

IDS 2935

The Future of the Dancing Body

UF Quest invites students to consider why the world is the way it is and what they can do about it. Students examine questions that are difficult to answer and hard to ignore in an increasingly complex world.

With Quest in mind, the first question I have for you this semester is: “How are you doing?” We all need to check in with ourselves and with each other to sustain a culture of care and self-care in these trying times. We have been navigating loss and uncertainty, illness and isolation. It’s been a lot. By caring, encouraging, communicating, acting respectfully and kindly, and being fully accountable to the work, we can all help each other to move forward and thrive. This is the most essential humanities lesson we can practice. Let’s commit to that in this class. Thank you.

The second question I have is: “How will the semester unfold?” Know that your engagement is key. Please read this syllabus carefully and ask questions as helpful to you. We will co-create the energy, spirit, and success of this class together—and I warmly welcome your input now and throughout the semester! Should I determine that events dictate the need for changes to the syllabus, I will modify as needed and post and communicate those changes to you via Canvas. Thank you.

I. Course Information

Quest 1 Theme:

Identities Spring 2022

Meeting Day/Time: M6 (12:50-1:40pm), W6-7 (12:50-2:45pm)

Location: Primarily Dauer0342

Primary General Education Designation:

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.

A minimum grade of C is required for general education credit. Courses intended to satisfy the general education requirement cannot be taken S-U.

Instructor Information

- Professor Joan Frosch, jfrosch@arts.ufl.edu
- Office location: 213 McGuire Pavilion
- Office hours held by Zoom: M 7, T 8-9 (and by appointment)
- Phone: (352) 514-1100

Course Description

The work of art and the work of culture is to pave the way for a qualitative practice of the imagination - a practice without which we will have no name, no face and no voice in history.

— Achille Mbembe

As its own subject the dancing body makes meaning. Designing flow, mass, shape, in space and time, the mover creates. Specifically, the mover builds upon—or resists— notions of aesthetics and a range of identities from age, culture, gender, sexuality, race, ethnicity, ability, socioeconomic status, geography, to religion, nation, and more. As a live art, whether taking place in community or in performance for audiences, dancing lives in the moment of movement. Whether live or digitized, globalization, migration, neo/postcolonialism, and systemic oppression are inscribed in dance. What is the future of the dancing body as it manifests, challenges, or repurposes these bodily impositions?

In 2020, Cameroonian philosopher Achille Mbembe asserted “Europe is no longer the world's center of gravity”; positing “If you want to have any idea of the world that is coming, the world ahead of us, look at Africa!” We take on that challenge. In movement-based and written reflections, guided by our individual “bodies of experience” and the wisdom of activists honoring the oppressed body, we’ll validate the depth of our shared humanity as individuals, as a class, and as global citizens. We’ll examine the works and ideas of diverse creators in and of Africa who have choreographed new relationships to self, society, digital technologies, expanding our concept of the future. Finally, building upon the spiral of ideas the artists inspire, students will create short media projects imagining the future of the dancing human beyond boundaries. No prior dance or media experience necessary.

Required & Recommended Course Materials

Materials and Supplies Fees: n/a

Req. readings and viewings are available on Canvas.

Recommended (free) writing resource: [The Elements of](#)

[Style](#)

1. List of Graded Work

Assignment	Description	Requirements	Points
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Essay: “Bubbles + Biases” (includes self-reflection)	In this two-part essay, you’ll consider and reconsider the role identity plays in your perceptions of self and society.	500 words	100
Discussion Post	Describe three body practices you find personally energizing and/or restorative (with links as possible).	150 words	25
Embodied Essay: “Actions of personal meaning” (includes self-reflection and experiential learning)	Choose three quotes from Audre Lorde. Create three “actions of personal meaning” per quote: connect the three actions to create one movement phrase per quote. Post your three-phrase choreographic study as your embodied essay.	3-phrase choreographic study of 30”-60”	25
Lorde essay and Interview (includes self-reflection)	<u>Which of Lorde’s ideas would you choose to incorporate into your life and/or worldview and why?</u> Record and post interviews in Canvas in your joint assignment with your partner, along with your individual 150-word statements.	recorded interview + 150 words	50
Personal Practice	5-point personal practice of breath, rest, mobility, recuperation, and return to breath to be shared with partner for peer review.	5-point movement study of 5’ - 7’	25
Anne Frank Reflection (includes self-reflection + experiential learning)	<u>Reflect on your bodily experience of your five-point personal practice.</u> On three days, after you have completed your 5-point practice, enter a 50-word reflection into your “Anne Frank” diary for a total of 150 words.	movement practice + 150 words	25
Analytical Essay/Midterm	Analysis of documentary dance film <i>Lettres du Continent</i> (2020) which chronicles the “choreographed letters” of dancers whose body histories have been irrevocably marked by the global pandemic.	1000 words	250

“Movement (R)Evolution Africa”/Mbembe Response Essay	Reflect on your viewing of, and notes from, <i>Movement Revolution Africa: a Story of an Art Form in Four Acts</i> ; and readings from Mbembe’s <i>Critique of Black Reason</i> . Answer: “What does the discipline of dance stand to gain when European and North American choreographers no longer define the center of the contemporary dance movement?”	250 words	100
Team Visualization (experiential)	As a team, visualize your project and (1) simply list your ideas, (2) decide on primary roles and (3) write up the project’s central concept in <u>one sentence!</u>	100 words	50

learning)			
Storyboard/shot list	5-part storyboard and 1-page shot list	visuals + 100 words	50
Final/Group Asst. (experiential learning)	A creation of a final dance on camera media project to be publicly presented in week 15.	3" Film	300

II. Coursework & Schedule

2. Weekly Course Schedule

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
Week 1	Introduction	Syllabus	
	Summary	Introduction to the syllabus and class goals. Class discussion of considerations and questions about course content; in a “think-pair-share,” students and professor develop a glossary of terms over the course of the semester. In-class assignment prep.	
	Readings/Viewings	View Chimamanda Adichie, The Danger of a Single Story (TRT 18:14)	
	Assignment	Write a two-part essay (500 words total) “Bubbles and Biases.” In this exercise, you’ll consider the role identity plays in your perceptions of self and society. In the first half of the essay (approximately 250 words), describe who you are by using visible and invisible identifiers (such as, gender, race, socioeconomic status, education, national origin, geographic location, religion, and/or other aspects of your identity). Note your interests and achievements to date, and your career and life goals. In the second half of your essay (approximately 250 words), step outside of your “identity bubble” by changing up a <u>minimum of three visible/invisible identity categories</u> . Discuss the consequences of your “new identity” on your interests and achievements, and career and life goals. Conclude with a short discussion of key insights you made in this exercise.	Friday 1/7/22
Week 2	Topic	Thinking, Feeling, Sensing, and Intuiting—moving pathways to corporeal reflections	
	Summary	Share your “Bubbles and Biases” identities and insights with a partner. In-class reflection on our related ideas about the body and how we move and care for it; as appropriate, students may include reflections on the body in dance. Discussion and movement experience in thinking, feeling, sensing, and intuition.	
	Readings/Viewings	Listen and experience — <i>Body Sensing Meditation</i> https://www.youtube.com/watch?v=dCMJokw9QIk (TRT 22:18)	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
	Assignment	Drawing upon your personal experience of body sensing, propose and describe three movement ideas or body practices you find energizing and/or restorative in a discussion post. Add links where possible. (150 words)	Friday 1/14/22
Week 3	Topic	Audre Lorde: "Self-Care is an Act of Political Warfare"	
	Summary	The contemporary concept of self-care and body wellness has its origins in the Black and POCfeminist thought. Leading figures Audre Lorde (along with Angela Davis, Gloria Alzandúa, bell hooks, and others) assessed that the well-being of individuals was critical to sustaining the fight for social change. Long term commitment to justice is a marathon of the wholeness of the body and not a sprint of will. Define "actions of personal meaning" and the related 3 x 3 choreographic process.	
	Readings/Viewings	View — <i>Audre Lorde: The Theory of Differences</i> https://www.youtube.com/watch?v=Tkwj0znbuoQ (TRT 10:53) Read — <i>Sister Outsider: Poetry is Not a Luxury</i> , pp 36-39 and <i>Transformation of Silence into Action</i> , pp 40-44. Read — <i>12 Quotes by Lorde on self-care and speaking up</i> https://www.oprahmag.com/life/relationships-love/g25776736/audre-lorde-quotes/	
	Assignment	Select <u>three</u> quotes which resonate with you from Lorde readings and viewing and apply the 3 x 3 choreographic process defined in our in-class experience this week to create a 30"- 60" embodied essay response to Lorde. (Choose three quotes from Audre Lorde. Create three "actions of personal meaning" per quote: connect the three actions to create one movement phrase per quote. Post your three-phrase choreographic study as your embodied essay.)	Friday 1/21/22
Week 4	Topic	Audre Lorde: "Your silence will not protect you."	
	Summary	The heft of the global health crisis atop ongoing scourges of racism and climate change has irrevocably marked the history of the body in the 21st century. In-class listening to the inspiring voices of the Dance-Union podcast and artists whose bodies assert that Black Lives Matter. Each student shows their three phrases in a "chain of events," embodying the possibilities of a living connection among each member of the class.	

	Readings/Viewings	View — “Dancers Across the U.S. Unite in Chain Letter” KQED Arts (TRT: 4:02) https://www.kqed.org/arts/13880766/if-cities-could-dance-dear-dancer	
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Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		View — https://www.dancespirit.com/dance-works-black-lives-matter-2646184424.html (approx. TRT: 20:00) Read — <i>Sister Outsider: An Interview with Audre Lorde and Adrienne Rich</i> pp 81-85 Read or Listen — <i>Audre Lorde Thought of Self-Care as an “Act of Political Warfare”</i> Interview of Evette Dionne by Sarah Mirk (TRT: 7:33) https://www.bitchmedia.org/article/audre-lorde-thought-self-care-act-political-warfare	
	Assignment	Based upon your reading and viewing, answer the question: <u>Which of Lorde’s ideas would you choose to incorporate into your life and/or worldview and why?</u> (150 words) Share your statement with your partner who will prepare three related interview questions to ask <u>you</u> . Conduct, record, and post these interviews in Canvas in your joint assignment with your partner, along with your individual 150-word statements.	Friday 1/28/22
Week 5	Topic	Tenets of Self-Care	
	Summary	Valuing a healthy self in support of the fight for a healthy community. In-class workshop in practices of breath, awareness, exertion and recuperation provides baseline for assignment due 2/4.	
	Readings/Viewings	Read — Chapter 42 <i>Self-Care is Crunk</i> (Crunk Feminist Collective) (pp. 442-444) And <i>7 Pillars of Self-Care</i> at: https://isfglobal.org/	
	Assignment	Develop and post a five-point personal practice of breath, rest, mobility, recuperation, and return to breath based upon our work in class and the personal practice rubric provided in Canvas. Share your practice with your partner who will provide you feedback in peer review on (1) how the practice felt in their body, and what parts they may like to try in their own personal practice; and (2) reflections on how to bring moments of the feelings and discoveries of the personal practice into their day. (5’-7’)	Friday 2/4/22
Week 6	Topic	Anne Frank: “I firmly believe that nature brings solace in all troubles.”	

	Summary	Calming the mind and enlivening the body through interaction with the environment. The relationship of the liveness of the body to the liveness of natural ecosystems. On-site class in Sweetwater Preserve, including on-site practice of five-point personal practice for first entry in this week's assignment. https://alachuacounty.us/Depts/pcl/Pages/Details.aspx?park=Sweetwater%20Preserve	
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Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
	Readings/Viewings	https://www.annefrank.org/en/education/product/132/video-the-short-life-of-anne-frank/ View — <i>The Short Life of Anne Frank</i> (TRT 28:00) https://youtu.be/zceEnR2bKmY Read — <i>Anne Frank: The Diary of a Young Girl</i> (pp. 156-170)	
	Assignment	<p>Reflect on your bodily experience of five-point personal practice. On three days this week after you have completed your five-point practice (the first of which is in-class at SweetwaterPreserve), enter a 50-word reflection into your “Anne Frank” diary (150 words total). Some thoughts may arise...here are some things to look for and reflect upon:</p> <ul style="list-style-type: none"> • How you feel in your body after your practice; are you aware of any changes of sensation? • Where you feel your breath. If you listen closely, can you hear it? • Ideas about how to distill or integrate parts of the practice to help feel more bodily ease during the busyness of the day. • Being honest and compassionate with yourself (always!), consider what may benefit your body and mind this day/week. 	Friday 2/11/22
Week 7	Topic	Midterm Preparation Week	
	Summary	How have the global health crisis and ongoing crises experienced by Black lives marked 21 st century bodies in dance? Where do artists find themselves now? How are they imagining their futures from this place?	
	Readings/Viewings	<i>Lettres du Continent</i> (2020) https://vimeo.com/484432673 (TRT 1:18)	
	(OPTIONAL/ Midterm Draft)	<p>Midterm: Analytical essay of 1000 words (OPTIONAL Draft due on 2/18/22—the draft is ungraded; Midterm due on 2/25/22)</p> <p>Your midterm assignment tasks you with the analysis of three artist segments from <i>Lettres du Continent</i> (2020), a film which chronicles the “choreographed letters” of dancers whose body histories have been irrevocably marked by the global pandemic. Focus in on three artists whose embodied stories touch you and <u>analyze</u> the meaning these artists make individually and collectively. To develop your ideas about how they make meaning, closely examine the</p>	(OPTIONAL/ Draft of Midterm Analytical Essay due: Friday 2/18/22)

		evidence the segments provide: the choice of emotional tone, dialogue, movement, setting, lighting, sound, and unpack the themes and values of the film. Use these elements as <u>evidence</u>	
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Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		to support <i>your</i> analysis. While outside sources may be used minimally, the focus of the essays should be on your <u>evidence-based</u> interpretation/ideas about the works.	
Week 8	Topic	Achille Mbembe: The World Ahead of Us	
	Summary	"If you want to have any idea of the world that is coming, the world ahead of us, look at Africa!" — Achille Mbembe	
	Readings/Viewings	Read — https://globalsocialtheory.org/thinkers/mbembe-achille/ Read — https://www.dw.com/en/cameroonian-philosopher-achille-mbembe-the-future-resides-in-conviviality/a-19280292 View — https://www.dw.com/en/africa-the-lab-postcolonial-scholar-achille-mbembe-awarded-gerda-henkel-prize/a-45796408 (TRT 3:16) https://www.youtube.com/watch?v=qjSq-fAAdzg (available after April 19, 2021)	
	Midterm Assignment	Midterm: Analytical essay of 1000 words (Draft due on 2/18/22; Midterm due on 2/25/22) Your midterm assignment tasks you with the analysis of three artist segments from <i>Lettres du Continent</i> (2020), a film which chronicles the "choreographed letters" of dancers whose histories have been irrevocably marked by the global pandemic. Focus in on three artists whose embodied stories touch you and <u>analyze</u> the meaning these artists make individually and collectively. To develop your ideas about how they make meaning, closely examine the evidence the segments provide: the choice of emotional tone, dialogue, movement, setting, lighting, sound, and other elements you note. Unpack the themes and values of the film and use the <u>evidence</u> you closely examined to support <i>your thesis</i> . While outside sources may be used, the focus of the essay should be on <u>your evidence-based</u> interpretation/ideas about the works.	Midterm Analytical Essay due: Friday 2/25/22
Week 9	Topic	Achille Mbembe: "Europe is no longer the world's center of gravity."	
	Summary	What could dance gain when Euro-America no longer defines the center of the contemporary dance movement? On Monday, in-class viewing and discussion of <i>Nora</i> (2008) (TRT: 35"); on Wednesday, in-class viewing and a "think-pair-share"/discussion of <i>Movement Revolution Africa: a Story of an Art Form in Four Acts</i> (TRT: 65")	

	Readings/Viewings	Read — two selections from <i>Critique of Black Reason</i> (2017): “Introduction: the Becoming Black of the World” pages 1-2	
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Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		"Epilogue: There is Only One World" pages 179-183	
	Assignment	Reflect on your class viewing of, and notes from, <i>Movement Revolution Africa: a Story of an Art Form in Four Acts</i> (TRT 65"); and this week's readings from Mbembe's <i>Critique of Black Reason</i> . Select three quotes from this week's Mbembe readings (<i>Critique of Black Reason</i>) that speak to the works and experiences of the artists and ideas you encountered in the documentary. Use your reflection on the film and Mbembe to develop and support your answer to the following question: What could the field of dance gain when European and American choreographers no longer define the center of the contemporary dance movement?(250 words)	Friday 3/4/22
Week 10		SPRING BREAK	3/7-3/12/22
Week 11	Topic	Returning the Gaze to Self: create YOUR contribution to the future of the dancing body. Fiveperson teams will create a short film of 3 minutes for the final project.	
	Summary	In class viewing of: <i>The Rite of Spring / Common Ground[s]</i> (2020) Version by Pina Bausch /Germaine Acogny & Malou Airaud; and <i>Screendance: the Art of Combining film and Dance</i> https://youtu.be/9iYj4TIRR4A (TRT: 8:19) Discussion about where we have arrived in our bodies/minds at this point of the semester and what message we want to assert for the future of the dancing body in our final. Based upon our discussion, the class will generate an IDEA BANK for the central themes of the final project. Self-identify your talents or interests — director, editor, camera person, designer (sound, lights, set, costume), dancer, choreographer, etc. (students may take on multiple roles over the course of the project). Team brainstorming and ideas on making new meaning of class themes in the final media project.	
	Readings/Viewings		

	Group Assignment	<p>Closely view three screendance works you personally select from film resource page (TRT:10" or approximately 3:20" per film). Note the elements that intrigue you as you watch: consider formation or relationships of performers, points of (camera) view, rhythm, environment, light, attire, style/aesthetic, use of sound score, or other factors. List your observations for each work. Share with your team. Now, as a team, formalize your class</p>	Friday 3/18/22
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Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		brainstorming session to submit your group assignment. Create a 100-word description (1) listing your ideas about points of view, environment, light, attire, style/aesthetic, consideration of sound score, and other desired elements (props, etc.), (2) the primary roles of the team members within the group, (3) and the project's central concept in <u>one sentence!</u> Submit your description as a group (100 words).	
Week 12	Topic	Dance on Camera Preparation for Final Project: What choices will make YOUR concept come alive on screen?	
	Summary	On Monday, 5-minute in-class oral team presentation to share with the class your team's concept and choices on performers, interviews, points of view, environment, light, attire, style/aesthetic, sound score, and other factors as appropriate. On Wednesday, teams select a site/location for the final media project and take photos/video shots for storyboard https://www.storyboardthat.com/	
	Readings/Viewings	NA	
	Group Assignment	During Wednesday class time, partners select a site/location for the project and take photos/video shots and submit a 5-part storyboard (with drawings, photos or video snippets) and 1-page shot list (100 words)	Friday 3/25/22
Week 13	Topic	Team "Show and Tell" storyboard and shot list	
	Summary	Monday, in-class critique of storyboard and shot list in preparation for filming of media project. Wednesday, on location (filming).	
	Readings/Viewings	NA	
	OPTIONAL Assignment	Optional upload uncut footage.	Friday 4/1/22
Week 14	Topic	Filming/editing	
	Summary	On site to film project	
	Readings/Viewings	NA	

	OPTIONAL Assignment	Optional upload first edit	Friday 4/8/22
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Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
Week 15	Topic	CLASS PRESENTATIONS – Due on Canvas Monday at 11:59pm; and public presentation on Wednesday	
	Summary	Monday, work on finalizing presentation. Wednesday, class presents in public presentation	
	Readings/Viewings	Class Presentations (+ YouTube Film Festival)	
	FINAL Group Assignment	Upload FINAL	Monday 4/11/22
	Final	Present Final Projects on Wednesday	
Week 16	Topic	Recuperation and Reflection Week!	
	Summary	Discussion and reflections on class presentations; semester’s highlights, insights, sharing and suggestions; and discussion/preparation for submission of optional final exam 4/27/22 12:30 - 2:30pm.	

III. Grading

1. Statement on Attendance and Participation

Attendance:

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 and recorded in the Canvas gradebook. You are allowed three absences for this semester after which each absence that does not meet university criteria for “excused” will result in a 2% deduction from your final grade.

After a third absence, excused or unexcused, you are required to schedule a conference with the professor to calibrate and align your all-important participation in the course.

Participation:

Participation is expected to be consistent, informed, thoughtful, and considerate and will be evaluated using the rubric below. I 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.

NOTE If you have personal issues that prohibit you from joining freely in class discussion or movement exercises, e.g., language or physical challenges, or other, etc., see the professor as soon as possible to discuss alternative modes of participation.

Class Participation Grading Rubric:

	Exemplary (90-100%)	High Quality (80-89%)	Average (70-79%)	Needs Improvement (0-69%)
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<p>Prepared and Informed: Shows evidence of having done and integrated the assigned work.</p>	<p>Consistently well prepared with all assignments completed; demonstrated preparation; recalls/embodies relevant details and aspects of previous discussions, classwork + assignments.</p>	<p>Arrives fully prepared with most of the work due most of the time; partially prepared at other times. On some occasions recalls and/or embodies details and aspects of previous discussions, classwork + assignments.</p>	<p>Often demonstrates completion of assignments and readings; often has not completed. May recall and/or embody details and aspects of previous discussions, classwork + assignments, if reminded.</p>	<p>Exhibits little evidence of having read, thought about or embodied the assigned material. Little evidence of integrating the work.</p>
<p>Student Initiative</p>	<p>Ready to work! Proactively and regularly contributes to class discussion + movement exercises; initiates discussion on issues related to class topic.</p>	<p>Ready to work! Sometimes contributes proactively to class discussion + movement exercises; asks questions and responds to direct questions. Poses questions about the class materials.</p>	<p>Ready to work—but sometimes distracted from the task at hand. Contributes to class discussion + movement exercises; seldom volunteers but responds to direct questions</p>	<p>Does not contribute positively to class discussion or movement exercises; or fails to offer relevant responses to direct questions</p>
<p>Collaborative Mindset: partner and teamwork.</p>	<p>Displays strong commitment to and shared responsibility for class/group-based work. Takes the perspective of others into account. Shows evidence of having understood + considered issues raised.</p>	<p>Displays commitment to class/group-based work. Takes the perspective of others into account. Shows evidence of having understood + considered issues raised.</p>	<p>In most aspects, displays commitment to class/group-based work. Takes the perspective of others into account. Shows evidence of having understood + considered issues raised.</p>	<p>Shows only minor commitment to class/group-based work. Does not take the perspective of others into account. Does not show evidence of having understood + considered issues raised.</p>

Rigor and Relevance of Contributions	Evidence based comments— insightful +constructive— balancedbetween general impressions, opinions + thoughtful analysis; uses appropriate terminology.	Comments mostlyinsightful + constructive, occasionally too general or not relevant; mostly uses appropriate	Comments are sometimes insightful + constructive, withoccasional signs of insight; comments often	Comments are uninformed or counter-productive; rarelyuses appropriate vocabulary; heavy reliance on
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	Poses coherent questions about the class materials.	terminology. Poses questions about the class materials.	general and rarely use appropriate vocabulary. Poses few questions aboutthe class materials.	uninforme dopinion + personal.
Communication : Straightforward + open communication with peers + professor in all participatory projects, classwork + assignments.	Consistent and reliably straightforward + open communication with peers + professor in all aspects of participatory projects (group assignments), classwork + assignments.	Straightforward + open communication with peers + professor in all aspects of participatory projects (group assignments), classwork + group assignments), assignments	Straightforward + open communication with peers + professor in mostaspects of participatory projects (group assignments), classwork + assignments.	Straightforward + open communication with peers + professor in some aspects of participatory projects (group assignments), classwork + assignments.

3. Grading Scale

For information on how UF assigns grade points, visit:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100% of possible points	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

IV. General Education and Quest Objectives & SLOs

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

Humanities + Quest 1 + Course Objectives

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.	Quest 1 courses address the history, key themes, principles, terminologies, theories, or methodologies of various arts and humanities disciplines that enable us to ask essential questions about the human condition.	Using the interdisciplinary framework of critical dance studies, postcolonial theory, and Black feminist thought, the course will enable us to question whether and how we may conceive of the future (particularly as a post-Europe/America-centric world) via the dancing body.	This course will accomplish the objective by examining agency, identity, and meaning-making in dance through embodiment; analysis of the works and ideas of diverse thinkers, including activists, choreographers, scholars, and filmmakers; culminating in a collaborative digital final project imagining the “future of the dancing body.”
Students will learn to identify and to analyze the key elements, biases and influences that shape thought.	Students learn to identify and analyze the distinctive elements of different arts and humanities disciplines, along with their biases and influences on essential questions about the human condition.	Students learn to identify and analyze the historical, ethnographic, and embodied theoretical approaches of the interdisciplinary field of critical dance studies, augmented by postcolonial theory and Black feminist thought — to counter the Europe/ America-centricity of dance studies — in order to ask whether and how the subjective dancing body may contribute to (re)imagining the future of a post- Europe/America-centered world and our shared global humanity.	This course will accomplish the objective by explicitly valuing class participation, movement/experiential-based and reflective exercises, examination of the ideas of artist-activists through firsthand accounts, dance film and literary works, and across varied digital media platforms, culminating in a collaboratively conceived and produced digital project generating questions about identity and shared futures.

These courses emphasize clear and effective analysis and approach issues → and problems from	These courses emphasize clear and effective analysis and evaluation of essential questions about the human →	Diverse disciplinary and artist-generated perspectives activate effective analyses of course materials— and structured responses across multiple formats—to examine issues	This course will accomplish the objective by combining contextual, historical, and theoretical study and analysis with bodily praxis, experiential learning, and
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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...)
multiple perspectives .	condition from multiple perspectives.	of identity, agency, and meaning-making of the dancing body.	reflection, culminating in creative production.
	Students reflect on the ways in which the arts and the humanities impact individuals, societies, and their own intellectual, personal, and professional development.	Students experience embodiment and reflection as tools of self-knowing and agency; they consider ways the dancing body may enact change in perceptions of self, identity, society, and how we imagine the future.	In this course, and culminating in the final project, students will examine and assess connections between course themes, their embodied experiences/reflections, and how they think about tomorrow.

Humanities + Quest 1 + Course SLOs

	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	<p>Identify, describe, and explain the history, underlying theory and methodologies used.</p>	<p>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.</p>	<p>Identify, describe, and explain key terms and approaches of the historical, ethnographic, and embodied practices of the interdisciplinary field of critical dance studies, augmented by postcolonial theory and Black feminist thought, to ask how the body— as subject— asserts, resists, and contests identities to imagine a post-Europe/America-centric future.</p>	<p>Class participation, “Bubbles + Biases” essay, discussion post, “Actions of Personal Meaning” embodied essay, reflection on “personal practice,” “Audre Lorde Reflection” interview, Midterm/Analytical essay, “Shifting Centers” essay, Project Visualization and Final.</p>
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	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...
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 questions about the shifting constructions of identity that the dancing body provokes in dialogue with globalization; and think more critically about human agency and diverse modes of making meaning.	Class participation, "Bubbles + Biases" essay, "Actions of Personal Meaning" embodied essay, "Audre Lorde Reflection"/interview, "Movement (R)Evolution Africa"/Mbembe Response Essay Midterm/Analytical essay, "Shifting Centers" essay, Final.
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 and effective responses to essential questions in oral, written, embodied, and digitized forms.	Class participation, "Bubbles + Biases" essay, "Actions of Personal Meaning" embodied essay, Midterm/Analytical essay, "Shifting Centers" essay, Project Visualization, Storyboard, and Final.
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 reflections on: (1) self, body, identity, and society; (2), the agency embodiment offers to make meaning in the world; and (3) the potential of the shift of the "center of gravity" in the world.	Class participation, "Bubbles + Biases" essay, discussion post, "Actions of Personal Meaning" embodied essay, "Audre Lorde Reflection" interview, "Shifting Centers" essay, Project Visualization and Final.

V. Required Policies

1. 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.

2. 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/>.

3. 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.

4. Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: <https://counseling.ufl.edu/>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

5. 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.

6. Policies on Recording

<http://aa.ufl.edu/policies/in-class-recording/>

Students are required to know the laws of the State of Florida and the University Regulations as set forth in UF Regulation 4.040 Student Honor Code and Student Conduct Code, as amended September 2021. Additionally, expressly note that students may not share or publish recordings without the written consent of the lecturer.

