day 18 (Pelvis) ↓</p> <p>Watch Muscle + Motion app video: Sacroiliac Joint</p> <p>Continued work on your Bodystory</p>
4	<p>Feb 3</p> <p>Bones: Pelvis, thigh + leg</p> <p>In-class: worksheet 3</p>	<p>Feb 5</p> <p>Bones: ankle + foot / Review</p> <p>In-class: worksheet 4</p>
TO DO:	<p>Submit Bodystory</p> <p>Read Calais-Germain (Hip + Knee) ↓</p>	<p>Read Calais-Germain (The Ankle + Foot)</p>
5	<p>Feb 10</p> <p>Bones: shoulder girdle</p> <p>In-class: worksheet 5</p>	<p>Feb 12</p> <p>Bones: elbow, forearm, wrist + hand</p> <p>In-class: worksheet 6</p>
TO DO:	<p>Read Calais-Germain (The Shoulder)</p> <p>Watch Muscle + Motion app video: Full Shoulder Abduction - Scapulohumeral Rhythm</p>	<p>Read Calais-Germain (The Elbow and The Wrist and Hand)</p>
6	<p>Feb 17</p> <p>QUIZ #2</p>	<p>Feb 19</p> <p>Muscles overview</p> <p>In-class: worksheet 7</p>
TO DO:	<p>Study for quiz</p>	<p>Read</p> <p>Submit Muscular System coloring</p> <p>Watch Muscle + Motion app videos: The Sliding Theory + Types of Muscle Contractions</p>
7	<p>Feb 24 -- No Class</p> <p>Dark Day BFA Showcase</p>	<p>Feb 26</p> <p>Muscles: back, torso, neck</p>
TO DO:		<p>Read Dimon: Muscles of the back ↓</p> <p>Watch Muscle + Motion app videos: Erector Spinae Muscle, Latissimus Dorsi, Rhomboids, Sternocleidomastoid, Trapezius, and Abdominal Muscles</p>
8	<p>Mar 3</p> <p>Muscles: back and pelvis</p>	<p>Mar 5</p> <p>Muscles: Pelvis, Hip + Leg, Review</p>
TO DO:	<p>Read Dimon: Muscles of the Pelvis, Hip + Leg ↓</p> <p>Watch Muscle + Motion app videos:</p>	<p>Study for Midterm Exam</p>

9	<p>Mar 10 (NO ALEX)</p> <p>REVIEW</p>	<p>Mar 12 (NO ALEX)</p> <p>Midterm Exam</p>
TO DO:	<p>Study for Midterm Exam</p> <p>Muscle 3D Anatomy Screenshot 1</p>	<p>Brainstorm ideas for practicum</p>
10	SPRING	BREAK
11	<p>Mar 24 (NO ALEX)</p>	<p>Mar 26</p> <p>Muscles: Leg + knee</p>
TO DO:	<p>Submit Practicum Proposals</p>	<p>Read  Dimon: Muscles of the Knee + Foreleg ↓</p> <p>Begin work on practicum</p>
12	<p>Mar 31</p> <p>Muscles: foreleg + forearm</p>	<p>Apr 2</p> <p>Muscles: arm + shoulder</p> <p>Catch up + Review</p>
	<p>Read Dimon:  Muscles of the Forearm ↓</p> <p>Submit Muscle 3D Anatomy Screenshot 2</p> <p>Continued work on practicum</p>	<p> Read Olsen: Day 25 ↓</p> <p>Post Discussion board</p> <p>Continued work on practicum</p>
13	<p>Apr 7</p> <p>QUIZ 3</p>	<p>Apr 9</p> <p>Brain + nervous system</p>
	<p>Study for Quiz</p>	
14	<p>Apr 14 -- No Class</p> <p>Dark Day <i>Spring into Dance 2025</i></p>	<p>Apr 16</p> <p>Work on final project in class. Check in with Alex.</p>
	<p>Continued work on practicum</p> <p>Sign up for region and brainstorm for final analysis project</p>	<p>Continued work on practicum + final analysis project</p>
16	<p>Apr 21</p> <p>The integrated body</p>	<p>Apr 23</p> <p>In-class: Final Project presentations</p>
	<p>Watch Anatomy Trains</p> <p>Continued work on practicum + final analysis project</p>	<p>Submit final presentation</p> <p>Practicum report due by 11:59p on 4/28 via Canvas</p>

IMPORTANT DATES FOR SPRING 2025

Please check your emails daily for Dance Area Headquarters Canvas site updates! [Link](#) to production calendar

January

- 13 – First day of classes
 - Welcome Back Meeting G-6, 6:30p
- 14 – Auditions for Prof. Onye Ozuzu's new work for *Spring Into Dance*, 5-7p, G-6
- 20 – NO CLASSES, MLK DAY
- 21 – UFPA: Cirque Kalabanté, 11:15a, G-6
 - UFPA: Cirque Kalabanté, 7:30p, Phillips Center
- 22 – Possible ACDA adjudication showing, 6:30p in G-6 (open to all)
- 24 – BFA auditions for UF regular admission – all day G-6 and varied SoTD spaces
- 27 – UnShowing and ACDA adjudication for BFA Showcase choreographers only, 6:30-8:30p, G-6
- 30 – Ric Rose Alumni Award: Lecture with Guest Artist Juliana Azoubel 8:45-10:15a, G-6
 - Ric Rose Alumni Award: Guest Masterclass with Juliana Azoubel during CAADDP classes, G-6
- 31 – Ric Rose Alumni Award: Master Class with Guest Artist Juliana Azoubel 10:40-12:35a, G-6
 - Ric Rose Alumni Award presentation 6:00 to 8:00p, G-6

February

- 7 – BFA Dance Showcase Load In, G-6
 - SoTD Macbeth – opening night (runs through 16th)
- 8 – UFPA: Dance Alive, *Dangerous Liaisons*, 7:30p, Phillips Center
- 9-11 – BFA Dance Showcase, spacing rehearsals, G-6
- 11-13 – UFPA: Riverdance, 7:30p, Phillips Center
- 13 – Museum Nights: Arts Across Africa, Harn 6-9pm
- 12-14 & 16 – BFA Dance Showcase, Tech rehearsals G-6
- 17 (Prog A) & 19 (Prog B) – BFA Dance Dress rehearsals, 7:30-10:30p, G-6
- 19 & 21 – BFA Dance Showcase, Prog A 7:30-9:00p, G-6
- 21 – UFPA: Niyaz presents The Fourth Light Project, 7:30p, Phillips Center
- 20 & 22 – BFA Dance Showcase, Prog B 7:30-9:00p, G-6
- 23 – BFA Dance Showcase, Prog A 1:30-3:00p, Prog B 4:00-5:30pm, Strike 5:30-7:30p, G-6
 - UFPA: Sun Country Dance Theatre presents 17th Annual Spring Youth Concert featuring *Hansel and Gretel*, 2:30p, Phillips Center
- 24 – DARK DAY for Dance Majors—no technique classes

March

- 3 or 4 – BA Spring Social and Info Session (TBC)
- 6-9 – American College Dance Association (ACDA), regional conference at College of Charleston, SC
- 7 – SoTD *The Importance of Being Earnest* – opening night (runs through 14th)
- 11 – UFPA: The Peking Acrobats, 7:30p, Phillips Center
- 15-23 – SPRING BREAK
- 31 – *Spring Into Dance* spacing rehearsals begin, 6:30-10:30p, Black Box Theatre

April

- 1 – UFPA: *The Great Gatsby Ballet* by the World Ballet Company, 7p, Phillips Center
- 1-3 – *Spring Into Dance* spacing rehearsals continue, 6:30-10:30p, Black Box Theatre
- 4 – *Spring Into Dance* Crew Orientation and Watch, 6-9:30p
- 5 – Harn Museum of Dance, tech rehearsal 9a-noon, performance 1-3p
 - UFPA: Dance Alive, *Romeo and Juliet*, 7:30p, Phillips Center
- 6-7 – *Spring Into Dance* Tech rehearsals and production meeting/notes, 6:30-11p, Black Box Theatre
- 8-9 – *Spring Into Dance* Dress rehearsals and production meeting/notes, 7:30-11p, Black Box Theatre
- 10-13 – *Spring Into Dance* performances, 7:30p Th-Sat, 2p Sun, Black Box Theatre (Strike Sunday)
- 14 – DARK DAY for Dance majors—no technique classes
- 17-18 – SoTD Staged Reading *The Conference of the Birds*, 7:30p, Black Box Theatre
- 19 – UFPA: Limón Dance Company, 7:30p, Phillips Center
- 23 – Last day of classes
- 24-25 – Reading Days
- 26-30 – Finals

May

- 1-2 – Finals
- 2-4 – Commencement

COURSE EVALUATIONS:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. [Click here for guidance on how to give feedback in a professional and respectful manner.](#) Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. [Summaries of course evaluation results are available to students here.](#)

UNIVERSITY POLICY ON ACADEMIC MISCONDUCT:

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code specifies a number of behaviors that are in violation of this code and the possible sanctions. [Click here to read the Honor Code.](#) Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES:

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. [Click here to get started with the Disability Resource Center.](#) It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

IN-CLASS RECORDING:

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

ACADEMIC RESOURCES

- *E-learning technical support:* Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.
- [Career Connections Center:](#) Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.
- [Library Support:](#) Various ways to receive assistance with respect to using the libraries or finding resources.
- [Teaching Center:](#) Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.
- [Writing Studio:](#) 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.
- *Student Complaints On-Campus:* [Visit the Student Honor Code and Student Conduct Code webpage for more information.](#)
- *On-Line Students Complaints:* [View the Distance Learning Student Complaint Process.](#)

HEALTH + WELLNESS RESOURCES

- *U Matter, We Care*: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- *Counseling and Wellness Center*: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center*: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).
- *University Police Department*: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).
- *UF Health Shands Emergency Room / Trauma Center*: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).
- *GatorWell Health Promotion Services*: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

THIS SYLLABUS IS SUBJECT TO CHANGE

Students will be notified in advance of important changes that could affect grading, assignments, etc.