

IDS 2935: Is There Culture in Dance and Music?

Quest 1: Identities

I. General Information

Class Meetings

- Fall 2022
- T from 12:50pm-1:40pm/TH from 12:50pm-2:45pm
- T in FLI 0119 and TH in TUR 2305

Instructor

- Augusto Soledade & Kole Odutola
- Nadine MacGuire room 225 & Pugh Hall room 351
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Teaching Assistant

- Leo Walker / leonard.walkerjr@ufl.edu

Course Description

This multidisciplinary Quest 1 course will examine the concept of music and dance as living culture in Lagos, Nigeria and Bahia, Brazil, through the disciplines of dance, media and language studies, to create a background for students to place against their own cultural experiences and to understand how music and dance reflect cultural, social and political aspects of a society. The questions are: is there culture in music and dance? what does the culture in music and dance tell us about ourselves?

Music and dance will be used as the lens through which we investigate our shared humanities and identities in hope to build empathy towards an appreciation of one another and to create a platform for constant self-reflection and self-awareness.

Quest and General Education Credit

- Quest 1
- Humanities
- International (N)

Required Readings and Works

Materials and Supplies Fees: n/a

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

Reading 1: [Cheryl A. C. \(2006\) Does Reflective Journal Writing Improve Course Performance?. College Teaching, 54:2, 231-236.](#)

[Reading 2: Omojola, B. \(2009\). Politics, identity, and nostalgia in Nigerian music: A study of Victor Olaiya's Highlife, Ethnomusicology, 53 \(2\), 249-76. <https://www.jstor.org/stable/25653068>](#)

Reading 3: Mariani, M. E. (1996). African Influences in Brazilian Dance in *African Dance: An Artistic, Historical and Philosophical Inquiry*, edited by Kariamuwelsh Asante, 79-97, Trenton, NJ; African World Press, Inc.

Reading 4: Ahlberg, M. A. (2011). Dancing Africa in Bahia: Dance, embodied authenticity and the consumption of "Africa" in Bahia, Brazil. Unpublished dissertation (pp.14-28) accessed at <https://escholarship.org/uc/item/0ct5g6rm>

Reading 5: Browning, B. (1995). Samba: The Body Articulate, *Samba: Resistance in Motion* by Barbara Browning, 1-34, Bloomington, IN; Indiana University Press.

Reading 6: Keazor, E. (2015). Traditional music in southern Nigeria
Accessed at <https://www.musicinafrica.net/magazine/traditional-music-southern-nigeria>

[Reading 7: Lewis, J. L. \(1992\). The Origins of Capoeira, Ring of Liberation: Deceptive Discourse in Brazilian Capoeira by J. Lowell Lewis, 18-50, Chicago, IL, The University of Chicago Press.](#)

Viewing 1: Afro-Brazilian roots in Bahian Carnaval (18:00 min)
(<https://www.youtube.com/watch?v=Y7DGH9t6fCo>)

Viewing 2: Talking drum _Iya Ilu- the history, the making (26:37 min)
(<https://www.youtube.com/watch?v=ezh9tImwOPk>)

Viewing 3: From Samba to carnival: Brazil's thriving African culture (5:26 min)
<https://www.cnn.com/2012/10/23/world/africa/african-culture-brazil/index.html>

Viewing 4: A Bahia do Afoxé Filhos de Gandhi – DVD (82:37 min) (will be made available at UF Library West)

Viewing 5: Black in Latin America, Brazil: A Racial Paradise (53:00 min)
(<https://www.youtube.com/watch?v=Gh7c46U5hhY&t=929s>)

II. Graded Work

Description of Graded Work

Writing Assignments

Recurring Assignments 1: Weekly Self-Reflection journals of a minimum of 500 words. The self-reflection journals allow each student to keep a learning diary about personal reflections. The students will also keep track of music they listen to and where possible the nature of dances they encountered on a weekly basis. The data collected will be useful for the mid-term assignment and contribute to the final dance they are expected to collectively create. Each entry should also include the response to the essential humanities question. (10 points per entry)

Assignment 2: Self-Reflection Paper: **My Culture in Dance and Music** – after reading the articles on Samba required for this course, think about the dance and music that influenced your upbringing and identity formation to answer the question: what cultural aspects can you find in the dance and music that you know, enjoy, value and consider part of your culture? (500-1000 words) (100 points)

Assignment 3: Group Project - **Our Dance:** students will be divided in groups of 5 to create a one-minute dance. This dance is to be developed collectively in-class with each student in the group making creative contributions based on their personal movement experiences and artistic ideas. This is an opportunity for students to experience various foundational elements in dance and music such as time/rhythm, shape and effort and express them through their own artistic perspective. Each student will be graded following the Group Project Rubrics. (100 Points)

Assignment 4: Analytical Essay: Write a 1000 word (minimum) analytical essay addressing the following question: In a culture bombarded with ideas and images through digital media of how we should be, how does dance shape and form identity? Present a thesis, arguments and a conclusion. Incorporate 5 scholarly sources (books or peer-reviewed articles) to support your thesis and arguments. (100 points)

Grading Scale

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

A	94 – 100%		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

Graded Work

Graded Word	Assignment Description	Quantity	Points	Percentage
Assignment 1	Self-Reflection Weekly Journal	14 entries	140	20%
Assignment 2	Self-Reflection Paper	1 paper	100	20%
Assignment 3	Group Project	1 project rubric form	100	30%
Assignment 4	Analytical Essay	1 essay	100	20%
Attendance and Participation	Attendance will be taken at every class meeting. Students will be allowed two unexcused absences. Each unexcused absence after those will incur a 25-point deduction from the final grade in the class.	1 participation rubric form	100	10%
Total			440	100%

Grading Rubric(s)

Writing Assignment Rubrics

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

Note: The Writing Assignment Rubric will be created and posted on Canvas.

Class Participation Rubrics

	High Quality	Average	Needs Improvement
Informed: Shows evidence of having done the assigned work.	Demonstrates high level engagement and interest in movement material presented;	Demonstrates some engagement and interest in movement material presented;	Demonstrates little engagement and interest in movement material presented;

	constantly engages in discussion and conversation in class.	sometimes engages in discussion and conversation in class	rarely engages in discussion and conversation in class
Thoughtful: Shows evidence of having understood and considered issues raised.	Constantly and consistently connects readings, videos, etc. to personal life experiences.	Sometimes connects readings, videos, etc. to personal life experiences	Rarely connects readings, videos, etc. to personal life experiences.
Considerate: Takes the perspective of others into account.	Constantly and consistently listens to classmate's contributions with active engagement, asking follow-up questions when appropriate	Sometimes listens to classmate's contributions with active engagement, asking follow-up questions when appropriate	Rarely listens to classmate's contributions with active engagement, asking follow-up questions when appropriate.

Note: The Class Participation Rubric will be created and posted on Canvas.

Group Project Rubrics

Rubric	High Quality	Average	Needs improvement
Rhythmic Clarity/Musicality:	Constantly and consistently shows understanding of timing in movement and movement phrasing.	Sometimes shows understanding of timing in movement and movement phrasing.	Rarely shows understanding of timing in movement and movement phrasing.
Performance Quality:	Constantly and consistently executes movement with confidence. clearly designs space with movement and executes movement	Sometimes executes movement with confidence. Sometimes designs space with movement and executes it with some sophistication and nuance	Rarely executes movement with confidence. Rarely designs space with movement and executes it with little to no sophistication and nuance

	with sophistication and nuance.		
Movement Execution:	Executes movement of simple to moderate complexity safely and accurately.	Executes movement of simple to moderate complexity with some accuracy	Executes movement of simple complexity with little to no accuracy
Energy:	Constantly and consistently reproduces appropriate level of energy when executing movement.	Sometimes reproduces appropriate level of energy when executing movement.	Rarely reproduces appropriate level of energy when executing movement.
Retention:	Constantly and consistently remembers movement phrase and can perform it in its entirety.	Sometimes remembers movement phrase and can perform it in its entirety	Rarely remembers movement phrase and can perform it in its entirety

Note: The Group Project Rubric will be created and posted on Canvas.

III. Annotated Weekly Schedule

Week	Topics, Homework, and Assignments
Week 1	<p>Day 1 – Thursday, 08.25</p> <p>Discipline: Area Studies</p> <ul style="list-style-type: none"> • Topic: Introduction to Lagos, Nigeria & Bahia, Brazil • Summary: This week’s topic gives both cultural and geographical context to the syllabus. • Students’ Introduction (cultural background) 22 students

Week	Topics, Homework, and Assignments
	<p>Required Readings/Works: Reading 1: <u>Cheryl A. C. (2006) Does Reflective Journal Writing Improve Course Performance? College Teaching, 54:2, 231-236.</u></p> <p>Discuss: Reading : <u>Cheryl A. C. (2006) Does Reflective Journal Writing Improve Course Performance? College Teaching, 54:2, 231-236.</u></p> <p>Assignment: Submit a weekly learning self-reflection Journal that includes students reflecting on where they come from and the following essential question: How does where we come from shape our identities?</p>
Week 2	<p>Day 1 – Tuesday, 08.30 Discipline: Dance and Music</p> <ul style="list-style-type: none"> Topic: What is music & Dance in the context of Lagos, Nigeria & Bahia, Brazil <p>Assignment: Reading: Introduction to the philosophy of music & Dance https://plato.stanford.edu/entries/music/ http://www.ijhssnet.com/journals/Vol_4_No_4_Special_Issue_February_2014/29.pdf</p> <hr/> <p>Day 2 – Thursday, 09.01</p> <ul style="list-style-type: none"> Students’ Introduction (cultural background) 21 students continued <p>Discussion: Introduction to the philosophy of music & Dance https://plato.stanford.edu/entries/music/ http://www.ijhssnet.com/journals/Vol_4_No_4_Special_Issue_February_2014/29.pdf</p> <p>Weekly self-reflection journal to include music students are listening to <u>and the following essential question: how does what you listen to allow you to remain true and authentic to yourself?</u></p>
Week 3	<p>Day 1 – Tuesday, 09.06 Discipline: Politics and Identity</p> <ul style="list-style-type: none"> Topic: Politics, Identity, and Nostalgia in Nigerian Music (Dr. Odotola PP) <p>Assignment: Reading 2: <u>Omojola, B. (2009). Politics, identity, and nostalgia in Nigerian music: A study of Victor Olaiya’s Highlife, Ethnomusicology, 53 (2), 249-76.</u> https://www.jstor.org/stable/25653068</p> <hr/> <p>Day 2 – Thursday, 09.08 Discussion: <u>Reading 2: Omojola, B. (2009). Politics, identity, and nostalgia in Nigerian music: A study of Victor Olaiya’s Highlife, Ethnomusicology, 53 (2), 249-76.</u> https://www.jstor.org/stable/25653068 Viewing: https://www.youtube.com/watch?v=enf68hEsvys Viewing 2 (26 minutes): <u>Talking drum Iya Ilu- the history, the making</u> https://www.youtube.com/watch?v=ezh9tImw0Pk</p> <p>Assignment: Weekly self-reflection journal to include your thoughts on the differences between secular and spiritual music in your own culture/country and the following essential question: how do you know what you know?</p>

Week	Topics, Homework, and Assignments
Week 4	<p>Day 1 – Tuesday, 09.13 Discipline: Dance</p> <ul style="list-style-type: none"> • The Language of Dance (Dr. Odotola) <p>Assignment: Reading 3: Mariani, M. E. (1996). African Influences in Brazilian Dance in <i>African Dance: An Artistic, Historical and Philosophical Inquiry</i>, edited by Kariamu Welsh Asante, 79-97, Trenton, NJ; African World Press, Inc</p>
	<p>Day 2 – Thursday, 09.15 Experiential Learning</p> <ul style="list-style-type: none"> • Samba Music – students will learn how to play various instruments (Surdo, Caixa, Agogô) to create Samba music. Kenneth Metzker will be a guest instructor for this class. <p>Discussion: Mariani, M. E. (1996). African Influences in Brazilian Dance in <i>African Dance: An Artistic, Historical and Philosophical Inquiry</i>, edited by Kariamu Welsh Asante, 79-97, Trenton, NJ; African World Press, Inc</p> <p>Assignment: Weekly self-reflection journal to include your thoughts on what influences dance in your own culture/country and the following essential question: what does it mean to be an insider or an outsider?</p>
Week 5	<p>Day 1- Tuesday, 09.20 Discipline: Language and Area Studies</p> <ul style="list-style-type: none"> • Topic: Language of music and dances: Exploring the content of selected Brazilian/ Nigerian songs & Dance as a basis to help students think critically about their own cultural assets. (Dr. Odotola) • Materials for this week’s session: Sample music from YouTube and other social media platforms
	<p>Day 2 – Thursday, 09.22</p> <ul style="list-style-type: none"> • Topic: Language of music and dances: Exploring the content of selected Brazilian/ Nigerian songs & Dance as a basis to help students think critically about their own cultural assets. (Dr. Odotola) (continued) • Students share own music and dance as cultural assets (group activity) <p>Assignment Weekly self-reflection journal to include names of dances in your culture and attempt a description of each and the following essential question: how does what we know about the world shape the way we view ourselves?</p>
Week 6	<p>Day 1 – Tuesday, 09.27</p> <ul style="list-style-type: none"> • Discipline: Dance <p>Viewing 1 (18 minutes): Afro-Brazilian roots in Bahian Carnaval https://www.youtube.com/watch?v=Y7DGH9t6fCo Discussion about Afro-Brazilian roots in Bahian Carnaval (Prof. Soledade)</p>
	<p>Day 2 – Thursday, 09.29 Guest Presenter: Welson Tremura Q & A with Dr. Tremura – Leo Walker moderates (students prepare three questions)</p>

Week	Topics, Homework, and Assignments
	Assignment: Weekly self-reflection journal to include your impression of the instruments and instruments you know in your own culture and the following essential question: how does your natural environment affect your perception of yourself?
Week 7	<p>Day 1 – Tuesday, 10.04 Discipline: Dance and Media</p> <ul style="list-style-type: none"> • Topic: Consumption of music & dance: Exploring collective consumption versus individual consumption. How did students consume music? (Dr. Odutola) • Viewing 3: From Samba to carnival: Brazil’s thriving African culture (5:26 min) https://www.cnn.com/2012/10/23/world/africa/african-culture-brazil/index.html <p>Assignment: Reading 4: Ahlberg, M. A. (2011). Dancing Africa in Bahia: Dance, embodied authenticity and the consumption of "Africa" in Bahia, Brazil. Unpublished dissertation (pp.14-28) accessed at https://escholarship.org/uc/item/0ct5g6rm</p>
	<p>Day 2 – Thursday, 10.06 Discussion: Reading 4: Ahlberg, M. A. (2011). Dancing Africa in Bahia: Dance, embodied authenticity and the consumption of "Africa" in Bahia, Brazil. Unpublished dissertation (pp.14-28) accessed at https://escholarship.org/uc/item/0ct5g6rm Students share playlist (group activity). Each group will report to class Assignment: Weekly self-reflection journal to include how you listen to music from your culture and the essential question: how does the media shape the view of the world and ourselves?</p>
Week 8	<p>Day 1 – Tuesday, 10.11 Discipline: Dance</p> <p>Guest Presenter TBA: Growing up Stories</p> <p>Assignment: Reading 5: Browning, B. (1995). Samba: The Body Articulate, Samba: Resistance in Motion by Barbara Browning, 1-34, Bloomington, IN; Indiana University Press.</p>
	<p>Day 2 Thursday, 10.13 (Room: FLI 0119) Experiential Learning</p> <ul style="list-style-type: none"> • Building a Warm Up (a 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 in time with effort. During this phase students will learn various movement phrases each class) <p>Assignment: Weekly self-reflection journal to include the following essential question: what does it mean to “grow up”?</p>
Week 9	<p>Day 1 – Tuesday, 10.18 Discipline: Media</p>

Week	Topics, Homework, and Assignments
	<ul style="list-style-type: none"> • Topic: Media influence on Brazilian/Nigeria music & dances... Traditional music in southern Nigeria (Dr. Odutola) Assignment: Reading 6: Keazor, E. (2015). Traditional music in southern Nigeria Accessed at https://www.musicinafrica.net/magazine/traditional-music-southern-nigeria <p>Day 2 – Thursday, 10.20 Discussion: Reading 6: Keazor, E. (2015). Traditional music in southern Nigeria Accessed at https://www.musicinafrica.net/magazine/traditional-music-southern-nigeria (group activity) Each group will report to class</p> <p>Assignment: Weekly self-reflection journal to include the following essential question: do you believe that things that are fated no matter what, or do you believe your actions can change the course of your life?</p>
Week 10	<p>Day 1 – Tuesday, 10.25 Discipline: Dance</p> <p>Guest Presenter TBA: Capoeira</p> <p>Assignment: Reading 7: Lewis, J. L. (1992). The Origins of Capoeira, Ring of Liberation: Deceptive Discourse in Brazilian Capoeira by J. Lowell Lewis, 18-50, Chicago, IL, The University of Chicago Press.</p> <p>Day 2 – Thursday, 10.27 Discuss: Reading 7: Lewis, J. L. (1992). The Origins of Capoeira, Ring of Liberation: Deceptive Discourse in Brazilian Capoeira by J. Lowell Lewis, 18-50, Chicago, IL, The University of Chicago Press.</p> <p>Experiential Learning</p> <ul style="list-style-type: none"> • Building a Warm Up (a 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 in time with effort. During this phase students will learn various movement phrases each class) • After warm-up and going across the floor, students will learn <i>Samba</i>, a traditional Afro-Brazilian dance <p>Assignment: Weekly self-reflection journal to include the following essential question: what is the relevance of studying multicultural texts?</p>
Week 11	<p>Day 1 – Tuesday, 11.01 Discipline: Dance and Music</p> <p>Experiential Learning</p> <ul style="list-style-type: none"> • West African Music – students will learn how to drum West African Rhythms Aboubacar Soumah will be a guest instructor for this class. • Class Discussion <p>Day 2 – Thursday, 11.03</p>

Week	Topics, Homework, and Assignments
	<p>Experiential Learning</p> <ul style="list-style-type: none"> • Building a Warm Up (a 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 in time with effort. During this phase students will learn various movement phrases each class) • The following areas are the proposed goals during the Warm Up and Across the Floor phases: • After warm-up and going across the floor, students will learn <i>Samba</i>, a traditional Afro-Brazilian dance <p>Assignment: Viewing 4 (83 minutes): A Bahia do Afoxé Filhos de Gandhi – DVD (will be made available at UF Library West)</p> <p>Assignment: Weekly self-reflection journal to include the following essential question: what turning points determine our individual pathways to adulthood?</p>
Week 12	<p>Day 1 – Tuesday, 11.08 Discipline: Dance Assignment: Viewing 5 (53 minutes): Black in Latin America, Brazil: A Racial Paradise (https://www.youtube.com/watch?v=Gh7c46U5hhY&t=929s)</p>
	<p>Day 2 – Thursday, 11.10 Discussion: Viewing 5 (53 minutes): Black in Latin America, Brazil: A Racial Paradise (https://www.youtube.com/watch?v=Gh7c46U5hhY&t=929s)</p> <p>Experiential Learning</p> <ul style="list-style-type: none"> • Building a Warm Up (a 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 in time with effort. During this phase students will learn various movement phrases each class) • The following areas are the proposed goals during the Warm Up and Across the Floor phases: • After warm-up and going across the floor, students will learn <i>Samba</i>, a traditional Afro-Brazilian dance <p>Assignment: Weekly self-reflection journal to include the following essential question: have the forces of good and evil changed over time?</p>
Week 13	<p>Day 1 – Tuesday, 11.15 Discipline: Dance</p> <p>Experiential Learning</p> <ul style="list-style-type: none"> • Our Dance Project: students will be divided in 6 groups of 6 and 1 Group of 7 to create a dance (between 1 to 3 minutes). This dance is to be developed collectively in-class with each student in the group making creative contributions. • Students will take this time to discuss music and ideas for the dance project.

Week	Topics, Homework, and Assignments
	<p>Day 2 – Thursday, 11.17</p> <ul style="list-style-type: none"> • Our Dance Project: students will continue to develop collective dance project in class. <p>Assignment: Weekly self-reflection journal to include the following essential question: why do we bother to study/examine the past?</p>
Week 14	<p>Day 1 – Tuesday, 11.22 Discipline: Dance Experiential Learning</p> <ul style="list-style-type: none"> • Our Dance Project: students will continue to develop collective dance project in class. • Assignment: Weekly Self-Reflection journal to include the following essential question: why do we bother to study/examine the present and future?
	<p>Day 2 – Thursday, 11.24</p> <p>Thanksgiving Break</p>
Week 15	<p>Day 1 – Tuesday, 11.29 Discipline: Dance Experiential Learning</p> <ul style="list-style-type: none"> • Our Dance Project: students will continue to develop collective dance project.
	<p>Day 2 – Thursday, 12.01 Experiential Learning</p> <p>Our Dance Project: students will continue to develop collective dance project. Assignment: Weekly self-reflection journal (what aspects of the performance did you relate to the most? How would you answer the question “Is There Culture in Dance and Music” now?)</p> <p>Assignment: Attend Abgedidi Concert at the Constans Theatre, Dates: December 2-4</p>
Week 16	<p>Day 1 – Tuesday, 12.06 (last class) In-class presentation of Our Dance Project and project feedback - “is there culture in your dance and music?”.</p>

IV. Student Learning Outcomes (SLOs)

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

	Quest 1 Objectives	Course Objectives: Students will...	Assessment:
Content:	<i>Students demonstrate competence in the terminology, concepts, theories and methodologies used within dance, media and area studies.</i>	Identify, describe and explain how geography, dance and music are embedded in one's culture and how various cultural aspects reaffirm a sense of one's own identity; investigate the world beyond their immediate environment; recognize their own and other's perspectives	reading assignments, video watching assignments, writing assignments, group project and music and dance concert attendance.
Critical Thinking:	<i>Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within dance, media and area studies.</i>	Analyze, evaluate and reflect critically on how dance and music in Lagos, Nigeria, Bahia, Brazil and locally serve as a sample of how humans across the globe represent their cultural, social and political formation, expose complex everyday lives, teach about the lives of others and foster empathy and compassion.	reading assignments, video watching assignments, writing assignments, group project and music and dance concert attendance.
Communication	<i>Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to dance, media</i>	Develop and present clear and articulate oral and written responses to assignments, discussions and presentations; communicate their ideas effectively with diverse audiences	reading assignments, video watching assignments, writing assignments, group project and music and dance concert attendance.

	<i>and area studies.</i>		
Connection:	<i>Students connect course content with meaningful critical reflection on their intellectual, personal, and professional development at UF and beyond.</i>	Connect and reflect on how personal experiences and the experience of others relate to the concept of a living culture through dance and music; reflect on the implications of the course materials as the materials pertain to past, present, and future; translate their ideas into appropriate actions to improve their connection with others.	reading assignments, video watching assignments, writing assignments, group project and music and dance concert attendance.

1. Details of Experiential Learning Component

Students will be actively engaged in in-class dance and music activities moving intently and playing instruments. Music and Dance concert attendance will provide an additional Experiential Learning Component through observation of live performance.

2. Details of Self-Reflection Component

Students will have an opportunity for Self-Reflection through My Culture in Dance and Music assignment and the Self-Reflection weekly journal assignment. In these assignments, students are prompted to answer general humanities questions such as “how do you know what you know?” In addition, questions about their personal positions such as “what cultural aspects can you find in the dance and music that you know, enjoy, value and consider part of your culture?”

VI. Required Policies

Attendance Policy

Attendance will be taken at every class meeting. Students will be allowed **two** unexcused absences. Each unexcused absence after those will incur a 25-point deduction from the final grade in the class.

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/ugrad/current/regulations/info/attendance.aspx>

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.

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center:

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

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.

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.