

Dance, Race, Gender - Quest 1

Primary General Education Designation: Humanities

Secondary General Education Designation: Diversity

Writing Requirement (2000 words)

I. Course Information

Quest 1 IDS2935

Theme: Identities

Fall 2020

Emergency Remote Course, Online 100%*

T | Period 4 (10:40 AM - 11:30 AM)

R | Period 4 - 5 (10:40 AM - 12:35 PM)

*Course activities will happen on our Canvas site and class meetings will be conducted virtually on Zoom. A link to this course's Zoom link with password will be shared with enrolled students via Canvas.

General Education Designations: Humanities, Diversity, WR 2000

* A minimum grade of C is required for general education credit *

Instructor

Dr. Rachel Carrico, Assistant Professor of Dance Studies

Email: rcarrico@arts.ufl.edu

Office location: 235 McGuire Pavilion

Office hours: TBA (and by appointment)

Phone: (352) 273-0500 (main office line)

Course Description (short): From ballet to Beyoncé, this course explores how dance and social identities, such as race and gender, impact each other. Students will explore social, concert, and popular dance in the U.S. and select global contexts in a seminar-style course with occasional movement workshops (no dance experience required).

Course Description (long):

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 choreographer from the Democratic Republic of Congo stages an entire concert without one identifiably "African" dance move, and 21st-century audiences leave disappointed. In each of these scenarios, dancers, musicians, 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; black dancers are often assumed to have “natural rhythm.” This course asks 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, and as such, this course asks students to investigate the political and social implications of dance and movement. Course materials will focus on dance practices from the late-nineteenth century to present-day, both in the U.S. and in select global contexts (e.g., Barbados, London, West Africa, and virtual spaces online). Students will learn about dance through a variety of activities, including reading, viewing films, attending live performances, and participating in movement workshops (no previous dance experience required). Assessments include class participation, written essays, and qualitative exams.

Required & Recommended Course Materials & Technology

Required text: Ann Dils & Ann Cooper Albright, eds. 2001. *Moving Histories / Dancing Cultures: A Dance History Reader* (Middletown, CT: Wesleyan University Press). The text is available in the bookstore, from any online bookseller of choice, and on reserve at UF Library West.

Additional book chapters, journal articles and other readings/viewings will be posted to Canvas.

Recommended Reading: A terrific guide to general writing rules is Strunk and White’s *The Elements of Style*. The first edition [is available online for free](#).

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.

Statement on Materials and Supplies Fees – N/A

II. Coursework & Schedule

1. List of Graded Work

Work	Description	Word Count	Points
	Essays		50
Reflection Essay: “Dance, Race, Gender and Me”	Choose 2 to 3 key terms/concepts presented in Weeks 1-3 (Dance, Race, Ethnicity, Culture, Performativity, Gender, Sexuality, Queer, and Intersectionality). Summarize each term/concept, citing course materials, and reflect on how these concepts shed light on your own biography,	300-400	3

	background, and interests in dance. Does NOT count toward 2,000 words.		
Dance Analysis Essay I: Dance in Popular Culture	Choose ONE of three videos showcasing in dance in popular culture and write a detailed movement analysis of it. Use quotes from two (2) sources read in class so far to support your analysis. Counts toward 2,000 words.	500	7
Dance Analysis Essay II: Dance as an Artform	Attend the BFA Virtual Showcase, choose ONE piece, and write a detailed movement analysis of it. Use quotes from two (2) sources read in class so far to support your analysis. (Do NOT choose the same sources cited in Dance Analysis Essay I.) Counts toward 2,000 words.	500	10
Notes on BFA Performance	Submit the notes taken during/after your viewing of the BFA Showcase. Does NOT count toward 2,000 words.	No word limit	2
Dance Analysis Essay II ROUGH DRAFT	Submit a COMPLETE rough draft on Canvas. Does NOT count toward 2,000 words.	No word limit	5
Final Project: Dance Experience	Choose one experience that you can have as a dancer outside of our class. This might include virtual experiences such as going to an online dance class, attending a virtual social dance events, or, if you are already participating in a rehearsal process, you can choose that. If you are able to safely engage in an in-person dance experience (for example, a gathering with friends and/or family in your Quaranteam, or an outdoor, physically distanced event), you may choose that. Write an extended analysis of this dance experience, making a clear argument for how it participates in (de- or re-)constructing race, gender, and intersecting categories of identity. Include a reflexive consideration of your positionality within this dancing context – what happens to constructions of race & gender in this dancing event when YOU do the moves? Use quotes from four (4) sources read in class to support your analysis. (You may use no more than two [2] of the same sources cited in Dance Analysis Essays I & II.) Counts toward 2,000 words.	1,000	15
Final Project Proposal	Write a one-paragraph abstract of your final research paper. Briefly describe your dance experience, state your argument (it's OK if this argument changes	250-300	3

	during the course of writing the paper, but state a tentative thesis in the abstract), and describe the theoretical framework(s) that you will use to develop your argument. Does NOT count toward 2,000 words.		
Final Project ROUGH DRAFT	Submit a COMPLETE rough draft on Canvas. Does NOT count toward 2,000 words.		5
	Written Discussion Board Posts		30
Discussion Board Posts	Approximately five times throughout the semester, you will post a paragraph to the Canvas discussion board. Your paragraph will respond directly to the discussion prompt(s) provided by instructor. A rubric will be provided. Does NOT count toward 2,000 words.	200 words per post (approximately 5 posts = 1,000 words total)	15
Discussion Board Replies	Approximately five times throughout the semester, you will reply to two classmates' posts on the Canvas discussion board. A rubric will be provided. Does NOT count toward 2,000 words.	50-100 words per reply (approximately 10 replies total = 500-1000 words)	15
	Attendance & Participation		20
Attendance	Attendance is expected at every synchronous class meeting and virtual performance and absences will impact your final course grade. See policy below for details.	N/A	See policy below
Participation	Consistent informed, thoughtful, attentive, courteous, and professional engagement with class materials, fellow students, guest artists, and instructor in synchronous virtual discussions, in written discussion posts, in email correspondence and/or in office hours. See grading policy below for details.	N/A	20
	TOTAL POSSIBLE POINTS		100

2. Weekly Course Schedule

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 readings/viewings that you do on your own, a written discussion post or replies, and a synchronous meeting.

- Monday by 11:59 PM: On assigned weeks, post a 200-word written response to a prompt based on assigned readings/viewings.*
- Tuesday by 11:59 PM: On assigned weeks, reply to two classmates' posts.*
- Wednesday: Read and view assigned material for Thursday and take notes.
- Thursday 10:40-12:35: Login to our course Zoom room for synchronous class meeting. Have all readings and notes handy. Some weeks, you will be split into two groups that meet for 50 minutes each (10:40-11:30 or 11:45-12:35). Some weeks, the entire class will meet all together for the entire class period. This information will be clearly posted on Canvas for each week.
- Friday-Sunday: Read and view assigned material for Monday's post, take notes, and write your post.

*The class will be divided into two groups; on some weeks, Group A will post and Group B will reply. On other weeks, Group B will post and Group A will reply. You will not have to post and reply in the same week, and you will not have to compose a post every week. Detailed instructions and a rubric for discussion board posts and replies will be given in advance.

Week/ Date	Topic (Question/Subject)	Writing Assignments Due
Week 1	Getting Started	
Unit I: Key Terms		
Week 2	Key Terms: Dance, Race, Ethnicity, Culture	
Week 3	Key Terms: Performativity, Gender, Sexuality, Queer, Intersectionality	
Unit II: Race-ing Dance, Dancing Race		
Week 4	Appropriation	Reflection essay: "Dance, Race, Gender and Me"
Week 5	Orientalism // Writing Workshop: Writing about Dance	

Week 6	Dance, Land, Nation	Essay I: Dance & Pop Culture
<u>Unit III: Gendering Dance, Dancing Gender</u>		
Week 7	Gender & Sexuality in Ballet	
Week 8	Gender & Sexuality in (Post)Modern dance	
Week 9	Gender & Sexuality in Hip Hop; Prep to see BFA Showcase	Attend virtual BFA showcase Nov. 5-8
<u>Unit IV: Writing Dance from the Outside In: BFA Showcase</u>		
Week 10	The Writing Process: Brainstorming & Drafting	<ol style="list-style-type: none"> 1. Notes from BFA Showcase 2. Final Project proposal
Week 11	The Writing Process: Peer Editing	Rough Draft of Essay II: Dance as an Art Form
Week 12	The Writing Process: Revising & Submitting / Thanksgiving	<ol style="list-style-type: none"> 1. Final Draft of Essay II: Dance as an Art Form 2. Dance Experience for final project completed
<u>Unit IV: Writing Dance from the Inside Out: Final Projects</u>		
Week 13	Writing Dance from the Dancer's Point of View	
Week 14	Looking Back and Looking Ahead	Rough Draft Final Project Essay
Finals Week		DUE on Canvas by the close of final exam slot: Final Project: Dance Experience

III. Grading

3. Statement on Attendance and Participation

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 absences with no penalty. Each 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:

	High Quality	Average	Needs Improvement
Informed: Shows evidence of having done the assigned work.	During discussion, brings copies of all assigned readings AND notes on readings, videos, performances, and previous discussions. Refers to quotes with	During discussion, brings copies of readings but incomplete or hasty notes; refers in general to assigned readings, videos,	Does not bring readings or notes to discussions; does not refer to assigned readings, videos, performances, lectures, and/or

	<p>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>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>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>
Thoughtful: Shows evidence of having understood and considered issues raised.	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.	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.	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.
Considerate: Takes the perspective others into account.	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	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;	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

	speaker's/writer's social location and point of view; strives to understand <i>why</i> people (instructor, classmates, authors, artists, etc.) hold ideas / make decisions rather than immediately judging them as <i>good or bad</i> .	initially judges others' ideas/decisions but keeps digging to understand <i>why</i> people (instructor, classmates, authors, artists, etc.) hold ideas / make decisions.	offer counter-perspectives with respectful tone; judges others' ideas/decisions rather than striving to understand why people (instructor, classmates, authors, artists, etc.) hold ideas / make decisions.
--	---	--	---

3a. WR Statements and Grading Rubric

	High Quality	Average	Needs Improvement
Content	Uses appropriate, relevant, and compelling content to explore ideas within the context of the discipline and shape the whole work.	Uses appropriate and relevant content to develop and explore ideas through most of the work.	Uses appropriate and relevant content to develop simple ideas in some parts of the work.
Organization and coherence	Order reveals a sense of necessity and emphasis; paragraphs focused and coherent; logical transitions signal changes in direction; introduction engages initial interest; conclusion supports without merely repeating.	Order apparent but not consistently maintained; paragraphs focused and for the most part coherent; transitions functional but often obvious or monotonous. Introduction or conclusions may be mechanical rather than purposeful or insightful.	Order unclear or inappropriate, failing to emphasize central idea; paragraphs jumbled or underdeveloped; transitions unclear, inaccurate, or missing. Introduction merely describes what is to follow; conclusion merely repeats what has been said.
Sources and Evidence	Demonstrates consistent use of credible, relevant sources to support ideas that are situated within the discipline and genre of the writing.	Demonstrates an attempt to use credible and/or relevant sources to support ideas that are appropriate for the discipline and genre of the writing.	Demonstrates an attempt to use sources to support ideas in the writing.
Style	Sentences varied, purposeful, and emphatic; diction precise	Sentences competent but lacking emphasis and variety; diction	Sentences lack necessary emphasis, subordination, and

	and idiomatic; tone fits the subject, persona, and audience.	generally correct and idiomatic; tone acceptable for the subject.	purpose; diction vague or unidiomatic; tone inconsistent with or inappropriate to the subject.
Grammar and punctuation	Grammar, punctuation, syntax, and spelling contain no serious deviations from the conventions of "edited American English."	Content undercut by some deviations from the conventions of "edited American English."	Frequent mistakes in grammar, syntax, punctuation, and spelling obscure content.

- The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.
- The instructor will evaluate and provide feedback, on all of the student's written assignments with respect to grammar, punctuation, clarity, coherence, and organization.
- WR Course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course."

4. 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

IV. Quest Learning Experiences

5. Course Delivery and Engagement

Number of Seats Anticipated: 35, no TA

Delivery Method: Emergency Remote Teaching, 100% online

This course was designed as a traditional face-to-face class focused on the written and spoken exchange of ideas. However, due to COVID-19 precautions, it is being offered online this semester. The course design has been adapted to an online format and will retain its core objectives and experiences. As a Dance Studies course, students will also frequently move their bodies in "Movement Labs," done virtually right in your own space (no dance experience required!). About once a week, students will be

engaged in virtual, seminar-style discussions about assigned material (readings, videos, live performances), and will often engage in collective viewing of dance on video to hone skills for seeing, describing, and analyzing bodies in motion. Brief lectures will introduce core knowledge of select topics and ensure timely achievement of course objectives. Ideas will also be exchanged through multiple forms of writing: graded essays (feedback from the instructor and peer editors), discussion board posts, and other forms of informal writing conducted during Zoom meetings (Google doc contributions, journal entries, etc). Weekly in-class discussions (led by the instructor) will build on lecture content and assigned readings/viewings, while group activities will offer additional personal engagement with the class materials.

6. 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 me (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. Virtual Performance: This class includes one UF Dance virtual performance: BFA Showcase, tentative dates: Nov. 5-8, times TBA (Student tix \$9)

YOU MUST PURCHASE YOUR OWN TICKET FOR THIS PERFORMANCE at the UF box office (for instructions, see <https://arts.ufl.edu/academics/theatre-and-dance/tickets-parking/>).

If purchasing a ticket will be a hardship for you, OR if you cannot attend any performance due to an unmovable conflict, you must discuss and make arrangements with the instructor by Week 5 to make alternative arrangements.

7. 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.

8. What is the essential/pressing question your course explores?

When we see dance - from ballet to Beyoncé – how does it inform our ideas about race, ethnicity, and/or gender?

Sub-questions:

- When dance appears in popular culture and mass media, how does it engage with race, ethnicity, and/or gender?
- How do dance artists consciously deploy the body as a way to challenge existing stereotypes about racialized, gendered, and sexualized identities?
- What roles does dance play in student's lives at UF and beyond regarding individual and group identity formation?
- How might the tools needed to analyze dance prepare us for thinking critically about realms of human experience *beyond* dance?

V. General Education and Quest Objectives & SLOs

9. This Course's Objectives—Gen Ed Primary Area and Quest

Humanities Objectives →	Quest 1 Objectives →	This Course's Objectives → (This course will....)	Objectives will be Accomplished By: (This course will accomplish the objective in the box at left by...)
Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general.	Address the history, key themes, principles, terminologies, theories, and methodologies of various arts and humanities disciplines that enable us to ask essential questions about the human condition.	... explore the key terminologies, theories, and methodologies of Dance Studies, gender studies, and critical race studies to ask how dancing bodies participate in the construction of race and gender.	... reading influential texts in each discipline and applying textual information to dance performances (on video and live performance) and experiences (dance classes, nightclubs, etc.).
Students will learn to identify and to analyze the key elements, biases and influences that shape thought.	Present different arts and humanities disciplines' distinctive elements, along with their biases and influences on essential questions about the human condition.	...address the relatively recent awareness of race and gender discrimination in dance studies scholarship, alongside the persistent lack of dance research in gender studies and critical race studies.	... reading influential texts in each discipline, both foundational and recently published, and undertaking close comparative readings of them side-by-side.
	Explore at least one arts or humanities resource outside their classroom and explain how engagement with it complements classroom work.	...explore live dance performance and engage in embodied learning, a hallmark of Dance Studies.	...asking students to attend two UF dance performances and through in-class movement workshops.
These courses emphasize clear and effective analysis and approach issues and	Enable students to analyze and evaluate essential questions about the human condition clearly and	...enable students to analyze and evaluate dance's role in social constructions of race and gender in	...writing three essays that ask students to analyze dance in three modes (video, live

Humanities Objectives →	Quest 1 Objectives →	This Course's Objectives → (This course will....)	Objectives will be Accomplished By: (This course will accomplish the objective in the box at left by...)
problems from multiple perspectives.	effectively in writing and other forms appropriate to the discipline.	both written, verbal, and movement communication.	performance, and experience); short-answer and short essay exam questions; in-class discussions; in-class movement workshops.
	Analyze the role arts and humanities play in the lives of individuals and societies and the role they might play in students' undergraduate degree programs and lives after college.	...invite students to analyze 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.	...writing an initial reflection essay that asks students to reflect upon how their exposure to dance intersects with ideas about race and gender; revisiting this essay in a short essay on the last exam and in a movement workshop on the last day of class.

10. This Course’s Student Learning Outcomes (SLOs)—Gen Ed Primary Area and Quest

	Humanities SLOs → Students will be able to...	Quest 1 SLOs → Students will be able to...	This Course’s SLOs → Students will be able to...	Assessment Student competencies will be assessed through...
Content	Identify, describe, and explain the history, underlying theory and methodologies used.	Identify, describe, and explain the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course.	Identify, describe, and explain the key terminologies, theories, and methodologies of Dance Studies, gender studies, and critical race studies to ask how dancing bodies participate in the (de-/re-)construction of race and gender and attending sociopolitical categories of identity, including but not limited to ethnicity, sexuality, citizenship status, class, ability, age, etc.,.	Class participation, “Dance, Gender, and Me” Reflection Essay, Exam I
Critical Thinking	Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.	Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course.	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.	Class participation, Reflection Essay, Dance Analysis Essays 1 and 2, Final Project, and Exams 1 and 2.

	Humanities SLOs → Students will be able to...	Quest 1 SLOs → Students will be able to...	This Course's SLOs → Students will be able to...	Assessment Student competencies will be assessed through...
Communication	Communicate knowledge, thoughts and reasoning clearly and effectively.	Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course.	Develop and present clear, effective, and thoughtful responses to questions about dance's role in social (de-/re-)constructions of race and gender in both written, verbal, and movement communication.	Class participation, Movement Labs, Reflection Essay, Dance Analysis Essays 1 and 2, Final Project, and Exams 1 and 2.
Connection	N/A	Connect course content with 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.	Class participation, Reflection Essay, Exam 2, Final Project

10a. This Course's Objectives and Student Learning Outcomes (SLOs)—Gen Ed Secondary Area

Diversity Objectives (for D co-designation)

Diversity Objectives →	This Course's Objectives → (This course will....)	Objectives will be Accomplished By: (This course will accomplish the objective in the box at left by...)
In Diversity courses, students examine the historical processes and contemporary experiences characterizing social and cultural differences within the United States.	...examine the historical processes and contemporary experiences characterizing the role of concert and social dance in establishing and questioning social and cultural differences, namely race and gender differences, within the United States and select international contexts.	Class participation, Reflection Essay, Dance Analysis Essays 1 and 2, Final Project, and Exams 1 and 2.

Diversity Objectives →	This Course's Objectives → (This course will...)	Objectives will be Accomplished By: (This course will accomplish the objective in the box at left by...)
Students engage with diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and (dis)abilities.	... engage with the ways that dance artists, audiences, and scholars negotiate diversity as a dynamic concept related to human differences and their intersections, including the perceived identities of dancing bodies, dance forms themselves as racialized and gendered, and the content of choreographed works that engage (or avoid) aspects of diversity.	Class participation, Reflection Essay, Dance Analysis Essays 1 and 2, Final Project, and Exams 1 and 2.
Students critically analyze and evaluate how social inequities are constructed and affect the opportunities and constraints across the US population.	...critically 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.	Class participation, Dance Analysis Essays 1 and 2, Final Project, and Exams 2.
Students analyze and reflect on the ways in which cultures and beliefs mediate their own and other people's understandings of themselves and an increasingly diverse U.S. society.	... 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.	Class participation, Reflection Essay, Dance Analysis Essays 1 and 2, Final Project, and Exams 1 and 2.

Diversity Student Learning Outcomes (for D co-designation)

	Diversity SLOs → Students will be able to...	Course SLOs → Students will be able to...	Assessment Student competencies will be assessed through...
Content	Identify, describe, and explain the historical processes and contemporary experiences characterizing diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and disability.	... describe and explain the historical processes and contemporary experiences characterizing the role of concert and social dance in establishing and questioning social and cultural differences, namely race and gender differences, within the United States and select international contexts.	Class participation, Reflection Essay, Dance Analysis Essays 1 and 2, Final Project, and Exam 2.
Critical Thinking	Analyze and evaluate how social inequities are constructed and affect the opportunities and constraints of different groups in the United States. Analyze and reflect on the ways in which cultures and beliefs mediate understandings of an increasingly diverse U.S. society.	... 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.	Class participation, Reflection Essay, Dance Analysis Essays 1 and 2, Final Project, and Exams 1 and 2.

VI. Policies, Expectations & Resources

11. Students Requiring Accommodation

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

12. 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/>.

13. 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.

A note on plagiarism: Plagiarism can be a fuzzy area. It can be difficult to know if you are plagiarizing when you are learning things from what you’re reading and seeing, and then applying what you are learning to your own writing. If you have any doubts about your work and how you are using someone else’s material, please ask me. It is better to ask than to inadvertently plagiarize.¹

14. Online Course Recording

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image.

¹ Thank you to Reed College Theatre Professor Kate Bredeson for sharing her note on plagiarism for inclusion on my syllabus. See what I did there? I gave credit to the author of the note on plagiarism! It’s that simple!

Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

15. Learning Community

As we engage with course material, we will critically evaluate our thoughts, opinions, and assumptions. As a learning community, I ask that we collectively invest in an environment in which all class members feel empowered to take risks, ask questions, experiment, and grow. Dance history frequently intersects with the difficult and at times violent pasts and presents of inequalities related to race, gender, sexuality, class, ability, and more. Some topics, surely, will be more personal than others. Feelings of discomfort often accompany complex issues, and that is OK - oftentimes individual discomfort is a necessary part of our collective learning. I will do my best to offer content warnings in anticipation of material that may be particularly sensitive. I ask that, as part of your rigorous intellectual and physical engagement, you meet the course material as best you can. Respect, openness, and the capacity to listen and respond sensitively and intelligently are of utmost importance in the classroom. Please consult with me should any questions or concerns around course content or classroom climate arise.

- Online Learning Community: Our learning community includes the parts of our lives that play out online. Your commitment to creating a positive learning community includes not only how you interact in class but also how you interact with and/or represent other members of our class online via email, threaded discussions on Canvas, social media, and other platforms. I ask that we be honorable and attentive to how we talk to and about each other both on and offline.
- Email: Please use formal, respectful, and professional standards when corresponding with me and with each other. 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>

16. 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.

17. 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.

UF Health Screen, Test & Protect: 352-273-9790 (8 a.m. – 5:30 p.m.). For information on COVID-19 exposure and symptoms, see “Who Do I Call If...?” on the [UF Health Screen, Test & Protect website](#).

U Matter, We Care: If you or someone you know is in distress, please contact 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](#).

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](#)

18. 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.

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.

Student Complaints On-Campus: [Visit the Student Honor Code and Student Conduct Code webpage for more information](#).

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

