

UF School of Theater and Dance

DAA 2341 Contemporary African & African Diasporic Dance Practices 1

I. COURSE NUMBER AND TITLE: DAA 2341 Contemporary African & African Diasporic Dance Practices 1 -

(Rotating Topic: Afro-Brazilian Dance)

Semester & Year: Spring 2026

Meeting Days and Times: T/TH 10:40am – 12:35pm

Building and Room: Nadine McGuire - G6

II. INSTRUCTOR:

Name: Augusto Soledade

Email: asoledade@ufl.edu

Phone: (352) 273-0506

Office Hours: T/Th from 1pm-3pm or by appointment

III. COURSE DESCRIPTION:

A performance-based course aimed at developing the understanding of various styles of dance within the African & African Diasporic realm as a technique and an art form. Students will experience movement through traditional, folk, and contemporary Afro-Brazilian dance forms. The class intends to provide a better understanding and appreciation of the various African based cultures that shaped Afro-Brazilian dance and dances of the African Diaspora. The class is structured so that the students have an extensive experience in all elements of dance: rhythm, space, movement, effort, time, shape, body and performance.

IV. LEARNING OUTCOMES:

1. Exhibit increased strength, flexibility, body articulation and stamina.
2. Accurately use dance terminology.
3. Discuss dance as an art form.
4. Perform African & African Diasporic Dance.
5. Learn about Afro-Brazilian culture through dance.

V. REQUIRED TEXTS AND MATERIALS:

All readings will be posted to Canvas as hyperlinks and downloadable PDFs.

Reading 1: "African Influences in Brazilian Dance – Myriam Evelyse Mariani, African Dance: An Artistic, Historical and Philosophical Inquiry.

Video 1: Video link: <https://www.youtube.com/watch?v=1d7azOxgmR0>

*Readings and videos will be used as elements of contextualization of the physical experiences generated in class.

VI. COURSE REQUIREMENTS AND POLICIES: Expectations:

Student will

- Attend classes regularly, be on time and ready to work for the entire class period.
- Maintain a professional working attitude.
- Participate in all in class activities, engaging fully both mentally and physically.
- Strive to improve individual progress by demonstrating increased strength, flexibility and an increased awareness of body alignment, timing and spatial pathways.
- Observe dance class etiquette (cell phone use, dress code, lateness policy etc...)
- Strive to apply given corrections and concepts to movement.

Assignments:

Writing Assignment:

Assignment 1:

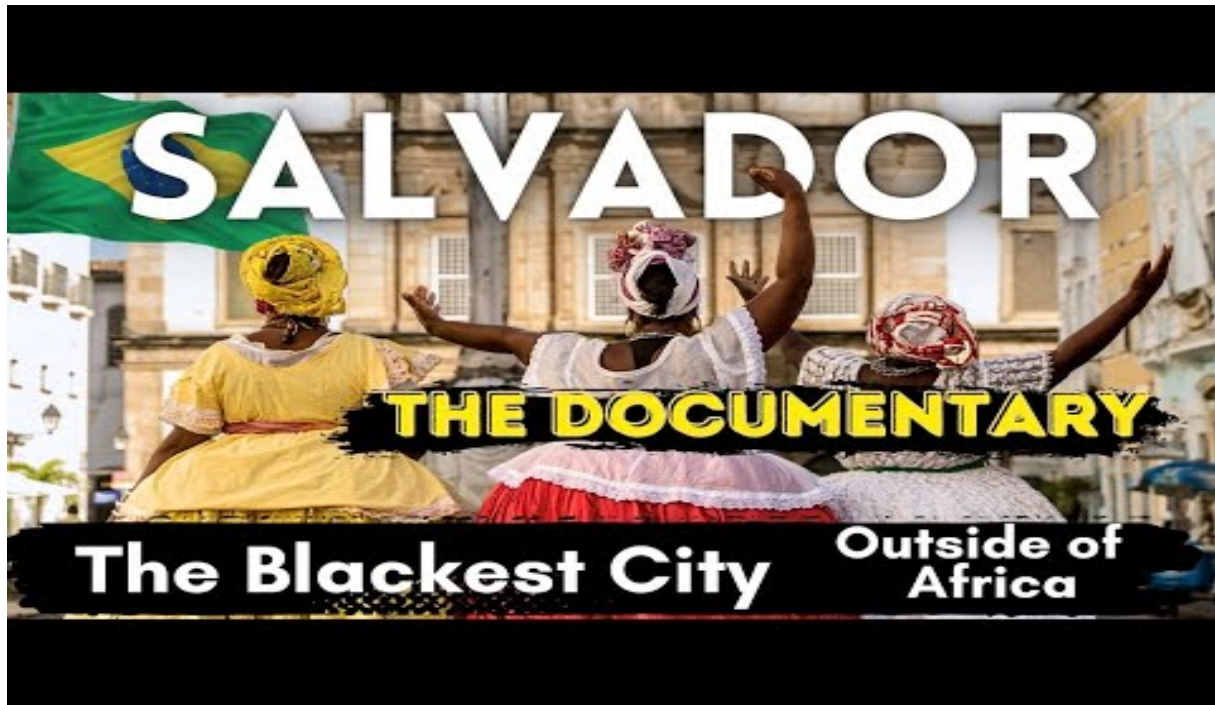
Read the assigned article and write a response paper. In the response paper, you should summarize important points addressed and described in the article. In addition, please offer personal commentary specially in relationship to the article content and your experience in class or any previous notion of Afro-Brazilian culture. (Between 500-700 words) Use the MLA style to format the paper. Here is a helpful resource: https://owl.purdue.edu/owl/general_writing/index.html

- **Writing Assignment 1 is due on 02/13 by 11:59pm**

Assignment 2:

Watch the following documentary and write a summary of the different aspects of Afro-Brazilian culture addressed in the video. Pay close attention and respond to specific historic, cultural and artist aspects mentioned. Your paper should have a maximum of two pages. (Between 500-700 words) Also, make sure the paper's structure presents an introduction, a body and a conclusion.

Video Link: <https://www.youtube.com/watch?v=1d7azOxgmR0>



- Writing Assignment 2 is due on 04/03 by 11:59pm

Dance Concert Attendance Assignment:

Attend at least two dance concerts this semester. You may choose two out of the following: BFA Dance Concert, Spring into Dance or any dance performance presented at the University Performing Arts Center. Attentive Observation: as you watch the performance, pay close attention to approaches, cultural contexts and artistic choices brought about in the work and compare it to your experience in class. The objective is to understand the intricacies and complexities in art making. Avoid making judgement.

- Assignment due by 04/21/26 11:59pm

Performance Assignments: N/A

Exams:

Mid-term in-class assessment – 02/24

Mid-term individual feedback – 02/26

Final in-class assessment – 04/14

Final individual feedback – 04/16

Presentations: N/A**Attendance:****For Studio Courses**

For classes that meet twice a week (T/Th from 10:40am-12:35pm and F from 10:40am to 12:35pm):

- Students can take **2** absences with **no documentation** with **no penalty**.
- If the fourth absence is unexcused, it will result in 5% deduction from the **final grade**.
- Excused or unexcused, on the fourth absence, a meeting is required with the instructor and/or area faculty to assess the student's continued participation in the course.
- If the fifth absence and all subsequent absences are unexcused, each will result in an additional 5% deduction from the **final grade**.
- **Requirements / opportunities to make up missed material is up to the instructor's discretion.**
- Due to the participatory nature of the course that includes in-class collaboration along with partner and ensemble work, **4** unexcused absences may result in automatic failure of the course.

Note: 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 and when the return to class activity is expected, 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). Students must 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.

Tardy Policy: You are late after role has been taken/class has begun.

- Points will be deducted for being late or leaving early for any reason.
- There will be a 5-minute grace period.
- 3 tardies for regular class meetings equal 1 unexcused absence.

Make-up Policy

- Excused absences (those that can be documented) may be made-up in the following manner:
 - Non-Majors: Approved Performance Event/Written Assignment
 - <http://www.shcc.ufl.edu/excuse.shtml> (Infirmary)
 - <http://dso.ufl.edu/> (Dean of Students)
 - If unable to dance, you may 'actively' observe for full credit. You will complete an observation paper due at the end of class.
 - Requirements / opportunities to make up missed material for unexcused absences is up to the instructor's discretion

Injuries are special cases. If an injury occurs see/contact me immediately regarding absences, make-ups or possible withdrawal from the class.

Late assignments: Unless otherwise indicated, all homework assignments are due in class on the date listed on the syllabus. An essay received after the due date is late.

Studio Rules of Conduct:

In effort to keep our dance space a peaceful, safe and clean environment for our students we ask that you observe the following:

- No gum- this is also for safety reasons since we don't want dancers choking.
- No talking, food or quick pick-me-ups during class. However, you may keep water bottles inside the studio for hydration provided they have caps to prevent spills.
- All phone calls must take place outside of the studio and NEVER during class time. If you have an emergency situation you should inform the instructor prior to the start of class. Ringing cell phones, texting etc. are disruptive to classroom activity. Please be considerate.

Note: 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. 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 and when the return to class activity is expected, 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).

VII. COURSE SCHEDULE AND TOPIC OUTLINE:

Class schedule is subject to modification, but not without prior notification.

Please note class material is sequential and comprehensive. Please take time to review movement sequences before and after class.

Week One	<ul style="list-style-type: none"> • Introduction • Building a set Warm Up 1 for first half of semester (a set warm up is a sequence of physical exercises that will prepare students to execute Afro-Brazilian dance) • Going across the floor (will help students apply movement practice abilities through space. During this phase students will learn a new movement phrase per class) • The following areas are the proposed goals during the Warm Up and Across the Floor phases: <ul style="list-style-type: none"> • building stamina • articulation of Spine • developing movement retention • understanding culture and customs • understanding musicality • isolating movement • After movement experience, students will learn Afro-Brazilian rhythms through drumming • <i>Samba</i> is the traditional dance students will learn in the first half of the semester.
Week Two	<ul style="list-style-type: none"> • Building Warm Up 1 • Across the Floor • Afro-Brazilian rhythms through drumming • <i>Samba</i>

Week Three	<ul style="list-style-type: none"> • Building Warm Up 1 • Across the Floor • Afro-Brazilian rhythms through drumming • <i>Samba</i> • Assignment: Reading 1
Week Four	<ul style="list-style-type: none"> • Building Warm Up 1 • Across the Floor • Afro-Brazilian rhythms through drumming • <i>Samba</i>
Week Five	<ul style="list-style-type: none"> • Warm Up 1 (by now, students should know all the warm up material and will execute it efficiently) • Across the Floor • Afro-Brazilian rhythms through drumming • <i>Samba</i> • Writing Assignment 1 is due on 02/13 by 11:59pm
Week Six	<ul style="list-style-type: none"> • Warm Up 1 (by now, students should know all the warm up material and will execute it efficiently) • Across the Floor • Review Movement Phrase for Evaluation 1 • Afro-Brazilian rhythms through drumming • <i>Samba</i>
Week Seven	<ul style="list-style-type: none"> • Evaluation 1- In-class performance • This is the midpoint in-class assessment. Students are expected to demonstrate knowledge of the material presented in the first half of the semester. The rubrics used for assessment are posted on Canvas. • Individual Feedback

Week Eight	<ul style="list-style-type: none"> • Building a set Warm Up 2 for second half of semester • Going across the floor (will help students apply movement practice abilities through space. During this phase students will learn a new movement phrase per class) • The following areas are the proposed goals during the Warm Up and Across the Floor phases: <ul style="list-style-type: none"> • building stamina • articulation of Spine • developing movement retention • understanding culture and customs • understanding musicality • isolating movement • After movement experience, students will learn Afro-Brazilian rhythms through drumming • <i>Maculelê</i> is the traditional dance students will learn in the second half of the semester. • Masterclass with Rachel Tavernier
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Week Nine	<ul style="list-style-type: none"> • Building a set Warm Up 2 for second half of semester • Going across the floor (will help students apply movement practice abilities through space. During this phase students will learn a new movement phrase per class) • The following areas are the proposed goals during the Warm Up and Across the Floor phases: <ul style="list-style-type: none"> • building stamina • articulation of Spine • developing movement retention • understanding culture and customs • understanding musicality • isolating movement • After movement experience, students will learn Afro-Brazilian rhythms through drumming • <i>Maculelê</i> is the traditional dance students will learn in the second half of the semester.
Week Ten	<ul style="list-style-type: none"> • SPRING BREAK
Week Eleven	<ul style="list-style-type: none"> • Building a set Warm Up 2 • Going across the floor • Afro-Brazilian rhythms through drumming • <i>Maculelê</i>

Week Twelve	<ul style="list-style-type: none"> • Building a set Warm Up 2 • Going across the floor • Afro-Brazilian rhythms through drumming • <i>Maculelê</i> • Writing Assignment 2 is due on 04/03 by 11:59pm
Week Thirteen	<ul style="list-style-type: none"> • Warm Up 2 (by now, students should know all the warm up material and will execute it efficiently) • Across the Floor • Review Movement Phrase for Evaluation 2 • Afro-Brazilian rhythms through drumming • <i>Maculelê</i> • Critical Response Appointments will take place Fri, Apr 10 from 9:30am - 4:30pm IN PERSON in G10 and G11.
Week Fourteen	<ul style="list-style-type: none"> • Evaluation 2 – In class performance • This is the final in-class assessment. Students are expected to demonstrate knowledge of the material presented in the second half of the semester. The rubrics used for assessment are posted on Canvas: • Individual Feedback
Week Fifteen	<p>Last Day of Classes</p> <ul style="list-style-type: none"> • Dance Concert Attendance Assignment due on 04/21 by 11:59pm

VIII. GRADING CRITERIA:

Final Course Grade:

Evaluation 1 (in-class assessment)	35%
Evaluation 2 (in-class assessment)	35%
Dance Concert Attendance	10%
Written Assignments	20%
TOTAL	100%

Rubrics for Participation

	1	2	3	4	5
Attitude					
Motivation					
Application of Direction/Corrections					
Overall level of progress					

Rubrics for In-class Assessment

	1	2	3	4	5
Placement and Alignment: understands the relationship of body parts to one another. Understands how body parts form an aligned physical structure.					
Conditioning: utilizes and develops a foundational level of strength, flexibility, endurance, and muscular stabilization and support.					
Spatial Awareness and Full Body Integration: understands a foundational level of anatomical/kinesiological approaches in movement practice, including an understanding of proprioception, spatial awareness, healthful alignment, and range of motion.					
Rhythmic Clarity/Musicality: understands timing in movement and movement phrasing.					
Performance Quality: executes movement with confidence. clearly designs space with movement and executes movement with sophistication and nuance.					
Movement Execution: safely and accurately executes movement of simple to moderate complexity.					

Energy: reproduces appropriate level of energy when executing movement.					
Retention: remembers movement phrase and can perform it in its entirety.					

Letter grades translate to percentages as follows:

Grades

95 – 100	A
90 – 94	A-
87 – 89	B+
84 – 86	B
80 – 83	B-
77 – 79	C+
74 – 76	C
70 – 73	C-
65 – 69	D+
60 – 64	D
59 and below	F

Semester Calendar

The updated semester calendar will be posted on Canvas.

University Policies

Information about university-wide policies and resources can be found [here](#).