

DAA 2342/DAA 3343: CONTEMPORARY AFRICAN AND AFRICAN DIASPORIC DANCE PRACTICES 2 + 3: AFRO-FUSION | SPRING 2025

COURSE INFORMATION

Day: M/W | **Time:** 3:00-4:55pm

Place: Constans Theater G-10

Instructor: Brianna Taylor

Office Hours: by appointment on Zoom or after class

Email: btaylor@arts.ufl.edu

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

Syllabi can be found here <http://arts.ufl.edu/syllabi/>

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

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

Required Texts: All required readings and video viewings will be posted to Canvas.

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. Assignments will be due via Canvas submission, as well as in person. Class announcements, course schedule and timeline will also be posted on Canvas. For help with Canvas, contact the UF Computing Help Desk at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Course Content Attestation: Instructional materials for this course consist of only those materials specifically reviewed, selected, and assigned by the instructor. The instructor is only responsible for these instructional materials.

COURSE INTRODUCTION AND DESCRIPTIONS

CONTEMPORARY AFRICAN AND AFRICAN DIASPORIC DANCE PRACTICES 2 & 3: AFRO-FUSION | DAA 2342/DAA 3343 COURSE CATALOGUE DESCRIPTION:

A performance-based course aimed at developing the understanding of various styles of dance within the African and African Diasporic realms as a movement practice and an art form.

Prerequisite: Dance Major or Minor. **Credits:** 2

INSTRUCTOR INTRO:

Welcome! I am excited to dance with you and co-create our learning community! In this class I will offer movement practices and explorations inspired by my eclectic dance training and movement history in Contemporary African and African Diasporic dance, and how these practices and forms are in conversation with, physically and culturally, other contemporary dance forms. We will practice some traditional West African dance in our contemporary studio setting, and investigate the ever-presence of Africanist aesthetics and principles in many, if not most or all of the forms in our personal movement histories. I will share phrasework based on my many years of exploring the concept of 'Afro-fusions,' and will also guide improvisational opportunities for you to explore these ideas in your own creative and choreographic practices. Complimentary projects, readings and videos will also be shared to uplift your learning of the scope of contemporary African and African Diasporic dance. I also invite that we bring curiosity, mindfulness and care around approaching the idea of 'Afro-fusion' with cultural appreciation and sensitivity rather than appropriation. We will remain in conversation and curiosity around what this means.

A typical class will include a few moments for community check in and personal centering, grounding and warming practices to awaken our expansive and expressive bodies, explorations of rhythm and musicality, improvisational offerings to open creative possibilities and choice making, along with choreographed phrasework. We will work

together to create a space that honors our community and collaboration, celebrating the uniqueness each of us brings, supported by deep listening to self and others, physical rigor, focus, playfulness, and the desires of each of YOU as part of the learning community.

A NOTE ON MY HISTORY AND CLASS OFFERINGS:

As a dancer and educator, I am interested in embodied presence, approaching dance from a somatic perspective, and integrating my movement knowledge through improvisation, deep listening, and ongoing practice. My movement background began as a gymnast, expanded into various modern and contemporary/release-based styles, and has been enriched deeply by my years of study in West African dance (primarily from Ghana and Guinea), as well as Afro-Cuban, Salsa, Flamenco, Butoh, Tai Chi, and Yoga. I integrate somatic approaches inspired by Bartenieff Fundamentals with my long-time practice and teaching of Yoga, and am continually curious about how these approaches are in conversation with and can support my study of Africanist based movement. I am an avid improviser and believe improvisation is an important PRACTICE that can provide many possibilities for growth. I am excited by ideas within Ideokinesis, the possibility of visualizing movement/alignment/anatomy to support the depth of our awareness of our dancing bodies.

I value the possibilities for rigor inside of various forms, and how this looks different depending on the task at hand. My teaching reflects an eclectic blend of my moving history, and I honor all of the teachers who I've had the privilege to learn from along the way. I will name these teachers where appropriate through our process, to the best of my ability. I will also integrate readings, video viewings, reflective writing and discussion as modalities for deepening our learning. As an educator, I also value YOUR input, presence and feedback. I am not interested in you regurgitating movement for the sake of "getting it right" (something I don't believe in), but rather ask for your curiosity and committed participation in your own learning of movement, your body, and your artistry. I look forward to discussing and practicing what this means to me, and to each of you throughout this semester.

CLASSROOM CULTURE OF CARE:

I invite that we integrate a culture of care in this class (and beyond). For me dance holds so much possibility for connection and growth, as it provides a frame to hold the eclectic nature of our lived embodied experience, both in various styles of dance, and as a moving being in the world. I am interested in your lived embodied experience, as much as I'm excited to share with you mine. I am invested in creating a classroom culture where we learn from and with each other, hold each other with care, as well as with accountability to respect each other, the history and culture of the material we're learning, and the space we occupy. While we hold specific roles as teacher/student in this context, I'd like to consider myself always a student, recognizing I have as much to learn from you as you from me. Together we will create community agreements, where we all hold each other in mutual respect and accountability. I share some of my expectations here in this syllabus. I look forward to hearing about yours, and to co-creating our classroom community agreements and culture together.

COURSE OBJECTIVES/PURPOSE AND EXPECTED LEARNING OUTCOMES

COLLEGE OF THE ARTS MISSION STATEMENT:

This course aims to meet the call of the College of the Arts Mission Statement.

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

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

COURSE OBJECTIVES AND EXPECTED LEARNING OUTCOMES:

During and upon completion of this course, students should be able to:

1. Develop and increase kinesthetic and clear anatomic understanding of Contemporary African Diasporic dance through taking class.

2. Demonstrate dynamic alignment, maintain whole-body and body part clarity of spatial orientation in Africanist based movement, and refine the sense of the body in relation to itself and to the space.
3. Refine the sense of initiation and articulation of Africanist based movement.
4. Demonstrate an understanding and exploration of qualitative dimensions of Africanist based movement.
5. Enhance learning, perception, and self-awareness.
6. Learn to identify bodily tendencies and preferences, and **strategize new potential pathways for movement efficiency to support your dancing growth.**
7. Broaden ability to hear/feel rhythm and nuances of music and demonstrate an understanding of phrasing and musicality with more sophistication.
8. Build strength, flexibility, range of joint motion and endurance, and to understand that individual capacity for all are unique--**explore your limits.**
9. Expand your performance presence and skills: positive energy, enthusiasm, concentration, mindfulness, willingness to learn, challenge preconceived ideas, leave mind open for shifts and changes.
10. Refine personal expression and artistry through exploration, improvisation and choreographic inquiry.
11. Observe and write about your own progress, process and challenges in the course as well as write critically and analytically about dance contexts from technique, to performance, to choreography.
12. Think creatively through spontaneous solutions to improvisational prompts, and/or within a given technique/exercise.
13. Think intuitively and listen to the body, make responsible decisions to care for your body within a given exercise.
14. Maintain a commitment to your growth by observing carefully, listening actively, practicing, witnessing your peers, expressing your thoughts verbally, and assessing your own and others' growth as assigned.
15. Demonstrate development of professional skills, independent work practices within class, and responsible preparation before and after class.

TEACHING STRATEGIES:

To facilitate and promote the Course Objectives and Expected Learning Outcomes, as the instructor I will:

1. Design a class order, progression, and exercises that develop and support said learning objectives.
2. Encourage a sustainable and compassionate class community where students can take risks and make mistakes free from unneeded stress, judgment or harsh criticism.
3. Demonstrate and embody class material as clearly as possible attending to specific details and qualities I would like to see.
4. Explain concepts and answer questions thoroughly.
5. Observe your daily work in class and make recommendations for improvement in achieving learning goals through group and individual assessments.
6. Provide honest and specific assessment and clear communication in class and through email and Canvas correspondence.
7. Provide opportunities for self and group exploration and experimentation.
8. Provide opportunities for practicing peer assessment, collaboration and verbal reflections.
9. Be available for individual appointments in which we may discuss your learning efforts and progress in class.

COURSE ASSESSMENT AND ASSIGNMENTS

Your proficiency with the learning goals to the degree appropriate for this course will provide the primary basis for calculating your final letter grade. Your attendance record, daily class work, written assignments/reflections and overall progress will also contribute to your final grade.

The expected learning outcomes for the course will be assessed through:

1. **Classwork and Participation (45 points):** Your active participation and engagement is expected and essential to your learning in this course, will make up the majority of your grade, and is based on the **continuous assessment** of the following (**these guidelines are used by Dance Area faculty*):
 - ARTISTRY
 - Musicality and Rhythm: student understands timing in movement and movement phrasing, demonstrates clarity of rhythmic patterning, demonstrates precise and appropriate response to musical stimulus

- Performance Quality: student executes movement with confidence, demonstrate the ability to explore dynamic range with distinct clarity.
- EMBODIMENT
 - Kinesthetic Awareness: students are able to integrate a high level of anatomical/kinesiological approaches to the body and movement practice, including the use of proprioception, spatial awareness, healthful alignment, and range of motion. In addition, students are able to use a basic vocabulary in musculoskeletal description of self and other bodies.
 - Movement Execution: Students are able to safely and accurately execute movement of moderate to high complexity, paying attention to weight transfer and detail.
 - Energy and Conditioning: Students are able to utilize and develop a high level of strength, flexibility, endurance, and muscular stabilization and support, as well as energetic modulation and groundedness.
- COMMUNICATION
 - Student demonstrates an ability to articulate ideas with clarity and express critical thought.
 - Student demonstrates an ability to listen to themselves and others, with respect for differing opinions.
- COMMUNITY ENGAGEMENT
 - Student takes care of the space as outlined in handbook/syllabus;
 - Students demonstrate commitment to a collaborative learning environment by expanding one's willingness to work with all classmates versus a select few as the course progresses;
 - Student shows active engagement physically, including volunteering to show/demonstrate/lead;
 - Student commits to individual and shared responsibility for class/group-based work.

***a personal assessment of the above will be used in conversation with my own to determine grade.**

2. **Outside-of-Class Assignments (25 points):** These will primarily consist of:
 - **Beginning of Semester Introduction Video (3 points)** A short video introduction sharing information about your movement history, goals for this class and your dance career ahead.
 - **Two Discussion Forums (4 points each, 8 points total)** reflecting on short readings, videos or podcasts, in support of your learning of concepts in this course on Canvas.
 - **Video viewings as preparation for class discussion and practice (6 points):** view short videos to support your learning and explorations of afro-fusion movement and choreography
 - **Attend TWO live dance concerts (4 points each, 8 points total):** Attend UFPA production ***Cirque Kalabanté Tuesday 1/21 at 7:30pm*** and one other concert (see list below). Write a thoughtful reflection (approx. 1 page) highlighting what stood out to you in relation to your learning about the Africanist presence in contemporary dance performance and practices.
 - Details and dues dates to be provided on Canvas.
3. **Midterm (15 points):**
 - Movement study/group choreography project based on class material and personal explorations and 1-2 page reflection/assessment paper. We will also meet one-on-one for midterm conferences. Some class work time will be offered. More details to be given at mid-term.
4. **Final (15 points):**
 - Embodied Research/Choreography project and 2-3 page reflection/research paper reflecting back on your goals from the beginning of the semester, your process/learning, and your ongoing goals as a dancer. Self evaluation is also part of this grade. Some class time will be offered. More details to be given at final.

***A note about late work:** As we are all aware, due dates are assigned for reasons to keep us all on track and support the flow of learning for all. Assignments are expected to be turned in on time. And, I understand that life happens. Please communicate with me about your circumstances should you need an extension. Communication is key!

ONGOING ASSIGNMENTS AND GUIDELINES FOR SUCCESS:

- Attend all classes in both body and mind and be fully present and engaged in the class.
- Maintain a positive, focused attitude towards your work in class.
- Fully attend to movement material presented and maintain a willingness to experience and explore new

ways of moving.

- Be present in the classroom at all times through practice, exploration and observation. It is important to note that we can learn a great deal from observing others.
- Use each class period as a laboratory, and an opportunity to discover more about yourself and your learning process.
- Please respect the studio, your classmates and the space you are occupying.

GRADE SCALE

Total: 100 percentage points

A	93-100 points
A-	90-92
B+	86-89
B	83-85 points
B-	80-82
C+	77-79
C	73-76 points
C-	70-72
D+	67-69
D	63-66 points
D-	60-62
E	59 and below

****Your overall score may be affected by your attendance record. See below for details about the attendance policy**

IMPORTANT DATES | COURSE CALENDAR

Course Calendar Outline | DAA 2342/3343 | Spring 2025

***this calendar reflects my current plans. Subject to change if necessary to support the flow of our collective learning.*

Week 1: Introductions and Creating Community	Monday 1/13 Introductions Syllabus/Class Details Community Agreements Movement Explorations	Wednesday 1/15 Movement practice Homework: Beginning of semester video or paper due Monday 1/20 by 11:59pm
Week 2: Movement Practice	Monday 1/20 MLK DAY: NO CLASS Attend: Cirque Kalabanté Tuesday 1/21 at 7:30pm, reflections due Friday 1/24	Wednesday 1/22 Discuss <i>Cirque Kalabanté</i> Ongoing practice
Week 3: Movement Practice	Monday 1/27 Ongoing practice	Wednesday 1/29 Ongoing practice Homework: Discussion #1 due Sunday 2/2 by 11:59pm
Week 4: Movement Practice	Monday 2/3 Class discussion Ongoing practice	Wednesday 2/5 Ongoing practice
Week 5: Movement Practice	Monday 2/10 Ongoing practice	Wednesday 2/12 Ongoing practice
Week 6: Movement Practice	Monday 2/17 Ongoing practice Midterm Intro	Wednesday 2/19 Ongoing practice
Week 7: Midterm Prep	Monday 2/24 Midterm Prep	Wednesday 2/26 Midterm Prep

		Midterm conferences (in person)
Week 8: Midterm	Monday 3/3 Midterm Prep Midterm conferences (in person)	Wednesday 3/5 Midterm presentations in class Midterm reflection papers due Sunday 3/9 by 11:59pm
Week 9: Movement Practice	Monday 3/10 Ongoing practice	Wednesday 3/12 Ongoing practice
Week 10: Spring Break	Monday 3/17 Spring Break: NO CLASS	Wednesday 3/19 Spring Break: NO CLASS
Week 11: Movement Practice	Monday 3/24 Ongoing practice	Wednesday 3/26 Ongoing practice Homework: Discussion #2 due Sunday 3/30 by 11:59pm
Week 12: Movement Practice	Monday 3/31 Ongoing practice	Wednesday 4/2 Ongoing practice
Week 13: Movement Practice	Monday 4/7 Ongoing practice	Wednesday 4/9 Ongoing practice Final Intro
Week 14: Final Prep	Monday 4/14 Ongoing practice	Wednesday 4/16 Final Prep
Week 15: Final Prep / In Person Final	Monday 4/21 Final Prep in class	Wednesday 4/23 LAST DAY OF CLASS—In person Final
Week 16: Final Paper due		Final papers due on Canvas by 4/30, 3pm (earlier is great too!)

SoTD DANCE AND UFPA PERFORMANCE CALENDAR:

***tentative and subject to change.*

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**
****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 – 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 – 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
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

COURSE POLICIES

DRESS POLICY:

- Attire which is suitable for movement
- Hair needs to be out of the dancer's face
- No hats (unless specific to a choreographic study)
- No large jewelry, necklaces & watches
- No chewing gum

STUDIO POLICIES:

- No eating or drinking in the studio, besides water
- Please bring a water bottle to every class
- Personal belongings should be pushed to the sides and out of the usable dancing space

- **Silence your cell phones and notifications completely before class begins, and refrain from using them during class time. If there is a reason you need to check your phone during class time, please communicate that with me.**

SoTD ATTENDANCE POLICY:

For classes that meet two times a week:

Students can take 2 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 participation portion of your 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 or in person class options, or online assignments.

Any absence from class for the following reasons must be supported by official acceptable documentation to avoid a grade penalty:

- Illness—doctor's note must be on official letterhead with address and phone number, noting the date and time of visit and diagnosis verifying that an absence from class is warranted, 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.**

****Barring the above circumstances, students are expected to be in attendance daily and to be on time. Excessive lateness or leaving early will add up to an absence and could affect your grade.**

DANCE TECHNIQUE CLASS MAKE-UP POLICIES:

- You are responsible for all material covered during any absence
- There are no makeup options for absences for which **you have not communicated with the professor.**
- Absences from Written Exams, Quizzes, Mid-Terms, and/or Finals may only be made up with approved documentation
- To earn credit (amount of credit determined by the instructor) for an excused absence you must do two things:
 - Immediately after your return to class, turn in approved/legal documentation to instructor. If you need the original documentation, the instructor will accept copies.
 - Make-up the class with an approved assignment submitted on the required date. If the assignment is to attend another class as a make-up, it must be the same technical level, or lower; student must request permission of that instructor.
 - **Two make-ups will be allowed if needed.**
 - **Make-up possibilities will be provided on Canvas**

In the UF Dance Program, three unexcused absences will reduce your grade one-letter grade (i.e., from B to C). Each subsequent unexcused absence lowers your grade by half letter grade (i.e., from C to C-). Five unexcused absences may result in automatic failure of the course. A student with medical documentation may apply to UF for Medical Withdrawal.

CLASS OBSERVATION POLICIES:

There might be a situation where you're not feeling well or injured but are well enough to come to class to observe. In general, ONE observation day is allowed. In case of unforeseen circumstances, observation days will be discussed on a case by case basis. **If a student is observing:** you are required to take notes on what you're witnessing, and reflect on how observing is supporting your physical learning in class (please do not just regurgitate what we are doing, but engage with what you are learning through watching). Notes are to be turned

in at the end of the class period (you may either give me hand written notes, or email digital notes).

STUDENT INJURY AND ILLNESS POLICIES:

The Dance Area of SoTD believes that dance student's physical and mental well-being is paramount to success in all arenas of their dance training, from class to the stage. In the case of injury, fostering a productive and holistic response insures a speedy and effective recovery.

FIRST: Please contact the Dance Wellness Clinic through the Canvas site. The protocol for accessing appointments is here: https://ufl.instructure.com/courses/414412/discussion_topics/2671475

If the dance student becomes ill or injured to the degree that they cannot attend and participate in dance classes, SoTD sponsored rehearsals, or performances, the 5 steps of the dance student injury and illness policy are to be followed:

1. The student is required to see a health care professional immediately.
2. If the illness or injury prevents the student from participation in dance class, rehearsal, or performance, the student is to request documentation from the health care professional that explicitly projects the duration of the injury, and/or the amount and type of activity recommended for the welfare of the student.
3. Following the appointment with the health care professional, the student is required to bring medical recommendations and related documentation to the attention of his or her instructor(s), choreographer(s), or director(s) as the basis for discussion.
4. Unless otherwise medically advised, the student is prohibited from active participation in all related UF dance activities, classes, events, performances, etc. The student may not personally select one activity as having a higher priority over another. The student is not to dance in any events, activities, performances or rehearsals if the student is not in dance class. If the infirmity culminates in a medical withdrawal, this is also a withdrawal from all performance related activities.
5. The student is never allowed to sacrifice classroom participation for the demands of a performance. The student will not be allowed to participate in a performance if they miss dance class due to an injury. The student is expected to follow the student injury and illness policy even if performances take place beyond the scope of SoTD, as with another UF, professional, or community performing group, etc.

STUDENT ONLINE EVALUATION POLICY: 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 <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

A NOTE ON PHYSICAL 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 likely engage in some partnering work involving touch as points of initiation or weight sharing. In addition, although I mainly offer verbal feedback, there may be times when physical feedback is useful to aid with alignment or movement guidance. If you are uncomfortable with ANY of the above, please don't hesitate to talk with or email me so we can come up with a solution together.

CONTENT WARNING: In this course, we may cover content and materials that some might find difficult. It is important that in an artistic discipline course we do not shy away from engaging with materials that may be controversial or challenging. I encourage you to reach out to me if you are struggling with the course materials. In class, if you need to step away for a period of time as we are covering particular content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence.

***SYLLABUS NOTE/DISCLAIMER:** This syllabus represents my current plans and objectives. The constitution of the class cohort, unforeseen events, and schedule changes may dictate shifts. Any amendment to the syllabus will be emailed to you, updated on Canvas, and be clearly stated and available.

UF POLICIES AND RESOURCES

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES:

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

UNIVERSITY POLICY ON ACADEMIC MISCONDUCT:

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 (<https://sccr.dso.ufl.edu/process/student-conduct-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.

NETIQUETTE/COMMUNICATION COURTESY:

All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats. An email is not a text message nor a DM. Please begin emails with a formal greeting and avoid unprofessional colloquialisms. For UF guidelines on "netiquette": <http://teach.ufl.edu/docs/NetiquetteGuideforOnlineCourses.pdf>

UF ABSENCE POLICIES:

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

Source: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

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

NOTE ON 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 guest 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

CAMPUS RESOURCES

- Health and Wellness U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit <https://umatter.ufl.edu/> to refer or report a concern and a team member will reach out to the student in distress.
- Counseling and Wellness Center: Visit counseling.ufl.edu/ 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 <https://shcc.ufl.edu/>
- Dean of Students: <http://dso.ufl.edu/>
- University Police Department: Visit <https://police.ufl.edu/> 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; <http://ufhealth.org/emergency-room-trauma-center>

ACADEMIC RESOURCES:

- E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at helpdesk@ufl.edu. Or go to <http://helpdesk.ufl.edu/>
- Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services <https://career.ufl.edu/>
- Library Support: <https://cms.uflib.ufl.edu/> ask 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. <https://teachingcenter.ufl.edu/>
- Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. <https://writing.ufl.edu/writing-studio/>
- Student Complaints On-Campus: <https://sccr.dso.ufl.edu/>
- On-Line Students Complaints: <https://distance.ufl.edu/student-complaint-process/>

***If you have **ANY** questions about the syllabus, or anything else, don't hesitate to ask me at any time during the semester. I'll do my best to answer or to guide you to someone who can. I look forward to co-creating and learning together this semester!