

# IDS 2935: Dance, Race, Gender

## Quest 1



Beyoncé and dancers in *Countdown*

## I. General Information

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### **Class Meetings Fall 2022**

**Delivery Methods: 100% online OR hybrid (90% online 10% in person) - check section to confirm your delivery method**

### **Sections UFO3, UFO6, & UFO7: Online 100%, Synchronous & Asynchronous**

Section UFO3: Synchronous discussion section on Zoom, Friday | Period 4 (10:40 AM – 11:40 AM)

Section UFO6: Synchronous discussion section on Zoom, Friday | Period 5 (11:45 AM – 12:35 PM)

Section UFO7: Synchronous discussion section on Zoom, Friday | Period 6 (12:50 PM – 1:40 PM)

### Sections 1IC1, 1IC2, & 1IC3: Hybrid, Online Asynchronous 90%, In-Person Synchronous 10%

Section 1IC1: Synchronous discussion section in person, Friday | Period 4 (10:40 AM – 11:40 AM), [MAT 005](#)

Section 1IC2: Synchronous discussion section in person, Friday | Period 5 (11:45 AM – 12:35 PM), [MAT 005](#)

Section 1IC3: Synchronous discussion section in person, Friday | Period 6 (12:50 PM – 1:40 PM), [MAT 005](#)

Most course activities will happen on our Canvas site. Weekly discussion sections will be conducted either virtually on Zoom or in person, depending on the section in which the student is enrolled. For students enrolled in sections with Zoom discussions, a link to this course’s Zoom link with password will be shared via Canvas.

### Instructor & Teaching Assistants

Instructor	Graduate Teaching Assistants
<p><a href="#">Dr. Rachel Carrico, Assistant Professor of Dance Studies</a></p> <p><b>Preferred communication method: Canvas Inbox</b></p> <p>Office hours: TBD (and by appointment) in person &amp; on Zoom</p> <p>Office location: 235 McGuire Pavilion</p> <p>Email: <a href="mailto:rcarrico@arts.ufl.edu">rcarrico@arts.ufl.edu</a></p> <p>Phone: (352) 273-0500 (main office line)</p>	<p>Joshua Turner <a href="mailto:joshuaturner@ufl.edu">joshuaturner@ufl.edu</a></p> <p>Sarah Sulewski <a href="mailto:sarahsulewski@ufl.edu">sarahsulewski@ufl.edu</a></p>

### Course Description

A *salsera* (salsa dancer) steps onto the ballroom floor with her partner, sequins flashing in the light. A male ballerina, decked out in tutu and pointe shoes, earns a standing ovation for his starring role in *Swan Lake*. A b-girl enters a circle of break-dancers, spinning on her head and freezing upside down, challenging assumptions about ladylike behavior. In each of these scenarios, dancers and onlookers confront societal expectations about how one should move according to one’s (perceived) identities. Latinx dancers are stereotyped as sensual; white men are supposed to be bad dancers; women are expected to be graceful and demure. This course explores why these racialized and gendered assumptions about dance persist, and how dancers themselves both perpetuate and contest these assumptions.

But we won't stop there—if social ideas about identity impact dance, could the reverse also be true? Does dance impact social ideas about identity? A major premise of this course is that yes, it does—dance is a social process through which race and gender are performed, constructed, and debated. In fact, the **essential question** of this course is: **When we see dance - from ballet to Beyoncé – how does it inform our ideas about race, ethnicity, and/or gender?**

Course materials will focus on dance practices in the U.S. from the late-nineteenth century to present-day. Students will learn about dance through a variety of activities, including watching pre-recorded lectures, reading assigned texts, viewing documentary films and performance videos, and participating in weekly class discussion and occasional in-class movement workshops (no previous dance experience required). Assessments include discussion board posts, quizzes, other assignments (e.g. Perusall, Jamboard), class participation, written essays, and a final project presentation.

## Quest and General Education Credit

- Quest 1
- Humanities
- Diversity (D)

This course accomplishes the [Quest](#) and [General Education](#) objectives of the subject areas listed above. A minimum grade of C is required for Quest and General Education credit. Courses intended to satisfy Quest and General Education requirements cannot be taken S-U.

## Required Readings & Technology

**Required text: NONE.** All book chapters, journal articles and other readings/viewings will be posted to Canvas and/ or made available through course reserves.

- Course reserve videos streaming password = dancevideos

**Canvas:** This course is set up on Canvas (e-learning). All students must have access to Canvas on a regular basis to successfully complete the course. All writing assignments and out-of-class communication will take place in Canvas. No hard copies will be accepted. A schedule and timeline for the course can be found on the Canvas calendar. For help at Canvas, contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).

**Statement on Materials and Supplies Fees – N/A**

## II. Graded Work

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### Description of Graded Work

Title	Description	Due	Length	Points
	<b>Essays</b>			<b>12</b>
Reflection Essay: Dance, Race, Gender and Me	Choose 2 to 3 key terms/concepts presented in the course. Summarize each term/concept, citing course materials, and reflect on how these concepts shed light on your own biography, background, and interests in dance.	Sept 30	300-400	5
Dance Analysis Essay: Dance in	Choose ONE of three provided examples dance in popular culture and write a detailed movement analysis of it. Use quotes from two	Oct 28	500-600	7

Popular Culture	scholarly sources presented in class to support your analysis.			
<b>Discussion Board Posts</b>				<b>42</b>
Discussion Board Original Posts	Seven times throughout the semester, you will make an original post to the Canvas discussion board in direct response to the prompt(s) provided. Each original post is worth 3 pts. A rubric will be provided.	Most weeks on Tuesdays	For written posts, 150-200 words per post	21
Discussion Board Replies	Seven times throughout the semester, you will reply to two classmates' posts on the Canvas discussion board. Each reply is worth 1.5 pts (x2 = 3 pts). A rubric will be provided.	Most weeks on Thursdays	50-100 words per reply (x2)	21
<b>Quizzes</b>				<b>50</b>
PlayPosit & Canvas Quizzes	Most weeks, you will complete a multiple-choice quiz on lecture, video, and/or reading content. Some quizzes are embedded in the lectures via PlayPosit; some quizzes are in the Canvas quizzes tool.	Most weeks on Thursdays	N/A	Each quiz ranges from 3 to 7 pts
<b>Other Assignments</b>				<b>28</b>
Perusall, Jamboard, etc.	Many weeks, you will complete an additional assignment in Perusall, Jamboard, or other asynchronous tool.	Dates vary; see Canvas modules	N/A	Each assignment is worth 4 points.
<b>Final Project</b>				<b>20</b>
Final Project Proposal	Identify a dance experience that you plan to do, explain why you have selected it as the focal point for your analysis, and select scholarly sources from the course that you plan to cite in your analysis. And, to practice making and submitting a video presentation, you will be recording your proposal as a video.	Nov 18	1.5 – 2 min	5
Final Project	Create a short video presentation about the dance experience you selected that illuminates topics related to race and gender. In this video, you will describe the bodily movement that occurred during that dance experience in detail - your own movement and the movement you observed others doing - and analyze	Dec 7	5-7 min	15

	the experience according to select frameworks of race and gender explored throughout this course.			
	<b>Attendance &amp; Participation</b>			<b>15</b>
Attendance	Attendance is expected at every synchronous class meeting, whether in person or on zoom, and absences will impact your final course grade. See policy below for details.		N/A	See policy below
Participation	Consistent informed, thoughtful, attentive, and courteous engagement with class materials, fellow students, guest artists, and instructor in synchronous virtual discussions and/or in office hours. See rubric below for details.		N/A	15
	<b>TOTAL POSSIBLE POINTS</b>			<b>167</b>

## Grading Scale

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	93 – 100% of possible points		C	73 – 76%
A-	90 – 92%		C-	70 – 72%
B+	87 – 89%		D+	67 – 69%
B	83 – 86%		D	63 – 66%
B-	80 – 82%		D-	60 – 62%
C+	77 – 79%		F	<60

## Grading Rubrics

Each assignment will be graded with its own rubric. Please see Canvas assignments for grading rubrics.

### Attendance and Participation:

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

- Attendance will be taken each time that the class meets for synchronous sessions on Zoom and recorded in the Canvas grade book. **You may take 2 discretionary (unexcused) absences with no penalty. Each unexcused absence after 2 will result in a 5% deduction in your final grade.** If absences meet university criteria for “excused” you may ask for ways to make up the absences and restore your 5%. Unexcused absences may not be made up. In addition to your 2 discretionary absences, you may also take 2 discretionary late arrivals/early departures without penalty. Each late arrival/early departure after 2 will result in a 1% deduction from the final grade.
- Participation: Consistent informed, thoughtful, and considerate class participation is expected and will be evaluated using the rubric below. Participation includes contributing to class discussions, posting on discussion boards, and participating in virtual movement labs. The instructor will inform you of your participation grade to date when mid-term exams are returned and schedule a conference if you are earning below 70% of the possible points.
  - Step up, step back! Much like writing, verbal and physical communication are skills that can be learned and practiced. There are many ways to participate, including asking questions, answering questions, reading aloud from the text, participating in class discussion, participating in small group activities, responding to your peers, sharing a relevant experience, observing & taking notes on a dance workshop, even attending the instructor’s office hours. 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. Follow this rule: step up/step back. If you have personal issues that prohibit you from joining freely in class discussion or movement workshops, e.g., shyness, language barriers, learning disability, physical disability, health concerns, etc., please see the instructor as soon as possible to discuss alternative modes of participation.

**Participation Grading Rubric:**

	<b>High Quality</b>	<b>Average</b>	<b>Needs Improvement</b>
Informed: Shows evidence of having done the assigned work.	<p>During discussion, brings copies of all assigned readings AND notes on readings, videos, performances, and previous discussions. Refers to quotes with page numbers, specific aspects of video/performance, and/or details of previous lecture/discussion when asking questions or making comments.</p> <p>Discussion posts respond to all parts of the prompt, refer to reading quotes with page numbers, specific aspects of video/performance, and/or details of previous lecture/discussion.</p>	<p>During discussion, 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.</p> <p>Discussion posts do not respond to all parts of the prompt, and/or refer in general to assigned readings, videos, performances, lectures, and/or discussions.</p>	<p>Does not bring readings or notes to discussions; does not refer to assigned readings, videos, performances, lectures, and/or discussions when asking questions or making comments.</p> <p>Discussion posts do not respond to the prompt, and/or does not refer to assigned readings, videos, performances, lectures, and/or discussions.</p>



<p>Thoughtful: Shows evidence of having understood and considered issues raised.</p>	<p>In synchronous discussion and in written discussion posts, makes connections between each day's assigned material and overarching questions and themes; connects readings, videos, etc. to personal life experiences; asks questions that push authors'/artists' points of view in new directions; makes comparisons/connections between material assigned across a range of days/weeks.</p>	<p>In synchronous discussion and in written discussion posts, makes connections between each day's assigned material and overarching questions and themes; makes connections between material and personal life experiences; asks questions to clarify authors'/artists' points of view.</p>	<p>In synchronous discussion and in written discussion posts, struggles to connect each day's assigned material and overarching questions and themes; cannot often connect material to personal life experiences or to material assigned across a range of days/weeks.</p>
<p>Considerate: Takes the perspective others into account.</p>	<p>In synchronous discussion, listens to classmates' contributions with active engagement, asking 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</p>	<p>In synchronous discussion, listens to classmates' contributions with active 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</p>	<p>In synchronous discussion, does not often listen to classmates' contributions with active engagement (video may be off). In discussion and in posts, rarely refers to classmates' comments/questions in formulating one's own; struggles to offer counter-perspectives with respectful tone; judges others'</p>

	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> .	understand <i>why</i> people (instructor, classmates, authors, artists, etc.) hold ideas / make decisions.	ideas/decisions rather than striving to understand why people (instructor, classmates, authors, artists, etc.) hold ideas / make decisions.
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### III. Annotated Weekly Schedule

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*This course schedule is tentative and subject to change as the instructor responds to needs of the class and changing external circumstances.*

Most weeks, our course will involve watching a video recorded lecture and completing readings/viewings on your own; a quiz, a discussion board post and/or replies, occasionally an additional assignment on Perusall or Jamboard; and a synchronous meeting. Plan to spend on 10 hrs/week on this course.

- Tuesday by 11:59 PM: On assigned weeks, make an original post in response to a prompt based on assigned readings/viewings.\*
- Thursday by 11:59 PM:
  - Complete PlayPosit/ Canvas Quiz
  - Complete Perusall / Jamboard assignment
  - On assigned weeks, reply to two classmates' posts\*
- Friday:
  - Attend synchronous discussion section during the section in which you're enrolled
  - On select Fridays, submit big assignments by 11:59 pm
- Saturday-Monday: View recorded lecture, read/view assigned material, and take notes.

\*The class will be divided into two groups; on some weeks, Orange Group will post and Blue Group will reply. On other weeks, Blue Group will post and Orange Group will reply. Some weeks, you will post *and* reply. Detailed instructions and a rubric for discussion board posts and replies will be provided.

Week/ Date F22	Topic & Objectives	Assigned Readings & Viewings	Discussion Board	Quizzes, Perusall, Other Assignments	Big Assignments Due
<p><b>Weeks 1-2</b> <b>Aug 24- Sept 2</b></p>	<p><b>Module 0: Orientation</b></p>	<ol style="list-style-type: none"> <li>1. Syllabus</li> <li>2. Course Orientation Videos</li> </ol>	<p>All post &amp; reply: Roll Call</p>	<ol style="list-style-type: none"> <li>1. Course Intro Quiz [PlayPosit]</li> <li>2. Canvas Quiz on Syllabus/ Course expectations</li> <li>3. Syllabus (Perusall)</li> </ol>	
<p><b>Weeks 2-3</b> <b>Aug 29-Sept 9</b> <b>Sept 5: LABOR DAY HOLIDAY</b></p>	<p><b>Module 1: Race vs Ethnicity &amp; Ethnic Dance</b></p> <ol style="list-style-type: none"> <li>1. Distinguish between race and ethnicity</li> <li>2. Identify elements of ethnicity in a ballet performance</li> <li>3. Explain why ballet can be considered a form of "ethnic dance"</li> </ol>	<ol style="list-style-type: none"> <li>1. [Wk 2] YouTube video "Crash Course on Race and Ethnicity" (11 min)</li> <li>2. [Wk 3] Joanne Kealiinohomoku, "An Anthropologist Looks at Ballet as a Form of Ethnic Dance," in <i>Moving Histories / Dancing Cultures</i>, pp. 33-43 [Course Reserves]</li> <li>3. [Wk 3] Swan Lake Act II video (YouTube) (65 min)</li> </ol>	<p>All post &amp; reply</p>	<ol style="list-style-type: none"> <li>1. PlayPost Quiz ("Race vs Ethnicity" video)</li> <li>2. Perusall comments on Swan Lake video</li> </ol>	
<p><b>Week 4</b> <b>Sept 12-15</b></p>	<p><b>Module 2: Queer Dance</b></p> <ol style="list-style-type: none"> <li>1. Define key terms of Queer Theory: gender, queer, heteronormativity, camp</li> <li>2. Analyze ballet performances according to concepts of Queer Theory</li> <li>3. Discuss ways that ballet can be "queered"</li> </ol>	<ol style="list-style-type: none"> <li>1. Suzanne Juhasz, "Queer Swans: Those Fabulous Avians in the Swan Lakes of Les Ballets Trockadero and Matthew Bourne," <i>Dance Chronicle</i> vol. 21, issue 1 (2008): 54-83 (article).</li> <li>2. Performance excerpts of <i>Swan Lake</i> by Les Ballets Trockadero &amp; Matthew Bourne's <i>Swan Lake</i> (45 min total)</li> </ol>	<p>Orange Group post, Blue respond</p>	<ol style="list-style-type: none"> <li>1. PlayPost Quiz (lecture)</li> <li>2. Perusall comments on essay</li> </ol>	

Week/ Date F22	Topic & Objectives	Assigned Readings & Viewings	Discussion Board	Quizzes, Perusal, Other Assignments	Big Assignments Due
<p><b>Week 5</b> <b>Sept 19-23</b></p>	<p><b>Module 3: Intersectionality</b></p> <ol style="list-style-type: none"> <li>1. Define intersectionality</li> <li>2. Apply an intersectional analysis to one dance example</li> <li>3. Connect Combahee River Collective manifesto to one's own life</li> </ol>	<ol style="list-style-type: none"> <li>1. "The Combahee River Collective Statement," in <i>How We Get Free: Black Feminism and the Combahee River Collective</i>, edited by Keeanga-Yamahatta Taylor (Chicago: Haymarket Books, [1977], 2017): 15-27. [course reserves]</li> <li>2. Choose one dance performance video (10 min)</li> </ol>	<p>Blue Group post, Orange respond</p>	<ol style="list-style-type: none"> <li>1. PlayPosit quiz on Lecture</li> <li>2. Jamboard activity in response to Combahee River Collective reading</li> </ol>	
<p><b>Week 6</b> <b>Sept 26-30</b></p>	<p><b>Module 4: Dance, Race, Gender and Me</b> Reflection</p> <ol style="list-style-type: none"> <li>1. Articulate relationships between your own life experiences and key concepts explored thus far</li> <li>2. Write a coherent, well-structured reflection essay</li> </ol>	<ol style="list-style-type: none"> <li>1. Intro Video / Overview</li> <li>2. Links to writing resources (optional)</li> <li>3. Examples of successful essays (optional)</li> </ol>	<p>n/a</p>	<p>n/a</p>	<p>Reflection essay: Dance, Race, Gender and Me Due Fri. by 11:59 PM</p>
<p><b>Week 7</b> <b>Oct 3-7</b></p>	<p><b>Module 5: Cultural Appropriation</b></p> <ol style="list-style-type: none"> <li>1. Recognize appropriation as a question of power</li> <li>2. Relate US histories of appropriation to US histories of racism</li> </ol>	<ol style="list-style-type: none"> <li>1. Anthea Kraut, "Beyoncé, Anne Teresa De Keersmaeker, and choreographic property 1," in <i>Routledge Dance Studies Reader 3rd Edition</i>, eds. Giersdorg &amp; Wong (Routledge, 2019), pp. 317-329. [course reserves]</li> <li>2. Beyoncé/de Keersmacher side-by-side performance (YouTube, 3 min 30 sec)</li> </ol>	<p>ALL post &amp; reply</p>	<p>Canvas multiple choice quiz on lecture &amp; reading content</p>	

Week/ Date F22	Topic & Objectives	Assigned Readings & Viewings	Discussion Board	Quizzes, Perusall, Other Assignments	Big Assignments Due
	3. Create a short dance based on Rosas Danst Rosas				
<b>Week 8</b> <b>Oct 10-14</b>	<p><b>Module 6: Orientalism / Belly Dance</b></p> <ol style="list-style-type: none"> <li>1. Define Orientalism &amp; key concept, the Other</li> <li>2. Understand how feminism and Orientalism are important frameworks for understanding belly dance</li> <li>3. Apply intersectional theories of Orientalism to a belly dance performance</li> </ol>	<ol style="list-style-type: none"> <li>1. Sunaina Maira, "Belly Dancing: Arab-Face, Orientalist Feminism, and U.S. Empire," <i>American Quarterly</i>, Volume 60, Number 2, June 2008, pp. 317-345 (Article)</li> <li>2. America's Got Talent clip (2010) (YouTube, 3 min)</li> </ol>	Orange Group post, Blue respond	<ol style="list-style-type: none"> <li>1. PlayPost Quiz (lecture)</li> <li>2. Perusall comments on article</li> </ol>	
<b>Week 9</b> <b>Oct 17-21</b>	<p><b>Module 7: Latinidad/ Salsa</b></p> <ol style="list-style-type: none"> <li>1. Define Latinidad, including its controversies</li> <li>2. Recognize ways in race, gender, class, citizenship, and nationality impact considerations of "Latinidad"</li> <li>3. Identify the origins of salsa music and dance.</li> <li>4. Connect the complexities of Latinidad to salsa dancing</li> </ol>	<ol style="list-style-type: none"> <li>1. Cindy García, "Dancing Salsa Wrong in Los Angeles" in <i>Routledge Dance Studies Reader 3rd Edition</i> (Routledge, 2018), pp. 285-296 [course reserves]</li> <li>2. "From Mambo to Hip Hop: A South Bronx Tale" [min 0:00-25:35]</li> <li>3. Salsa instructional video of choice (mp4 file or a YouTube link, approx. 10 min)</li> </ol>	Blue Group post, Orange respond	Canvas multiple choice quiz on lecture, documentary film, & reading content	

Week/ Date F22	Topic & Objectives	Assigned Readings & Viewings	Discussion Board	Quizzes, Perusall, Other Assignments	Big Assignments Due
<p><b>Week 10</b> <b>Oct 24-28</b></p>	<p><b>Module 8: Popular Culture Essay</b></p> <ol style="list-style-type: none"> <li>1. Apply select course concepts to an example of dance in popular culture</li> <li>2. Write a coherent, 500- to 700-word essay</li> </ol>	<ol style="list-style-type: none"> <li>1. Video guide to writing about dance (10 min)</li> <li>2. Essay instructions</li> <li>3. Links to writing resources (optional)</li> </ol>	n/a	n/a	<p>Analytical Essay: Dance in Popular Culture Due Fri. by 11:59 PM</p>
<p><b>Weeks 11-12</b> <b>Oct 31-Nov 11</b> <b>Nov 11</b> <b>VETERANS' DAY</b></p>	<p><b>Module 9: Badass Femininity/ Hip Hop</b></p> <ol style="list-style-type: none"> <li>1. Identify the origins and elements of hip hop culture</li> <li>2. Discuss the concept of "badass femininity," especially as distinct from "tomboy."</li> <li>3. Apply aspects of badass femininity to b-girl documentary film</li> </ol>	<ol style="list-style-type: none"> <li>1. Week 11: Imani Kai Johnson, "From blues women to b-girls: performing badass femininity," <i>Women &amp; Performance: a journal of feminist theory</i>, 24:1, pp. 15-28, DOI: 10.1080/0740770X.2014.902649</li> <li>2. Wk 11: "From Mambo to Hip Hop: A South Bronx Tale" (link) [25:35-end, 30 min]</li> <li>3. Wk 12: <i>All the Ladies Say</i> documentary (e-reserves) (45 min)</li> </ol>	<p>Week 12: Orange Group post, Blue respond</p>	<ol style="list-style-type: none"> <li>1. Week 11: Canvas multiple choice quiz on lecture, documentary film</li> <li>2. Week 11: Perusall comments on essay</li> </ol>	
<p><b>Week 13</b> <b>Nov 14-18</b></p>	<p><b>Module 10: Masculinities/ Modern Dance</b></p> <ol style="list-style-type: none"> <li>1. Define masculinity</li> <li>2. Identify important contributions of male modern dancers in the early- and mid-20th c US.</li> </ol>	<ol style="list-style-type: none"> <li>1. Mark Broomfield, "Branding Ailey: The Embodied Resistance of the Queer Black Male Dancing Body," <i>Oxford Handbooks Online</i> (2017), NP (approx. 23 pages) DOI: 10.1093/oxfordhb/9780199935321.013.144</li> <li>2. Performance videos: Asadata Dafora's "Ostrich" and Ailey's "Blues Suite"; Trailer to Trent Williams' "Black Stains" (15 min total)</li> </ol>	<p>Blue Group post, Orange respond</p>	<ol style="list-style-type: none"> <li>1. PlayPosit quiz on lecture</li> <li>2. Perusall comments on essay</li> </ol>	<p>Final Project Proposal Due Fri. by 11:59 pm</p>

Week/ Date F22	Topic & Objectives	Assigned Readings & Viewings	Discussion Board	Quizzes, Perusal, Other Assignments	Big Assignments Due
	3. Apply concepts of masculinity to modern dance 4. Propose a final project in which they analyze a dance experience				
<b>Week 14</b> <b>Nov 21 &amp; 22</b> <b>THANKSGIVING BREAK</b>	<b>Module 11: Race, Gender, and Postmodern Dance</b> 1. List major tenets of postmodern dance 2. Identify the successes and failures of postmodernism's attempts to eradicate gender and racial bias. 3. Create and perform postmodern dance scores	1. Brian Siebert, "A D.I.Y. Dance for Your Home, From Yvonne Rainer," <i>New York Times</i> , March 24, 2020. NP (approx. 1000 words) [PDF on Canvas + link] 2. Yvonne Rainer, "No Manifesto" (1964) (50 words) [link] 3. Yvonne Rainer videos and images (approx. 20 minutes)	ALL post & reply – <i>note earlier due dates due to holiday!</i>	PlayPost Quiz (lecture)	
<b>Week 15</b> <b>Nov 28-Dec 2</b>	<b>Module 12: Looking Back, Looking Ahead</b> 1. Articulate the ways in which their views on dance, race, and gender have shifted during the semester 2. Describe one way in which the course will have an effect on how the engage with dance in future	Assignment Instructions	ALL post & reply	n/a	

Week/ Date F22	Topic & Objectives	Assigned Readings & Viewings	Discussion Board	Quizzes, Perusal, Other Assignments	Big Assignments Due
	3. Understand the instructions for the Final Project: From the Dancer's Point of View				
<b>Week 16</b> <b>Dec 5-7</b>	<p><b>Final Project: From the Dancer's Point of View</b></p> <p>1. Analyze a personal dance experience within frameworks of race and gender</p> <p>2. Prepare and deliver a video-recorded presentation.</p> <p>3. Complete course evaluations</p>	Assignment Instructions	n/a	Complete Course Evaluations	Final Project: From the Dancer's Point of View Due Fri. by 11:59 pm
<b>Finals Week</b>	No final exam		n/a		



## IV. Student Learning Outcomes (SLOs)

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At the end of this course, students will be expected to have achieved the [Quest](#) and [General Education](#) learning outcomes as follows:

**Content:** *Students demonstrate competence in the terminology, concepts, theories and methodologies used within the discipline(s).*

- **Identify, describe, and explain** the key terminologies, theories, and methodologies of Dance Studies and related disciplines to ask how dancing bodies participate in the social ideas about race and gender and related categories of identity, including but not limited to ethnicity, sexuality, citizenship status, class, ability, age, etc. (Humanities & Quest 1)
  - Assessed through Quizzes, Discussion Board Posts, Perusall Discussions, Class participation, “Dance, Gender, and Me” Reflection Essay, “Dance in Popular Culture” Essay, Final Project
- **Describe and explain** the historical processes and contemporary experiences characterizing the role of concert and social/popular dance in establishing and questioning social and cultural differences, namely race and gender differences, within the United States and select international contexts. (Diversity)
  - Assessed through Discussion Board Posts, Perusall Discussions, Class participation, Reflection Essay, “Dance in Popular Culture” Essay, Final Project

**Critical Thinking:** *Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the discipline(s).*

- **Analyze and evaluate** dance’s role in social constructions of race and gender, and attending sociopolitical categories of identity, including but not limited to ethnicity, sexuality, citizenship status, class, ability, age, etc., using established practices appropriate to the arts and humanities. (Humanities & Quest 1)
  - Assessed through Discussion Board Posts, Perusall Discussions, Class participation, “Dance in Popular Culture” Essay, Final Project
- **Analyze and evaluate** how ideologies about race and gender are perpetuated and challenged through dance performances, in both concert and social contexts, and how such ideologies affect social inequities across the US population. **Analyze and reflect** on the ways in which dance is a means by which cultures and beliefs mediate their own and other people’s understandings of themselves and an increasingly diverse U.S. society. (Diversity)
  - Assessed through Discussion Board Posts, Perusall Discussions, Class participation, Reflection Essay, “Dance in Popular Culture” Essay, Final Project

**Communication:** *Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline(s).*

- Develop and present clear, effective, and thoughtful responses to questions about dance’s role in shaping social ideas of race and gender in both written, verbal, and movement communication. (Humanities & Quest 1)
  - Assessed through Discussion Board Posts, Perusall Discussions, Class participation, Reflection Essay, “Dance in Popular Culture” Essay, Final Project

**Connection:** *Students connect course content with meaningful critical reflection on their intellectual, personal, and professional development at UF and beyond.*

- Connect course content with critical reflection on the role that dance plays in their lives and in U.S. society now, and the role it might play in their lives after college. (Quest 1)
  - Assessed through Reflection Essay, Jamboard Assignment, Looking Back/ Looking Ahead Discussion Board posts, Class Participation

## V. Quest Learning Experiences

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### Details of Experiential Learning Component

**1. Movement Labs:** Dance Studies is invested in embodied learning; as such, we will inject each unit with Virtual Movement Labs. Sometimes these will be simple Mini-Movement Labs led by the TA or a guest artist; and/or conducted on your own as a video assignment (no special attire required). Other times, we will engage in a more full-bodied experience (arrange your space and come dressed to move). No dance experience is required, but students are expected to approach embodied exercises and movement-based classes with the same rigor and attention as given to discussion. If you have any concerns or questions about your participation in this experiential learning component, please see me as soon as possible to discuss alternative forms of participation.

**2. Dance Experience Attendance:** This class asks students to select one dance experience to attend on their own and to reflect on it in their final project. No dance experience/ special access required. Details and options for attending dance experiences open to anyone and everyone – in Gainesville and online - will be provided.

### Details of Self-Reflection Component

Quest requires some formal reflection where students reckon with what they think, why they think it, and what the implications of their thoughts are. This course will ask you to grapple with your own exposure to and experience with dance as a tool for constructing (and de-/re-constructing) race and gender. It assumes that, even if you don’t consider yourself a dancer, you have had some contact with dance – even if it’s

just through music videos and advertising. Chances are, no matter what your history with dance, you haven't been given many opportunities to think critically about it. This course asks you to change that. Self-reflection will be a part of in-class writing tasks, class discussion prompts, and part of graded work. The first essay of the semester, "Dance, Race, Gender and Me," will ask students to think through key terms of the course in terms of their own dance biography; this essay will be revisited in a discussion board post and during an in-class movement and discussion activity near the end of the semester.

## VI. Policies & Expectations

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### Attendance Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

- Attendance will be taken each time that the class meets for synchronous sessions on Zoom and recorded in the Canvas grade book. **You may take 2 discretionary (unexcused) absences with no penalty. Each unexcused absence after 2 will result in a 5% deduction in your final grade.** If absences meet university criteria for “excused” you may ask for ways to make up the absences and restore your 5%. Unexcused absences may not be made up. In addition to your 2 discretionary absences, you may also take 2 discretionary late arrivals/early departures without penalty. Each late arrival/early departure after 2 will result in a 1% deduction from the final grade.

### Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

### UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

### University Honesty Policy

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://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 or TAs in this class.

## **In-Class Recordings**

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

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

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

## **Learning Community**

Most people learn best when they are encouraged to ask questions and express their diverse opinions on course content. This is especially true in courses that deal with provocative or contemporary issues by studying images, texts, data, and theories from many fields. UF offers many such courses, including this one, in which students encounter concepts of race, color, sex, and/or national origin. So many of us at UF teach these important issues because understanding them is essential for anyone who seeks to make economic, cultural, and societal contributions to today's complex world. With this in mind, we do not limit access to, or classroom discussion of, ideas and opinions - including those that some may find uncomfortable, unwelcome, disagreeable, or even offensive. However, this does mean that any and all behavior is acceptable.

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. I encourage us all to ask honest questions and thoughtfully engage one another's ideas. Perhaps most importantly, I invite us to critically evaluate our *own* thoughts, opinions, and assumptions. Feelings of discomfort often accompany complex issues, especially if they are personal for us, and that is OK - oftentimes individual discomfort is a necessary part of our collective learning. At the same time, hostility, disruptive and disrespectful behavior, and provocation for provocation's sake have no place in a classroom; reasonable people disagree reasonably.

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. These guidelines can help us all, instructors and students, as we work together to fulfill the mission of the University of Florida, which includes the exploration of intellectual boundaries, the creation of new knowledge and the pursuit of new ideas.

- **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 respectful language when corresponding with me and with each other. Remember that 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 unprofessional colloquialisms. For UF guidelines on “netiquette”: <http://teach.ufl.edu/docs/NetiquetteGuideforOnlineCourses.pdf>

## Changes to the Syllabus

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.

## VII. Resources

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### Campus Resources for Health and Wellness

#### Counseling and Wellness Center

<http://www.counseling.ufl.edu/cwc/Default.aspx> or 392-1575 for information on crisis services as well as non-crisis services.

**U Matter, We Care:** If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.

**Student Health Care Center:** Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).

**Office for Accessibility and Gender Equity:** <https://titleix.ufl.edu/report/>

**GatorWell:** Mindfulness coaching, HIV testing, bulk condom request, and much more.  
<https://gatorwell.ufsa.ufl.edu/>

**Campus Diversity Liaisons:** The Campus Diversity Liaisons (CDLs) are members of the leadership team of each college or business unit. They put the university's IDEA (Inclusion, Diversity, Equity, and Access) strategy into action at the college and unit level. The CDLs are also networked into the Office of the Chief Diversity Officer and they come together to share best practices, brainstorm solutions, and build their competencies in IDEA work. <https://cdo.ufl.edu/about/campus-diversity-liaisons/>

**RESPECT Team:** The purpose of the RESPECT Team is to provide impacted parties of bias incidents opportunities to be heard and supported; understand and respond to situations that affect the University of Florida; educate and inform the community; and create awareness of ignorance and intolerance.  
<https://respect.ufsa.ufl.edu/>

**Report a Student Concern:** Report incidents or concerning student behavior that is happening in the University of Florida community. Navigate using the buttons below to connect with the appropriate reporting mechanism to share information related to student conduct or concerns.  
<https://report.ufl.edu/student-concern/>

If you believe that a situation you are reporting is an emergency and requires immediate attention, please call the University Police Department at (352) 392-1111.

**On-Line Students Complaints:** [View the Distance Learning Student Complaint Process](#)

**UF Resources for Anti-Racism:** <https://antiracism.ufl.edu/learn/uf-resources/>

**University Police Department:** [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

**UF Health Shands Emergency Room / Trauma Center:** For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#)

## **Campus Resources for Academic Support**

### **The Writing Studio**

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

**E-learning technical support:** Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).

### **More Academic Resources**

[Career Connections Center](#): Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

[Library Support](#): Various ways to receive assistance with respect to using the libraries or finding resources.

[Teaching Center](#): Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

*The Orange Book:* [Student Honor Code and Student Conduct Code webpage for more information](#)