

DAN 4124: DANCE HISTORY (3 CREDITS)

University of Florida School of Theatre + Dance

Spring 2025

M PERIOD 6 (12:50-1:40) IN [McCarty A 2196](#)

W PERIODS 6 - 7 (12:50 PM - 2:45 PM) IN [FAC 120](#)



Pearl Primus

Course Information

Instructor of Record

Asst. Professor Rachel Carrico, PhD

PREFERRED Method of Communication: Canvas Inbox Tool

Email: rcarrico@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

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

Instructional materials for this course consist of only those materials specifically reviewed, selected, and assigned by the instructor(s). The instructor(s) is only responsible for these instructional materials.

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 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](mailto:helpdesk@ufl.edu) at 352-392-4357 or via e-mail at 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

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: 19th-21st 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, and embodied exercises.

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

Quizzes & Perusall (30/ 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 reading, for a grade.

In-Class Synthesis Activities (15/100 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, 7.5 points each.

Research Projects (30/ 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*, 7th edition, to guide your citation practices. For a quick reference guide, this website is helpful: <https://owl.english.purdue.edu/owl/resource/747/01/>.

Modern Dance Archive Research Project (15): Take on the persona of a dance historian and investigate artifacts in the UF Special Collections. Select archival artifacts from those that the archivists present to us. Connect those artifacts to the relevant scholarly sources already assigned for class in order to critically assess the artifacts' historical and contemporary significance.

- **Proposal (3 pts):** Complete a survey explaining a) what artifacts you want to write about, b) your guiding question/ tentative analysis of the artifacts, and c) which secondary sources you will cite in your essay.
- **DOWN DRAFT Written Essay (complete/incomplete)**
- **FINAL DRAFT Written Essay (12 pts):** 4 to 6 pages double spaced. A rubric will be provided.

Dance History Podcast (15): Build on your personal dance history to explore how your professional and/or or personal goals in dance rely upon a foundation laid by previous individuals, intuitions, cultural movements, and/or events. Conduct independent research and 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-one meeting with Rachel to guide your research
- **Podcast recording** (12 pts): Upload an audio recording of your podcast episode plus show notes (transcript/ outline, 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** in 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
Informed: Shows evidence of having done the assigned work.	<p>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.</p> <p>Visits during office hours to ask informed questions about course material, and/or discussed informed accommodations for class participation.</p>	<p>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.</p> <p>Visits during office hours.</p>	<p>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.</p> <p>Does not visit during office hours.</p>
Thoughtful: Shows evidence of having understood and considered issues raised.	<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>
Considerate: Takes the perspective others into account.	<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,</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,</p>	<p>In discussion, shows physical signs of being checked out (on phone, slumped posture, etc.); rarely refers to classmates' comments/questions in formulating one's own; struggles to offer counter-perspectives with respectful tone; judges others' ideas/decisions rather than striving to understand why people (instructor, classmates,</p>

	classmates, authors, artists, etc.) hold ideas / make decisions rather than immediately judging them as <i>good or bad</i> . Visits during office hours demonstrate considerate engagement.	etc.) hold ideas / make decisions. Visits during office hours sometimes demonstrate considerate engagement.	authors, artists, etc.) hold ideas / make decisions. Office hours conversations evidence inconsiderate engagement; does not visit during office hours.
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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
77–79	C+	73–76	C	70–72
67–69	D+	63–66	D	60–62

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.

Weekly Course Schedule

Changes to the syllabus: Details on each unit’s weekly schedule will be provided in class and on Canvas.

While this document provides guidelines for the course, I 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	Mon (homework due Sun by 11:59pm)	Wed (homework due Tues by 11:59pm)	Notes
Week 1 Jan 13-17	Getting started / Ballet	Introductions	What is History? + Ballet lecture Hw: read Taylor and Schloss selections; in-class quiz	
Week 2 Jan 20-24 MLK DAY JAN 20	Ballet	NO CLASS	Balanchine Hw: Read Dixon Gottschild article + discussion board post	
Week 3 Jan 27-31	Ballet	Lecture: Lecture: Ballet, Gender, Sexuality	<i>Swan Lake</i> : Queer Swans – Class Leadership #1 Hw: Read Juhasz article & comment on Perusall	
Week 4 Feb 3-7	Modern Dance in the US: Dunham	Lecture: Modern Dance / Dunham	MEET IN STUDIO TBD Dunham Technique Workshop Hw: Read Dunham article, TBD + discussion board post	
Week 5 Feb 10-14	Modern Dance in the US: Primus	Pearl Primus Hw: Read Primus article, TBD + quiz	MEET IN SMATHERS 100 Archival artifacts: Dunham & Primus	
Week 6 Feb 17-21 BFA SHOWCASE	Synthesize	Reflection discussion	Synthesis Activity #1	BFA Showcase
Week 7 Feb 24-28 DARK DAY FEB 24	Modern Dance in the US: Limón & Humphrey	NO CLASS: DARK DAY Synthesis DUE 11:59pm	Limón & Humphrey Hw: TBD	
Week 8 March 3-7 ACDA	Modern Dance in the US: Limón, Humphrey, St. Denis & Shawn	MEET IN SMATHERS 100 Archival artifacts: Limón	Ruth St. Denis & Ted Shawn – Class Leadership #2 Hw: Read Srinivasan, “Bodies Beneath the Smoke” + Perusall comments	
Week 9 March 10-14	Modern Dance in the US: St. Denis & Shawn	MEET IN SMATHERS 100 Archival artifacts: Denishawn	Archival Essay working class/ catch up	Archival Essay proposal DUE Sun. 3/16 11:59pm
Week 10 March 17-21 SPRING BREAK	Happy Spring Break!			
Week 11 March 24-28	Alvin Ailey	Lecture	Discussion + peer editing	

Week/ Date	Topic	Mon (homework due Sun by 11:59pm)	Wed (homework due Tues by 11:59pm)	Notes
		Hw: Down Draft Archival essay	Hw: <i>Edges of Ailey</i> essay TBD – Class Leadership #3	
Week 12 March 31- April 4	Postmodern	Lecture Hw: Archival essay Final Draft	Discussion Hw: <i>Parallels</i> essay by Houston Jones + discussion board	
Week 13 April 7-11 SPRING INTO DANCE	Contemporary Indigenous Dance	Meet in AFA: Secondary Source Research Workshop with Jacob Mauldwin	Lecture: Indigenous Dance in North America	Spring Into Dance
Week 14 April 14-18	Contemporary Indigenous Dance	NO CLASS: DARK DAY Dance History Podcast Proposal DUE 11:59pm	Contemporary Indigenous Dance – Class Leadership #4 Hw: Arquette, “Native Dance Now” + quiz	
Week 15 April 21-23	Synthesize / Wrap Up	Synthesis #2	Wrap up/ celebrate	Synthesis Due Tues @ 11:59pm
Finals Week April 28-May 2	Podcast Projects Due			

Policies, Expectations, and Resources

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 is up to the instructor’s discretion.

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.

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.¹

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/) 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.

¹ 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!

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>

*While topics of race, gender, and identity are addressed, they are done in a manner that does not endorse concepts addressed in SB266.

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, 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 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.

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

Spring 2025 Dance Calendar, in progress

Check Dance Area Canvas for confirmed dates & updates!

TBD: Critical Response Appointments for 3rd years and graduating Seniors

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 – Master Class with Cirque Kalabanté, 11:15a, G-6
 - UFGA: 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 – UFGA: Dance Alive, *Dangerous Liaisons*, 7:30p, Phillips Center
- 9-11 – *BFA Dance Showcase*, spacing rehearsals, G-6
- 11-13 – UFGA: 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 – UFGA: 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
 - UFGA: 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 – BA Spring Social and Info Session
- 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 – UFGA: 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 – UFGA: *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
 - UFGA: 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 – UFA: Limón Dance Company, 7:30p, Phillips Center
21 – FINAL UNSHOWING, 6:30p-8:30p, G-6, format TBD
23 – Last day of classes
24-25 – Reading Days
26-30 – Finals

May

1-2 – Finals
2-4 – Commencement