

DAN 4124: Dance History (3 credits)

University of Florida School of Theatre + Dance

Spring 2022

M Periods 6 - 7 (12:50 PM - 2:45 PM) & W Period 6 (12:50-1:40)

Physical Meeting Space: [Turlington 2333](#)

Virtual Meeting Space as needed: Zoom (link shared on Canvas)

Course Information

Instructor of Record

Asst. Professor Rachel Carrico, PhD

Email: rcarrico@arts.ufl.edu

Office: Nadine McGuire Theatre & Dance Pavilion 2nd floor, Room 235. All office hours held on Zoom.
See Canvas for link.

Office Hours: Weekly days/times TBD and by appointment

Office Phone: 352-273-0521

Required Texts

- John O. Perpener III, *African-American Concert Dance: The Harlem Renaissance and Beyond* (University of Illinois Press, 2001).
 - Available at the UF Bookstore or through online bookseller of your choice. One copy is on reserve for this course (24 hr checkout) at the [Fine Arts Library](#) (201 Fine Arts Bldg A).
- All additional required reading and viewing materials will be made available on Canvas as PDFs or hyperlinks.

Required Performances & Events

In addition to regular class sessions, all Dance majors are expected to attend the following events. *Optional events of interest also included in italics.* Links will be announced through the Dance Area Headquarters Canvas site.

Semester Calendar – Dates to Know

****UnShowings #1 & #2 are yet to be determined – dates will be shared as soon as possible.**

Please check your emails daily for Dance Area Headquarters Canvas site updates!

January

05 – Dance Welcome Meeting 6:30pm-7:30pm

12 – BFA Showcase Auditions 6:30-8:30pm – G-6

17 – UFPA dance event: **Tango Fire**, 7:30pm – Phillips Center

23 – Fathom Dance event - **Bolshoi Ballet: Jewels (Balanchine)** 12:55pm Regal Butler Town Center, Gainesville. <https://www.fathomevents.com/categories/performing-arts>

28 – BFA Program Audition – all day/online

February

10 – SoTD Town Hall #1 2-3:15pm - Zoom

14-16 – Spacing rehearsals for Dance 2022 6:30-10:30pm – Constans Theatre

17 – Dance 2022 Company Orientation and Crew Watch 6-9:30pm – Constans Theatre

18 – Dance 2022 Tech #1 6:45-10:30pm – Constans Theatre

20-21 – Dance 2022 Tech #2 and #3 7-10:30pm – Constans Theatre

22-23 – Dance 2022 Dress Rehearsals #1 and #2 7:30-10:30pm – Constans Theatre

22 – Bagels and Ballet! 8:45-10:15am Ballet classes.

24-26 – Dance 2022 performances 1-3 7:30pm – Constans Theatre

27 – Final Dance 2022 performance and strike 2-4:30pm – Constans Theatre

March

1 – UFPA dance event: **Pilobolus: BIG FIVE OH!** 7:30pm – Phillips Center

2 – BFA Showcase Production Meeting 4-5pm - Zoom

5-13 – SPRING BREAK

6 – Fathom Dance event – **Bolshoi Ballet: Swan Lake** 12:55pm Regal Butler Town Center, Gainesville. <https://www.fathomevents.com/categories/performing-arts>

12-15 – ACDA at FSU

15 – UFPA dance event: **BalletX** 7:30pm – Phillips Center

18 – Dance Faculty Retreat 1-4pm – Zoom, student attendance welcome

19 – Splendor (possible)

20 – BFA Showcase load in 9am-1pm - G-6

21 – Dance Open Conversation 6:30-8pm – Zoom

20-22 – BFA Showcase Spacing Rehearsals 6:30-10:30pm – G-6

23 – SoTD Town Hall #2 10:45am to 12pm - Zoom

23-25 – BFA Showcase Tech Rehearsal #1-#3 7-11pm – G-6

25-26 – UFPA Dance event: **Dance Alive: Carmina Burana** 7:30pm – Phillips Center

27 – BFA Showcase Tech Rehearsal #4 7-11pm – G-6

28-29 – BFA Showcase Dress Rehearsals #1-#2 7-11pm – G-6

30-31 – BFA Showcase Performances 7:30pm – G-6

April

1-2 – BFA Showcase Performances 7:30pm – G-6

3 – BFA Showcase Performances and Strike 1:30-7pm – G-6

18 – Final UnShowing 6:30-8:30pm – G-6

18 – **Critical Response Appointments (CRAs)** for 2nd Years, 4th Years (non-graduating) and first semester transfer students – times and Zoom links TBA – **these are REQUIRED meetings**

19 – **Critical Response Appointments (CRAs)** for 2nd Years, 4th Years (non-graduating) and first semester transfer students – times and Zoom links TBA – **these are REQUIRED meetings**

20 – Critical Response Appointments for graduating Seniors – times and Zoom links TBA – **these are REQUIRED meetings**

20 – Last Day of Classes

Canvas & Zoom

This course is set up on Canvas (e-learning) and will make use of Zoom for virtual meetings. All students must have access to Canvas and Zoom 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 or Zoom, contact the [UF Computing Help Desk](#) 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

College of the Arts Meta-Strategy

This course is designed to meet the aims of the [College of the Arts' Meta-Strategy](#):

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.

SoTD Anti-Racist Action Plan

This course is designed to meet the aims of the SoTD Anti-Racist Action Plan, Commitment I (you can find the entire plan on our Dance Area Headquarters Canvas page):

- The faculty, staff, and Director of the School of Theatre and Dance are committed to being responsive, informed, and accountable to the students we serve and creating an inclusive community.

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, embodied exercises and choreographic assignments.

Student Learning Objectives

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

1. Know select concert and social 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 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

Participation (35/100)

Canvas Discussion Board Posts (10): You have been assigned to a discussion group on Canvas. You will never have to post and reply the same week. See Weekly Schedule to know which weeks your group posts/replies.

		Points
Discussion Board Posts	Approximately five times throughout the semester, you will post a response to assigned readings on the Canvas discussion board. Your post will respond directly to the discussion prompt(s) provided by instructor. A rubric will be provided.	5
Discussion Board Replies	Approximately five times throughout the semester, you will reply to two classmates' posts on the Canvas discussion board. A rubric will be provided.	5

Class Leadership (10): On a day of your choosing, you will collaborate with a small group of your classmates to lead the class in an exploration of that day's assigned readings and viewings. 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.	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	Brings copies of readings but incomplete or hasty notes; refers in general to assigned readings, videos, performances, lectures, and/or discussions when asking questions or making comments/notes. Visits during office hours.	Does not bring readings or notes to discussions; does not refer to assigned readings, videos, performances, lectures, and/or discussions when asking questions or making comments/notes.

	asking questions or making comments. Visits during office hours to ask informed questions about course material, and/or discussed informed accommodations for class participation.		Does not visit during office hours.
Thoughtful: Shows evidence of having understood and considered issues raised.	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. Regularly visits during office hours to ask thoughtful questions about course material and assignments, and/or to communicate about any barriers to full engagement.	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. Infrequently visits during office hours to ask general questions about course material and assignments and/or to communicate about any barriers to full engagement.	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. Does not visit during office hours.
Considerate: Takes the perspective others into account.	In discussion, listens to classmates' contributions with active nonverbal engagement; asks follow-up questions when appropriate. In discussion and in posts, refers to classmates' comments/questions in formulating one's own; when offering a counter-perspective, honors the speaker's/writer's social location and point of view; strives to understand <i>why</i> people (instructor, classmates, authors, artists, etc.) hold ideas / make decisions rather than immediately judging them as <i>good or bad</i>. Visits during office hours demonstrate considerate engagement.	In discussion, listens to classmates' contributions with active nonverbal engagement. In discussion and in posts, sometimes refers to classmates' comments/questions in formulating one's own; offers counter-perspectives with respectful tone; initially judges others' ideas/decisions but keeps digging to understand <i>why</i> people (instructor, classmates, authors, artists, etc.) hold ideas / make decisions. Visits during office hours sometimes demonstrate considerate engagement.	In discussion, shows physical signs of being checked out (on phone, slumped posture, etc.); rarely refers to classmates' comments/questions in formulating one's own; struggles to offer counter-perspectives with respectful tone; judges others' ideas/decisions rather than striving to understand <i>why</i> people (instructor, classmates, authors, artists, etc.) hold ideas / make decisions. Office hours conversations evidence inconsiderate engagement; does not visit during office hours.

In-Class Synthesis Activities (15/100)

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

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

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/>.

My Dance Autobiography (15): Through written and danced communication, tell the his-/her-/story of your personal and professional journey in the field of dance thus far. You may locate the origin of your dancing wherever/whenever you see fit and highlight important milestones in your personal/scholarly/artistic/spiritual relationship with dance. Pay special attention to your “meticulous list of names” (encountered in the Schloss reading), naming the individuals who have been a part of your history, either in person, on screen, on stage, from the afterlife, or on the page.

- **Written Essay (10 pts):** This document will not only help locate the focus of your final research project topic, but also models writing for grant proposals as well as artistic/research statements that accompany graduate school and residency applications. 2- to 3-page double spaced. **DUE FRI. 1/21 BY 11:59 PM.**
- **Danced Autobiography (5 pts):** Present a short (1-2 min) solo that communicates your dance autobiography. You may use sound (live or recorded), including any elements of your essay that you want to incorporate. **DUE IN CLASS MON. 1/24**

Archive Research Project (15): Take on the persona of a dance historian and make sense of one artifact in the archive. Select a one archival artifact from those that the archivists present to us. Connect that artifact to the relevant scholarly source already assigned for class in order to critically assess the artifact’s historical and contemporary significance.

- **Proposal (1 pt):** Submit a Canvas form explaining what artifact you want to write about, why it grabbed your attention, and which secondary sources you will cite in your essay. **DUE WED. 2/23 BY 11:59 PM.**
- **Written Essay (10 pts):** 3-5 pages double spaced. A rubric will be provided. **DUE FRI. 3/4**
- **Group choreography based on midterm projects (4 pts):** In collaboration with your partner(s), create a 2- to 5-minute movement-based performance that utilizes everyone’s archival material as inspiration. Detailed instructions to follow. **DUE IN CLASS WED 3/16**

Final Research Project (25): Connect your dance historian skills to your personal interests and write an article in the style of the [Dance/USA Article Series](#). Detailed instructions to follow.

- **Final project proposal (2.5 pts):** Submit one paragraph in which you identify a) which project you’re going to do, b) the reason you chose it, and c) the general idea for what you’d like to write. **DUE WED. 3/30 BY 11:59 PM**
- **Draft 1 (2.5 pts):** DUE on Canvas before class for peer editing. Detailed instructions and rubric to follow. **DUE IN CLASS WED. 4/13**

- Final draft (15 pts): 5- to 7- pages double spaced. Detailed instructions and rubric to follow. DUE MON 4/25 BY 11:59 PM

Face-to-Face Attendance Policy Spring 2022

This course expects students to participate in in-person instruction. Unless other arrangements are made in advance, students are expected to be in attendance daily and to be on time. For face-to-face and virtual attendance policies, see COVID-19 Precautions below.

Dance Area Attendance Policy: 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 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 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)

*If you are experiencing COVID-19 symptoms (<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>), please use the UF Health screening system (<https://coronavirus.ufhealth.org/screen-test-protect/covid-19-exposure-and-symptoms-who-do-i-call-if/>) and follow the instructions on whether you are able to attend class. Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work (<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>).

- 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.

Grading Scale

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

-----	93–100 A	90–92 A-
87–89 B+	83–86 B	80–82 B-
77–79 C+	73–76 C	70–72 C-
67–69 D+	63–66 D	60–62 D-
59 and below F		

If you have questions about how grade points are assigned by the University, go to:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Policies, Expectations & Resources

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>

Community Agreements

- We remember that none of us knows everything, but together we know a lot.
- We embrace and support multiple ways of “knowing” which include lived experience, bodily knowledge, emotional intelligence, and many others. Intellectualizing and “thinking” is only one way of knowing, a way that has been privileged in academic culture and can keep other voices out.
- We allow ourselves and each other to communicate as best we can, knowing that we don’t always have the words in the moment. We encourage ourselves and each other to “fail forward” or “speak in draft,” that is, make mistakes on the path of growing.
- We assume good intentions but focus on the impact that our words and actions have upon others – even and especially when the impact is harmful but our intentions were good.*
- We do not rely on others to educate us about areas that we remain ignorant of, due to our own privileges, blind spots, assumptions, or simple lack of exposure. We say thank you when gaps in our understanding are revealed and then do the work ourselves to learn about what we don’t already know.*
- We understand that discomfort can arise when we encounter something unfamiliar. We get curious about that discomfort when it arises and ask ourselves, “Am I being challenged right now or am I being triggered or harmed in some way?” We give ourselves permission to take care of ourselves as needed in moments of discomfort.*
- We share the air by stepping up and stepping back.

- We all take responsibility for the quality of our experiences together. It is not the sole responsibility of any one person, including the instructor, to ensure that we adhere to our agreements. That is a shared responsibility.
- YOUR CONTRIBUTIONS:

- These agreements can be revised at any time by anyone.

*Thank you to my Fall 2021 Teaching Methods class for offering these community agreements. I have adapted them for inclusion here.

COVID-19 Precautions

UF has increased in-person class offerings for the 2021-2022 school year. At the same time, COVID-19 cases are surging because of the new Omicron variant and the large numbers of people who are unvaccinated, setting new local and state records for infections. As a result, our methods for realizing classroom activities and productions will continue to evolve as our community needs shift in response to the virus. Below is a list of practices that the School of Theatre + Dance implemented last fall to safely connect. The practices align with UF's Spring 2022 plan (<https://coronavirus.ufl.edu/>).

- **All people inside of UF facilities are expected to wear masks** in community spaces in buildings, including common areas in our office suites, when we are not in our individual offices or workspaces, **even if you are vaccinated.**
- **Your ONE.UF account must show a "Cleared for Campus" status** in order to attend in-person. I will check my roster before each class meeting.
- **Until further notice, this course will be offered in a synchronous hybrid modality (simultaneously on Zoom and in person).** If you need to attend virtually due to suspected or confirmed COVID exposure, if you feel sick, or any other COVID-related complications, please email me in advance (as much as possible) to get approval for Zoom attendance. As UF reassesses its policies, we will reassess our virtual attendance policy as well.

Students, Faculty, and Staff are trusted to foster healthy SoTD class and creative environments (even when we're in Turlington) through adherence to the following guidelines:

- **If you are not vaccinated, get vaccinated.** Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID-19 virus. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.ufhealth.org/vaccinations/vaccine-availability/>. Students are welcome to use hand sanitizer or wash hands at the top of each class, rehearsal or production activity in shared spaces.
- **Stay home and seek medical help for COVID-19 symptoms or exposure** (persistent cough, fever 100.4+, new loss of taste or smell, muscle pain/headaches, shortness of breath, sore throat, chills, diarrhea, or feeling generally ill). The culture of hiding illness or the "show must go on" mentality must be avoided.
- Participate in UF Health's Screen, Test, and Protect initiative by completing health screening questionnaires and by scheduling testing when prompted through One.UF.edu. Additional

testing information is available at: <https://coronavirus.ufhealth.org/screen-test-protect-2/screen-test-protect-plans-spring-2021/>.

- Wipes and sanitation supplies will be available to sanitize individual props, costumes, chairs, ballet barres, music stands, tables, individual projects etc.
- Dispose of personal trash in appropriate bags/containers.

Recording Class Sessions: Our class sessions *may* be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

Late Work Policy: Extensions will be granted only in extenuating circumstances, with ample communication from the student, and at the discretion of the professor. Deadlines in other classes and extracurricular obligations do not constitute extenuating circumstances. If you have a documented accommodation, see "Accommodations" below.

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.bluer.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

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!

A note on choreography and plagiarism: Any time you use information from a source, you must cite it. This applies not only to writing, but also to choreography. As we are working with aspects of movement composition that may often make reference to other works of dance, no unaccredited lifting, copying, or sampling of dance material from YouTube or other sources will be permissible. These kinds of actions/uses are subject to penalties for plagiarism.

Accommodations: Appropriate accommodations will always be granted to students with documented disabilities. Please notify me if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation as soon as possible, and we can work to find a solution. Note that students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter, which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Campus Resources

Health & Wellness

- *UF Health Screen, Test & Protect:* 352-273-9790 (8 a.m. – 5:30 p.m.). For information on COVID-19 exposure and symptoms, see “Who Do I Call If...?” on the [UF Health Screen, Test & Protect website](#).
- *U Matter, We Care:* If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.
- *Counseling and Wellness Center:* <https://counseling.ufl.edu/>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.
- *Gator Well:* Empowering UF students to be healthy and well through prevention. Services include Wellness Coaching and Mindfulness Resources. <https://gatorwell.ufsa.ufl.edu/about/>
- *Sexual Assault Recovery Services (SARS):* Student Health Care Center, 392-1161.
- *University Police Department:* 392-1111 (or 9-1-1 for emergencies). <http://www.police.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.

Academic Resources

- *E-learning technical support*, 352-392-4357 (select option 2) or e-mail to Learningsupport@ufl.edu. <https://lss.at.ufl.edu/help.shtml>.
- *Library Support*, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.
- *Writing Studio*, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers. <http://writing.ufl.edu/writing-studio/>
- *Student Complaints On-Campus*: <https://sccr.dso.ufl.edu/policies/student-honorcode-student-conduct-code/>

Weekly Course Schedule

Changes to the syllabus: Details on each unit's weekly schedule will be provided in class. While this document provides guidelines for the class, I do reserve the right to change the syllabus at any time during the semester if the need arises. Each class is different, and sometimes it takes some tweaking to respond to the needs of the group. Being flexible with the syllabus allows us to get it right. Thanks in advance for your understanding.

I. Introductions & My Dance Autobiography (1/5 – 1/24)

II. Indigenous/ Native Dance in the Americas (1/10 - 2/25)

III. Modern Dance in the U.S. (2/7 - 2/16)

IV: Being Dance Historians: Working in the Archive (2/21 – 3/16)

V: Ballet (3/21 – 3/23)

VI: Postmodern & Contemporary Dance (3/28 – 4/11)

VII: Final Projects (4/13 – 4/20)