

Body, Self, World: Movement through Lived Experience SPRING 2021

UF Quest 1 General Education: Humanities

Instructor: Meredith Farnum
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Course Number: IDS 2935 Section: 1EF1 and 1EF0 Class Number: 21785 and 27938

Location for section 1EF1: Nadine McGuire Pavilion Studio: Wednesdays - G-6 and Fridays – G-11.

Section 1EF0 will meet synchronously on Zoom during class meeting times.

Meeting times: Wednesday – 8th & 9th periods (3:00p – 4:55p) and Friday – 4th period (10:40a – 11:30a)

Office: Nadine McGuire Theatre & Dance Pavilion, Room T212

Office Hours: Hours are posted on faculty office doors
Hours for Meredith are Thursdays 2:30pm – 3:30pm via Zoom. *If this time does not work for you, please email me to schedule an appointment.*

Office Phone: Meredith: 352-294-0458 / SoTD Main Office: 352-273-0500

Important Academic Dates:

Classes begin – January 11 (drop/add Jan. 11 – Jan 15)

No Classes – January 18, MLK Holiday

Classes end – April 21

This course is offered this semester as a traditional face-to-face class and a synchronous online class focused on participation in class discussions of readings and movement practices. The course will meet on Wednesdays for a two-period movement lab and on Fridays for a one-period discussion.

Course Description:

This interdisciplinary Quest 1 course will introduce the students to the philosophical movement of phenomenology (study of experience and consciousness) through readings and discussion. A somatic (relating to body) approach will be used in a series of movement labs that will lead students through movement practices in breathing, spatial awareness, coordination, and time-consciousness. The experience of embodiment and intention of movement will offer students alternative ways of perceiving and engaging with the world through the lens of first-person subjectivity and intersubjectivity. As the course progresses, students will have the opportunity to examine questions concerning: What is existence? What is lived experience? What is Active Life? The course will include written responses to readings as well as drawing connections to experience through movement studies in class. During experiential events, students will balance

thinking and doing through a series of projects that will explore self, relationship to other, and community. Each project will incorporate a movement study with written reflection and analysis using the method of phenomenology.

Required Readings and Course Content:

All required readings and course content will be available on Canvas. All announcements, resources, and assignments will also be located on Canvas at <https://elearning.ufl.edu>.

Helpful Resource: Smathers Libraries “How do I...?”
<http://www.uflib.ufl.edu/tutorials/default.html>

Course Accessibility and Attire:

Previous movement knowledge (i.e. dance, athletics, etc.) is **NOT** required. The movement labs in this course are focused on individual attentiveness and growth that is adaptable to all bodies and comfort levels. Students will have opportunities to engage in reflection and investigate their unique process of experiencing. The atmosphere is welcoming and collaborative while encouraging personal choice and inclusive participation.

Respect for other students and the instructor is of the utmost importance.

- Attire should be form fitting and allow for comfortable movement.
- Leggings, athletic pants, fitted tanks tops, and fitted t-shirts are suitable.
- Form fitting warmers can be worn and should be removed after warm-up.
- Dance shoes are not required for this course, but socks are recommended.
- **No baggy sweats, shirts, pants or shorts. No street clothes or street shoes.**
- ***No large jewelry, no chewing gum, no hats, and no loose hair.***

Personal hygiene is expected and is its own reward. **You may lose points for improper attire, hair, or attitude.**

A note about physical touch: The nature of the movement labs may involve touch in the forms of corrections of placement, partnering, and/or weight sharing. Guidance and corrections will primarily be given verbally. Physical contact with partners will be minimal and adaptable to comfort level. If you have questions or concerns, please contact me through email or during office hours. **Due to protocols for Covid-19, there will not be touching or weight exchange in class this Spring.**

NOTE FOR LIVE LAB ATTENDANCE (Section 1EF1)

Due to the hybrid nature of studio courses in the Spring 2021 and in response to COVID-19 precautionary measures, students **must not** attend any in-person portion of the course if presenting **any** symptoms related to the disease or has been in contact with someone known to have the disease. There will be flexibility in documentation requirement if a student must miss

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

- Serious family emergencies
- Special curricular requirements (e.g., judging trips, field trips, professional conferences)
- Military obligation
- Severe weather conditions
- Participation in official university activities such as music performances, athletic competition or debate
- Court-imposed legal obligations (e.g., jury duty or subpoena)

To help organize accommodations, students should inform the instructor by the end of the second week of classes of religious observances of their faith that may conflict with class attendance this semester.

ADDITIONAL INFORMATION FOR SECTION 1EF1 IS AT THE END OF THE SYLLABUS WITH PROTOCOLS FOR IN-STUDIO ATTENDANCE.

Online Zoom Classes (Section 1EF0):

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

Quest 1 and General Education Descriptions:

Quest 1 Description:

Quest 1 courses are multidisciplinary explorations of essential questions about the human condition that are not easy to answer, but also not easy to ignore: What makes life worth living? What makes a society a fair one? How do we manage conflicts? Who are we in relation to other people or to the natural world? To grapple with the kinds of open-ended and complex intellectual challenges they will face as critical, creative, and self-reflective adults navigating a complex and interconnected world, Quest 1 students apply approaches from the humanities to mine works for evidence, create arguments, and articulate ideas.

Quest 1 SLOs:

- 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 (Content).
- Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course (Critical Thinking).
- Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond (Connection).
- 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 (Communication).

General Education Description:

Humanities (H): 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. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

Humanities SLOs

- *Content* – Identify, describe, and explain the history, underlying theory, and methodologies used.
- *Critical Thinking* – Identify and analyze key elements, biases, and influence that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.

- *Communication* – Communicate knowledge, thoughts, and reasoning clearly and effectively.

Student Learning Outcomes (SLOs): to be achieved by students by the end of the course.

1. Define, describe, and explain concepts of “somatic”, “phenomenology”, “embodiment”, and “perception”. **(Content SLOs for Gen Ed Humanities & Quest 1)**
2. Identify, describe, and explain developments in concepts, theories, and methodologies in somatic practices in relation to embodiment of sensory stimuli and body-awareness. **(Content SLOs for Gen Ed Humanities & Quest 1)**
3. Identify, describe, and explain developments in concepts, theories, and methodologies in in phenomenology through lived experience and lifeworld. **(Content SLOs for Gen Ed Humanities & Quest 1)**
4. Analyze, evaluate, and interpret movement through the lens of phenomenological analysis through consciousness of self and others. **(Critical Thinking SLOs for Gen Ed Humanities and Quest 1)**
5. Analyze, evaluate, and interpret the human existence by considering the shared characteristics, events, and situations that connect individuals. **(Critical Thinking SLOs for Gen Ed and Q1)**
6. Develop and present clear and effective responses to questions of lived experience as expressed through movement, discussion, and observation. **(Communication SLOs for Gen Ed Humanities and Q1)**
7. Connect discoveries realized through the evolution of self to other to community through movement presentations and written analysis to develop an active life and engage with the world. **(Connect SLO for Quest 1)**

Course Schedule:

(all the following readings will also be available on Canvas)

Week 1: How to Lie on the Floor

- **Weds, Jan 13** - Movement Lab: Beginning with Ideokinetic Facilitation exercises, also known as “Constructive Rest”. Through the use of imagery, skeletal alignment will be addressed through mental exercises using the principles of center of gravity is the center of movement control and the skeleton should be balanced in order to not use excess energy.
- **Fri, Jan 15** - Discussion: What is somatic movement? Familiarizing our understanding of terminology as well as tips for reading scholarly works.
- Reading: [*How to Land: Finding Ground in an Unstable World*](#) by Ann Cooper Albright– read Introduction pp 1-16

Week 2: Breathing While Moving

- **Weds, Jan 20** - Movement Lab: Connecting breath with the movement of the body

- **Fri, Jan 22** - Discussion: Phenomenology and its use as an analytical perspective. Review and discuss terminology from assigned video.
- Reading: [“Ideas: General Introduction to Pure Phenomenology”](#) (5 pages)
- Media: “Husserl in 12 minutes”
<https://www.youtube.com/watch?v=PjknxljepKA&t=135s>

Week 3: Body Parts and Halves

- **Weds, Jan 27** - Movement Lab: Exploring isolation of movement in main body sections such as head, shoulders, arms, torso, hips, legs, ankles, and feet. Connecting movement through right-side/left-side and upper/lower body.
- **Fri, Jan 29** - Discussion: Introduce methodologies: Laban Movement Analysis (LMA) and Bartenieff’s Fundamentals.
- Reading: [“Consciousness Matters”](#) by Sondra Fraleigh
Source: Dance Research Journal, Vol. 32, No. 1 (Summer, 2000), pp. 54-62 Published by: Congress on Research in Dance
Stable URL: <http://www.jstor.org/stable/1478276>
Accessed: 16-07-2017 10:44 UTC

Week 4: Connecting the Whole

- **Weds, Feb 3** - Movement Lab: Continuation of somatic practices moving through the body halves, upper/lower body, and investigating the cross-extensor connections.
- **Weds, Feb 5** - Discussion: Continue discussion on methodologies: Laban Movement Analysis (LMA) and Bartenieff’s Fundamentals (BF).
- Reading: [“Of Meanings and Movements: Re-Languaging Embodiment in Dance Phenomenology and Cognition”](#) by Edward C. Warburton
Source: Dance Research Journal, Volume 43, Number 2, Winter 2011, pp 65-83 (article)
URL: <https://muse.jhu.edu/article/473154>
- Assignment: Discussion Post #1 on Canvas – Considering the following quote from this week’s reading which begins: “The body is our general medium for having a world.” (Merleau-Ponty)
Full assignment instructions are located on the Discussion Board in Canvas

Week 5: Space/Weight/Time/Flow

- **Weds, Feb 10** - Movement Lab: Through movement exploration exercises using sensory stimuli and body awareness that is developing from previous weeks, movers will experience orientations in space and time while focusing on weight and flow.
- **Fri, Feb 12** - Discussion: Laban Movement Analysis explanation of space (direct/indirect), time (sudden/sustained), weight (light/strong), and flow (free/bound)
- Reading: [“Maurice Merleau-Ponty and Rudolf Laban: An Interactive Appropriation of Parallels and Resonances”](#) pp 27-42

Week 6: Skeleton in Action (Solo)

- **Weds, Feb 17** - Movement Lab: One-minute solo preparation (building upon previous movement labs) and **presentation**.
- **Fri, Feb 19** - Discussion: Preparation for presentation. Begin discussion on perception.
- Guidelines for presentation: Incorporate elements of LMA and/or BF, well prepared movement that can be repeated and discussed, evidence of developing creative process.
- Assignment: Writing assignment #1 Self-Reflection Paper

Week 7: Mapping Senses

- **Weds, Feb 24** - Movement Lab: Continue exploration of senses as we investigate proprioception expanding awareness to peripersonal space in relationship to environment and others. Movers will explore spatial patterning (pathways) noticing different stimuli from the environment.
- Experiential Event: TBA
- **Fri, Feb 26** - Discussion: Feedback on presentations. Different orientations will be explored and observed to discuss how perceptions developed and/or altered.
- Reading: [“Dancing bodies, spaces/places and the senses: A cross-cultural investigation”](#) April 2012 Journal of Dance & Somatic Practices 3(1-2):5-24
- Media: [“Proprioception and Kinesthesia – Processing the Environment”](https://www.youtube.com/watch?v=yKfpBGicqNQ)
<https://www.youtube.com/watch?v=yKfpBGicqNQ>

Week 8: Kinesthetic Awareness

- **Weds, Mar 3** - Movement Lab: The kinesphere (space around the body) will be experienced through partner movement exercises of mimicking movement, mirroring movement, and filling in the space around shapes (positive and negative space)
- **Fri, Mar 5** - Discussion: What can movement communicate? Be about? Be inspired by? How can movement relate to experience?
- Assignment: Discussion Post #2 on Canvas – The lived experience of visiting a museum. Post a picture and/or description of the object of interest and inspiration that you found during your visit to the Harn Museum of Art. Include information on why, how, and what attracts and inspires you.

Week 9: Awareness of Other

- **Weds, Mar 10** - Movement Lab: Through exercises of sculpting shapes and initiating impulses of movements, partners will develop knowledge of intersecting and merging kinespheres as a way of moving together, apart, in unison, and in opposition.
- **Fri, Mar 12** - Discussion: Partners will be given time to discuss the experience of the visit to the Harn Museum and how to embody the inspiration discovered through the knowledge acquired in the movement labs.
- Reading: *The Place of Dance* by Andrea Olsen and Caryn McHose, Day 17 “Words and Feedback” pp 129 – 137 (provided on Canvas)

“Moving as Two” (excerpt from *Dance and the Lived Body* by Sondra Fraleigh)

Week 10: Duets

- **Weds, Mar 17** - Movement Lab: Review/ Two-minute movement presentation (duet)
- Guidelines for presentation: Incorporate elements of LMA and/or BF, well prepared movement that can be repeated and discussed, evidence of developing creative process with a partner, understanding of shape, space, and environment, and compositional aspects of moving together, apart, in unison, and/or in opposition.
- **Fri, Mar 19** - Discussion: Preparation for presentation. Rehearsal time in the studio.
- Assignment: Writing Assignment #2 – Duet Reflection/Narrative Paper

Week 11: Intersubjectivity

- **Weds, Mar 24** - Movement Lab: Students will be introduced to moving together in small groups discovering ways to follow different pathways while shifting focus and also developing skills in leading and following.
- **Fri, Mar 26** - Discussion: Discussion concerning the terminology and concepts set forth in *Vita Activa*
- Reading: Section 4 *The Human Condition, Vita Activa, Labor, Work, and Action*. <https://www.iep.utm.edu/arendt/#SH4a> (approximately 6 pages)

Week 12: Lifeworld

- **Weds, Mar 31** - Movement Lab: Continued group work exploring exercises in observation, repetition, and communication through movement. Establish members of each collaboration group and review exercises from week 11 and 12 with consistent members of your ‘community’.
- **Fri, Apr 2** - Discussion: Review somatic work throughout the semester and analysis through the lens of phenomenology. Discuss how perceptions have shifted and evolved from solo to duet to group. Begin to consider collaboration groups.
- Reading: *The Human Condition* – Introduction by Margaret Canovan (14 pages)

Week 13: Moving as Experiencing

- **Weds, Apr 7** - Movement Lab: Review/ Three to four-minute movement composition (group) – work in progress. Rehearsal time in the studio
- Guidelines for presentation: Incorporate elements of LMA and/or BF, well prepared movement that can be repeated and discussed, evidence of developing creative process in a group, continued understanding of shape, space, and environment, and compositional aspects of moving together, apart, in unison, and/or in opposition. Include elements of intersubjectivity (shared, common agreement), communication, and observation relating to lifeworld.

- **Fri, Apr 9** - Discussion: Facilitator and peer observations, discoveries, perceptions, and progress of group movement exercises. What process is being discovered to create final presentation?
- Reading: [*The Spectacle of Difference: Dance and Disability on Screen*](#) by Sarah Whatley pp 41- 50
 “Moving as a Group” (excerpt from *Dance and the Lived Body* by Sondra Fraleigh)
- Media: Axis Dance Company clip - <https://www.youtube.com/watch?v=2-ge79k5qgE>
- Assignment: Discussion Post #3 on Canvas - Considering the following quote from this reading during Week 11 & 12: *Vita Activa* “can be viewed as the phenomenological uncovering of structures of human action *qua* existence and experience rather than abstract conceptual constructions or empirical generalizations about what people typically do.” (Yar) Full assignment instructions are located on the Discussion Board in Canvas

Week 14: Collaboration

- **Weds, Apr 14** - Movement Lab: Present three to four-minute movement composition (group)
- **Fri, Apr 16** - Discussion: Rotating discussions with facilitator based on smaller groups as working through creative process. Rehearsal time in the studio.
- Assignment: Writing Assignment #3 – Group Analysis/Critique – work in progress

Week 15: Collaboration

- **Weds, Apr 21** - Movement Lab and Discussion: If needed, present remaining three to four-minute movement composition (group) –feedback/evaluations/conclusions
- Complete course evaluation (link available on Canvas)
- Assignment: Writing Assignment #3 – Group Analysis/Critique – submission

Week 16: Reading days

Assignment Descriptions (Total Points possible - 500):

Solo Movement Presentation (50 points): A one-minute movement study presented in class demonstrating first-person experience of orientations in space, weight, time, and flow.

Self-Reflection Paper (50 points): Written from a first-person subjective viewpoint, discuss perceptions and motivations that resulted in the solo movement presentation. Initial understanding of phenomenology and somatic practices should be evident. Minimum 300 words.

Duet Movement Presentation (50 points): HARN MUSEUM VISIT during class time prior to creating the duet will assist in informing and inspiring the work. (week 8 on Weds, Feb.

26) A two-minute collaborative movement study presented in class demonstrating experience of orientations in sensory, kinesphere, and awareness of other.

Duet Reflection/Narrative Paper (50 points): - Written from a third-person subjective viewpoint, discuss encountering, creating, and performing with another body in space and time. References to phenomenological aspects of awareness, time-consciousness, embodiment, and perception will be evident. Minimum 500 words.

Performance Viewing/Critical Essay (25 points): Attend a dance performance or performance art event at the School of Theatre and Dance, The UF Performing Arts venue, or The Harn Museum (TBA on Canvas). Write an essay analyzing the performance through the lenses of phenomenology and somatic practice supported by examples and resources from the course (minimum of 2). Bibliography required. MLA format. Minimum 300 words.

Discussion Participation in-class and online (75 points): Ongoing contribution and active involvement in class discussion. Three topics that arise in class and from the readings will be continued on the Canvas discussion board. Minimum 100 words each. Each Canvas discussion post will be worth 15 points each for a total of 45 points. The remaining 30 points will be based on attentiveness and participation during class discussions.

Group Movement Presentation (100 points): A three to four-minute collaborative movement study presented in class demonstrating experience of orientations in environment, experiencing movement, and intersubjectivity in groups of 4-5.

Group Analysis/Critique Paper (100 points): Written from a third-person objective viewpoint, with references to knowledge of practice (*epistemology*), technique (*techné*), practical knowledge brought into action (*phronesis*), and bringing something new into existence (*poiesis*). References to phenomenological aspects of time-consciousness, embodiment, and perception will be evident as well as the concept of expanding beyond lived experience to active life (*Vita Activa*). At least two independently sourced works will be cited in addition to the course readings. A bibliography is required. MLA format. Minimum 750 words.

Grading:

Evaluation:

Assignment	Total Points	Percentage of Grade
Solo Movement Presentation	50	10%
Self-Reflection Paper	50	10%
Duet Movement Presentation	50	10%
Duet Reflection/Narrative Paper	50	10%
Performance Viewing/Critical Essay	25	5%
Discussion Participation	75	15%
Group Movement Presentation	100	20%
Group Analysis/Critique Paper	100	20%
TOTAL	500	100%

Grading Scale:

Percentage	Grade	Grade Points
93 – 100%	A	4.00
90 – 92.99%	A-	3.67
87 – 89.99%	B+	3.33
82 – 86.99%	B	3.00
79 – 81.99%	B-	2.67
76 – 78.99%	C+	2.33
70 – 75.99%	C	2.00
67 – 69.99%	C-	1.67
64 – 66.99%	D+	1.33
59 – 63.99%	D	1.00
56 – 58.99%	D-	0.67
55% or below	E	0.00

A minimum grade of C is required for General Education courses. More information on grades and grading policies is here: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Writing Rubric:

Criteria	Outstanding A 93-100 A- 92.99-90	Very Good B+ 87-89.99 B 82-86.99 B- 79-81.99	Good C+ 76-78.99 C 70-75.99 C- 67-69.99	Satisfactory D+ 64-66.99 D 59 – 63.99 D- 56 – 58.99	Failure 55 or below
Depth of Reflection	Demonstrate a conscious and thorough understanding of the writing prompt and the subject matter. This reflection can be used as an example for other students.	Demonstrate a thoughtful understanding of the writing prompt and the subject matter.	Demonstrate a basic understanding of the writing prompt and the subject matter.	Demonstrate a limited understanding of the writing prompt and subject matter. This reflection needs revision.	Demonstrate little or no understanding of the writing prompt and subject matter. This reflection needs revision
Use of required reading resources and application of concepts	Uses specific and convincing examples from the texts studied to support claims in your own writing, making insightful and applicable connections between texts.	Uses relevant examples from the texts studied to support claims in your own writing, making applicable connections between texts.	Uses examples from the text to support most claims in your writing with some connections made between texts.	Uses incomplete or vaguely developed examples to only partially support claims with no connections made between texts.	No examples from the text are used and claims made in your own writing are unsupported and irrelevant to the topic at hand.

In-class participation in movement labs and evidence of experience	Uses specific and convincing examples from the experiential knowledge gained from movement labs.	Uses relevant examples from the experiential knowledge gained from movement labs.	Uses examples from the text to support most claims in your writing with some connections made with movement labs.	Use incomplete or vaguely developed examples to only partially support claims with no connections made with movement labs	No examples from the text are used and claims made in your own writing are unsupported and irrelevant to the topic at hand.
Language use	Use stylistically sophisticated language that is precise and engaging, with notable sense of voice, awareness of audience and purpose, and varied sentence structure.	Use language that is fluent and original, with evident a sense of voice, awareness of audience and purpose, and the ability to vary sentence structure.	Use basic but appropriate language, with a basic sense of voice, some awareness of audience and purpose and some attempt to vary sentence structure.	Use language that is vague or imprecise for the audience or purpose, with little sense of voice, and a limited awareness of how to vary sentence structure.	Use language that is unsuitable for the audience and purpose, with little or no awareness of sentence structure.
Conventions	Demonstrate control of the conventions with essentially no errors, even with sophisticated language.	Demonstrate control of the conventions, exhibiting occasional errors only when using sophisticated language.	Demonstrate partial control of the conventions, exhibiting occasional errors that do not hinder comprehension.	Demonstrate limited control of the conventions, exhibiting frequent errors that make comprehension difficult.	Demonstrate little or no control of the conventions, making comprehension almost impossible.

Movement Lab Rubric:

Criteria	Outstanding A 93-100 A- A- 92.99-90	Very Good B+ 87-89.99 B 82-86.99 B- 79-81.99	Good C+ 76-78.99 C 70-75.99 C- 67-69.99	Satisfactory D+ 64-66.99 D 59 – 63.99 D- 56 – 58.99	- Failure 55 or below
Attendance & prompt arrival to class	Excellent	Very good	Good	Satisfactory	Insufficient

Preparation for each class-preparatory assignments (readings and or studio based)	Excellent	Very good	Good	Satisfactory	Insufficient
Participation in studio work.	Excellent	Very good	Good	Satisfactory	Insufficient
Development of skills in the topic areas	Excellent	Very good	Good	Satisfactory	Insufficient
Participation in feedback and response discussions.	Excellent	Very good	Good	Satisfactory	Insufficient

UF Absence Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies, as follows:

- Students are responsible for satisfying all academic objectives as defined by the instructor. Absences count from the first-class meeting.
- In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.
- You cannot participate in classes unless you are registered officially or approved to audit with evidence of If you do not participate in at least one of the first two class meetings of a course or laboratory in which you are registered, and you have not contacted the department to indicate your intent, you can be dropped from the course. You must not assume that you will be dropped, however.
- The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors can prohibit further attendance and subsequently assign a failing grade for excessive absences.

Additional information: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

MAKE-UP POLICY:

- You are responsible for all material covered during any absence
- Attendance is important to fully experience the coursework. More than two absences will result in a loss of participation points.
- There are no makeup options for unexcused absences.
- Absences from Written Exams, Quizzes, Mid-Terms, and/or Finals may only be made up with approved documentation
- If a third absence is excused, to earn credit the student will need do the following:
 - 1) Immediately after your return to class, turn in approved/legal documentation to instructor. If you need the original documentation, the instructor will accept copies.
 - 2) Excused absences may require a makeup assignment to be discussed with the instructor. Possible makeup assignments may include observing another movement class and writing a summary of your observation or attending a live performance and writing a review.

Please consult the following sites for UF's physical and mental health resources:

Student Health Care Center: <https://shcc.ufl.edu>

Excuse Note Policy: <https://shcc.ufl.edu/forms-records/excuse-notes/>

Dean of Students Office: <https://dso.ufl.edu>

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES:

Students requesting accommodation for disabilities must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. You must submit this documentation prior to submitting assignments or taking the quizzes or exams. Accommodations are not retroactive; therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations.

Disability Resource Center: <https://disability.ufl.edu>

STUDENT ONLINE EVALUATION PROCESS

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://gatorevals.aa.ufl.edu> . Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. The instructor is the only person that views your written comments. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/evals/Default.aspx>

UNIVERSITY POLICY ON ACADEMIC MISCONDUCT:

Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code at <https://sccr.dso.ufl.edu/process/student-honor-code/>

NETIQUETTE: COMMUNICATION COURTESY:

All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats. Netiquette guide: <http://teach.ufl.edu/wp-content/uploads/2012/08/NetiquetteGuideforOnlineCourses.pdf>

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 <https://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

GETTING HELP:

If applicable: For issues with technical difficulties for E-learning in Canvas, please contact the UF Help Desk at:

- Learning-support@ufl.edu
- (352) 392-HELP - select option 2
- <https://elearning.ufl.edu>

Any requests for make-ups due to technical issues MUST be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You MUST e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up.

Other resources are available at <https://distance.ufl.edu/getting-help/> for:

- Counseling and Wellness resources
- Disability resources
- Resources for handling student concerns and complaints
- Library Help Desk support

HEALTH AND WELLNESS

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.

Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

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](#).
<https://shcc.ufl.edu/forms-records/excuse-notes/> (excuse note policy)

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](#).

ADDITIONAL MENTAL HEALTH RESOURCES:

1. UF has an Equal Access Mental Health Clinic that has a Free Therapy Night every Monday night that UF is considered open. Here is the FB page through which one can book appointments as well: <https://www.facebook.com/equalaccessclinic/>

2. The UF School of Medicine Equal Access Clinic website is here and has the above mental health services as well as specialized Women's and LGBT medicine:
<https://equalaccess.med.ufl.edu/specialty-clinics-classes/>

3. Alachua County Crisis Center web site:
<https://alachuacounty.us/depts/css/crisiscenter/pages/services.aspx>
Offers Crisis Counseling as well as a Mobile Response Unit that attends to severe mental health crises.

ACADEMIC RESOURCES

E-learning technical support: 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.

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

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](#).

Dean of Students: [Areas and Service](#)

UF Online: [One Stop](#)

GUIDELINES FOR STUDIO ATTENDANCE (Section 1EF1)

Students who elect to enroll in a F2F course are expected to participate in in-person instruction. If a student is uncomfortable attending in-person, the student should make arrangements with the instructor to “attend” all class meetings synchronously via Zoom.

We will have face-to-face instructional sessions to accomplish the student learning objectives of this course. In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of our in-classroom interactions. Barring the above circumstances, students are expected to be in attendance (either remotely or in-person, as assigned) daily and to be on time.

Dance Program Spring 2021 COVID protocols:

For hybrid/in person courses, protocols for all faculty and students should be as such:

- You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.
- Use hand sanitizer or wash hands at the top of each class in shared spaces. Re-sanitization is needed if individuals use restroom facilities, touch their face, sneeze, or cough.
- Stay home and seek medical help for COVID-19 symptoms or exposure (persistent cough, fever 100.4+, new loss of taste or smell, muscle pain/headaches, shortness of breath, sore throat, chills, diarrhea, or feeling generally ill). **The culture of hiding illness or the “show must go on” mentality must be avoided.**
- This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. Please do not move desks or stations.
- Students will be asked to sanitize individual chairs, ballet barres, etc. Instructor of record will specify protocols for each room cleaning supplies will be provided.
- Immediately dispose of personal trash in appropriate bags/containers. Do not leave tissues, paper towels, Band-Aids, tape, water bottles, or any other personal refuse on the floors or in the space.

- For everyone's understanding **avoid touch/skin to skin contact in staging, choreography, costume fittings, and during other class and production activities.** In our field, it is hard to refrain but for the safety of others and ourselves, until it's safer, the most loving thing we can do is continue to provide ample distance to lessen viral spread.
- Students are asked to depart class promptly at the end of class and avoid lingering following outdoor and indoor rehearsals. Instructors of record will provide specific class protocols for arriving, departing class, and class breaks.
- Bring shelf-stable lunches and snacks to enjoy on your breaks outside. **The SoTD Breakfast Room, break area in the Costume Studio, SoTD Atrium, and studio space hallways are no longer available (no Dance Area carpet).** There are food options for purchase in the Reitz Union and there will be some limited available study areas in the lower Atrium lobby level.
- Class schedules will be affected by the need to lengthen breaks to air out rooms, encourage hydration (it is hard to keep hydrated with a mask on), and allow adequate time for socially distanced bathroom breaks/hand washing. Staggered breaks will be avoided to ensure that all involved are able to have a moment of rest.

For in studio hybrid technique courses, movement limitations include:

- No lying down
- No rolling
- No traveling across the floor
- 10' x 10' (or similar) taped areas will delineate the student's area of personal space. All movement must stay within these limits.

Class attire and preparation:

- SoTD Dressing rooms are not accessible. For studio classes in McGuire, please come to class dressed to dance. In the O'Connell building and other alternative spaces, public bathrooms are available but should not be considered alternative dressing rooms. All use of public bathrooms should remain socially distanced with masks as per UF mandate.
- Masks are to be worn for the entirety of the class. If masks need to be removed for any reason, please exit the studio/class area and find the nearest *outdoor* space.
- Intact socks (no holes) should be worn in technique classes in substitution for ballet shoes or bare feet. **NO street shoes in any dance spaces.**

These parameters are for our community's safety. As humane artists let's exercise our responsibility to care for one another and model global best practices during this very difficult time. *It will pass eventually* and though we don't know exactly how the world will be on the other side, ***we will dance freely once again.***