

# DAN1401C: Body, Self, World: Movement through Lived Experience

Section 3641, class # 28978

## Quest 1: The Examined Life

### I. General Information

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#### Class Meetings

- Fall 2024
- Monday – 4<sup>th</sup> & 5<sup>th</sup> periods (10:40a – 12:35p) located in SOC 1450 (Orange and Blue Room) in the O’Connell Center (see map on Canvas)
- Wednesday – 5<sup>th</sup> period (11:45a – 12:35p) located in SOC 1450 (Orange and Blue Room) in the O’Connell Center

#### Instructor:

- Meredith Farnum
- Office Location: Nadine McGuire Theatre & Dance Pavilion, Room T212
- Office Hours:
  - Before and after class or by appointment.*Please email to schedule an appointment.*
- [mfarnum@arts.ufl.edu](mailto:mfarnum@arts.ufl.edu)
- 352-294-0458 / School of Theatre and Dance Main Office: 352-273-0500

#### [College of the Arts \(COTA\) Information](#)

#### [School of Theatre and Dance \(SoTD\) Information](#)

#### Important Academic Dates:

- **First day of classes:** Thur. 8/22 (Drop/Add: 8/22 – 8/28)
- **Labor Day holiday:** Mon. 9/2 (No classes, UF offices closed)
- **Homecoming:** Fri. 10/18 & Sat. 10/19 (No classes)
- **Veterans Day holiday:** Mon. 11/11 (No classes, UF offices closed)
- **Thanksgiving break:** Mon. 11/25 – Fri. 11/29 (No classes, UF offices CLOSED)
- **Last day Fall 2022 classes:** Wed. 12/4
- **Reading Days:** 12/5 & 12/6, **Finals:** 12/7 – 12/13 (Final Project will be in class the last day of classes – no final during finals’ week)

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

#### Course Description:

This course offers students the opportunity to transform thoughts into movement expression. Students will engage in movement-based experiences through a series of labs. These labs will guide students through practices in breathing, body awareness, spatial orientation, and time-consciousness while focusing on personal experience. Through thought-provoking movement tasks, students will explore alternative ways of perceiving and engaging with the world. Weekly discussions allow for discoveries about the mind-body connection with introductions to readings about phenomenology (study of experience and consciousness) and somatic practices

(relating to body). As the course progresses, students will have the opportunity to examine questions concerning: What is existence? What is lived experience? How to engage in an Active Life? During experiential events, students will balance thinking and doing through a series of projects that will explore self-reflection, relationship to other, and community engagement. Each project will incorporate a movement study that will be presented during the lab section of the course followed by a written reflection and analysis of the experience through a philosophical lens.

## Quest and General Education Credit

- Quest 1
- Humanities

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

## Required Readings 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>.

## 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.

## II. Graded Work

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### Assignment Descriptions (Total Points possible - 1000):

**Attendance (150 points):** Each attended class will be worth approximately 5.5 points for a total of 150 points. See [Attendance Policy](#) below for more details.

**PlayPosit Quizzes (20 points):** Interactive quizzes with several videos within the modules.

**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. Small groups will be created to provide mutual feedback during discussion.

**Peer Feedback and Self-Reflection Statement (100 points):** A suggested structure for forming your discussion will be available in the assignment on Canvas. The main objective is to communicate what happened in the moment while suspending judgement and bias. Assignment will be completed during class following the solos performances. Submission can be either a recording or a shared document. Each student will write a statement (150 – 200 words) from a first-person subjective viewpoint, discussing perceptions and motivations that resulted in the solo movement presentation. Initial understanding of phenomenology and somatic practices should be evident.

**Duet Movement Presentation (100 points): HARN MUSEUM VISIT during class time prior to creating the duet will assist in informing and inspiring the work.** A two-minute collaborative movement study presented in class demonstrating experience of orientations in sensory, kinesphere, and awareness of other.

**Duet Reflection/Narrative Paper (125 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 350 words.

**Performance Viewing/Critical Essay (50 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. Performance schedule will be posted on Canvas

**Perusall Discussion (online posts) (60 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.

- Making the Most of Learning with Perusall (5 points)
- Discussion 1 (15 points) – Notes from small group discussion in class with individual paragraph response with a minimum of 50 words. Both notes and response posted in Canvas Discussions.
- Discussion 2 (20 points) – On Canvas - Initial post is a minimum 100 words with one response of no less than 25 words.
- Discussion 3 (20 points) – ON Canvas - Initial post is a minimum 100 words with one response of no less than 25 words.

**In-class Participation (20 points)** Based on attentiveness, preparation, and participation during class discussions and labs. See [Discussion and Lab Participation rubric](#) below.

**Group Movement Presentation (125 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 (200 points):** Written from a third-person objective viewpoint, with references to knowledge of practice (*epistemology*), technique (*technê*), 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 1000 words.

## Grading:

### Evaluation:

| Assignment                              | Total Points | Percentage of Grade |
|---|--------------|---------------------|
| Attendance                              | 150          | 15%                 |
| PlayPosit Quiz                          | 20           | 2%                  |
| Solo Movement Presentation              | 5-           | 5%                  |
| Peer Feedback/Self-Reflection Statement | 100          | 10%                 |
| Duet Movement Presentation              | 100          | 10%                 |
| Duet Reflection/Narrative Paper         | 125          | 12.5%               |
| Performance Viewing/Critical Essay      | 50           | 5%                  |
| Discussion Posts plus Perusall tutorial | 60           | 6%                  |
| In-class Participation                  | 20           | 2.0%                |
| Group Movement Presentation             | 125          | 12.5%               |
| Group Analysis/Critique Paper           | 200          | 20%                 |
| TOTAL                                   | 1000         | 100%                |

Attendance – 17 %, Presentations – 27.5%, Papers, quizzes, and discussions – 55.5%

## 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 | Exceeds expectations    | Meets expectations        | Meets most expectations   | Meets some expectations     | Does not meet expectations |
|----------|-------------------------|---------------------------|---------------------------|-----------------------------|----------------------------|
|          | A 93-100<br>A- 92.99-90 | B+ 87-89.99<br>B 82-86.99 | C+ 76-78.99<br>C 70-75.99 | D+ 64-66.99<br>D 59 – 63.99 | Failure 55 or below        |

|   |  | <b>B- 79-81.99</b>   | <b>C- 67-69.99</b>  | <b>D- 56 – 58.99</b>   |  |
|---|--|--|---|--|--|
| <b>Depth of Reflection</b>  | Demonstrates a conscious and thorough understanding of the writing prompt and the subject matter. This reflection can be used as an example for other students.        | Demonstrates a thoughtful understanding of the writing prompt and the subject matter.  | Demonstrates a basic understanding of the writing prompt and the subject matter.  | Demonstrates a limited understanding of the writing prompt and subject matter. This reflection needs revision.   | Demonstrates little or no understanding of the writing prompt and subject matter. This reflection needs revision                     |
| <b>Use of required reading resources and application of concepts</b>      | 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.          |
| <b>In-class participation in movement labs and evidence of experience</b> | 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 experiential knowledge to support most claims in your writing with some connections made with movement labs.                   | Uses incomplete or vaguely developed examples to only partially supports claims with no connections made with movement labs                                  | No examples from the movement labs are used and claims made in your own writing are unsupported and irrelevant to the topic at hand. |
| <b>Language use</b>   | Uses stylistically sophisticated language that is precise and engaging, with notable sense of voice, awareness of audience and purpose, and varied sentence structure. | Uses language that is fluent and original, with evident a sense of voice, awareness of audience and purpose, and the ability to vary sentence structure. | Uses basic but appropriate language, with a basic sense of voice, some awareness of audience and purpose and some attempt to vary sentence structure. | Uses 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. | Uses language that is unsuitable for the audience and purpose, with little or no awareness of sentence structure.                    |
| <b>Conventions</b>  | Demonstrates control of the conventions with essentially no errors, even with sophisticated language.  | Demonstrates control of the conventions, exhibiting occasional errors only when using sophisticated language.  | Demonstrates partial control of the conventions, exhibiting occasional errors that do not hinder comprehension.                                       | Demonstrates limited control of the conventions, exhibiting frequent errors that make comprehension difficult.   | Demonstrates little or no control of the conventions, making comprehension almost impossible.  |

### Discussion and Lab Participation Rubric:

| Criteria   | Outstanding<br>A 93-100<br>A- A- 92.99-90 | Very Good<br>B+ 87-89.99<br>B 82-86.99<br>B- 79-81.99 | Good<br>C+ 76-78.99<br>C 70-75.99<br>C- 67-69.99 | Satisfactory<br>D+ 64-66.99<br>D 59 – 63.99<br>D- 56 – 58.99 | - Failure 55 or below |
|--|---|---|--|--|-----------------------|
| Prompt arrival to class and appropriate attire.                                    | 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          |

### III. Annotated Weekly Schedule

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All course materials are available on Canvas.

| Week          | Topic                          | Reading and/or Media   | Labs (in class) Mondays                         | Discussion (in class) Wednesdays  | Assignments  |
|---------------|--------------------------------|--|---|---|--|
| <b>Week 1</b> |                                |  |   |   |  |
| 8/26-8/30     | <b>How to Lie on the Floor</b> | <b>Reading:</b> <i>How to Land: Finding Ground in an Unstable World</i> by Ann Cooper Albright– read Introduction pp 1-16<br><b>Media:</b> “Thomas Hanna: Unlocking your Body” | “Constructive Rest”.                            | What is somatic movement? Familiarizing our understanding of terminology as well as tips for reading scholarly works. | PlayPosit Quiz <b>DUE Fri AUG. 30 by 11:59pm on Canvas,</b>          |
| <b>Week 2</b> |                                |  |   |   |  |
| 9/2-9/6       | <b>Breathing While Moving</b>  | <b>Reading:</b> “Ideas: General Introduction to Pure Phenomenology” ( <u>5 pages</u> )<br><b>Media:</b> “Husserl in 12 minutes”  | No class (Labor Day)                            | Phenomenology and its use as an analytical perspective. Review and discuss terminology from assigned video.           | PlayPosit Quiz <b>DUE Fri SEPT. 6 by 11:59pm on Canvas,</b>          |
| <b>Week 3</b> |                                |  |   |   |  |
| 9/9-9/13      | <b>Body Parts and Halves</b>   | 1. “Consciousness Matters” by Sondra Fraleigh pp. 54-62  | Connecting breath with the movement of the body | Introduce methodologies: Laban Movement Analysis (LMA) and  | Making the Most of Learning with Perusall <b>DUE Fri SEPT. 13 by</b> |

| Week          | Topic  | Reading and/or Media   | Labs (in class) Mondays  | Discussion (in class) Wednesdays  | Assignments  |
|---------------|--|--|--|---|--|
|               |  | 2. “Of Meanings and Movements: Re-Languaging Embodiment in Dance Phenomenology and Cognition” by Edward C. Warburton pp 65-83  | through right-side/left-side, upper/lower body. cross-extensor connections   | Bartenieff’s Fundamentals introducing space (direct/indirect), time (sudden/sustained), weight (light/strong), and flow (free/bound)  | <b>11:59pm on Canvas,</b>  |
| <b>Week 4</b> |  |  |  |   |  |
| 9/16-9/20     | <b>Connecting the Whole &amp; Space/Weight/Time/Flow</b> | “Maurice Merleau-Ponty and Rudolf Laban: An Interactive Appropriation of Parallels and Resonances” pp 27-42  | 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. | Review/Solo planning  | Discussion Post #1 on Canvas – <b>DUE WEDS SEPT 18 by 11:59pm on Canvas, RESPONSE DUE FRI SEPT 20 by 11:59pm on Canvas.</b> Full assignment instructions are located on the Discussion Board in Canvas   |
| <b>Week 5</b> |  |  |  |   |  |
| 9/23-9/27     | <b>Skeleton in Action (Solo)</b>                         | <b>Reading:</b> Moving Once/Moving as One – excerpt from “Dance and the Lived Body” by Sondra Fraleigh. (3 pages)<br><br><b>Media:</b> Wayne McGregor’s TED talk, “A Choreographer’s Creative Process” | <b>One-minute solo presentation</b>  | Peer feedback on presentations in group setting. Different orientations will be explored and observed to discuss how perceptions developed and/or altered. (no class meeting due to room cancellation.) Peer feedback will be completed via Zoom. | <b>Guidelines for presentation:</b> Incorporate elements of LMA and/or BF, well prepared movement that can be repeated and discussed, evidence of developing creative process. (Building upon previous movement labs) <b>DUE MON SEPT 23 in class</b> Writing assignment #1 Peer Feedback/Self-Reflection Statement– <b>DUE FRI SEPT 27 by 11:59pm on Canvas</b> |



| Week          | Topic                        | Reading and/or Media  | Labs (in class) Mondays  | Discussion (in class) Wednesdays   | Assignments   |
|---------------|------------------------------|---|--|--|---|
| <b>Week 6</b> |                              |   |  |  |   |
| 10/7-10/11    | <b>Mapping Senses</b>        | <b>Reading:</b> “A Vulnerable Glance: Seeing Dance through Phenomenology” by Sondra Fraleigh, pp.11-16<br><b>Media:</b> “Proprioception and Kinesthesia – Processing the Environment”                     | Continue exploration of senses as we investigate proprioception expanding awareness to peripersonal space in relationship to environment and others.             | Different orientations will be explored and observed to discuss how perceptions developed and/or altered.  | Visit the Harn Museum   |
| <b>Week 7</b> |                              |   |  |  |   |
| 10/7-10/11    | <b>Kinesthetic Awareness</b> | n/a   | The kinesphere (space around the body) will be experienced through partner movement exercises.   | What can movement communicate? Be about? Be inspired by? How can movement relate to experience?  | Discussion Post #2 on Canvas – Harn Museum of Art Visit. <b>DUE WEDS OCT 9 by 11:59pm on Canvas, RESPONSE DUE FRI Oct 11 by 11:59pm on Canvas.</b> Full assignment instructions are located on the Discussion Board in Canvas |
| <b>Week 8</b> |                              |   |  |  |   |
| 10/14-10/18   | <b>Awareness of Other</b>    | 1. <i>The Place of Dance</i> by Andrea Olsen and Caryn McHose, Day 17 “Words and Feedback” pp 129 – 137<br>2. “Moving as Two” (excerpt from <i>Dance and the Lived Body</i> by Sondra Fraleigh) (5 pages) | Through various tasks, partners will develop knowledge of intersecting and merging kinespheres as a way of moving together, apart, in unison, and in opposition. | 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. We will discuss WIGO from reading. | Module 8 Discussion, Module 8 Quiz, Afro-Brazilian Movement Lab, Mid-course Survey  |
| <b>Week 9</b> |                              |   |  |  |   |
| 10/21-10/25   | <b>Duets</b>                 | Moving as Two – excerpt from “Dance and the Lived Body” by Sandra Fraleigh.   | Two-minute movement <b>presentation</b> (duet)   | Duets discussion   | Incorporate elements of LMA and/or BF, well prepared movement that can be repeated and discussed, evidence of developing creative process   |



| Week           | Topic                         | Reading and/or Media  | Labs (in class) Mondays  | Discussion (in class) Wednesdays   | Assignments  |
|----------------|-------------------------------|---|--|--|--|
|                |                               |   |  |  | with a partner, understanding of shape, space, and environment, and compositional aspects of moving together, apart, in unison, and/or in opposition.  |
| <b>Week 10</b> |                               |   |  |  |  |
| 10/28-11/1     | <b>Intersubjectivity</b>      | <i>The Human Condition</i> – Introduction by Margaret Canovan (14 pages)  | Students will be introduced to moving together in small groups.  | Discussion about the terminology and concepts set forth in <i>Vita Activa</i>  | Post Group PowerPoint, View and discuss other groups' presentations  |
| <b>Week 11</b> |                               |   |  |  |  |
| 11/4-11/8      | <b>Lifeworld</b>              | <ol style="list-style-type: none"> <li>1. “The Spiral Dance: Towards a Phenomenology of Somatics” by Sondra Fraleigh (excerpt)</li> <li>2. “Moving as a Group” (excerpt from <i>Dance and the Lived Body</i> by Sondra Fraleigh)</li> </ol>   | Continued group work exploring exercises in observation, repetition, and communication through movement. Establish members of each collaboration group and review exercises with consistent members of your ‘community’. | 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. | Module 11 Discussion, Contemporary Movement Lab  |
| <b>Week 12</b> |                               |   |  |  |  |
| 11/11-11/15    | <b>Moving as Experiencing</b> | <p><b>Reading:</b> <i>The Spectacle of Difference: Dance and Disability on Screen</i> by Sarah Whatley pp 41-50</p> <p><b>Media:</b></p> <ol style="list-style-type: none"> <li>1. Axis Company clip</li> <li>2. DV8Physical Theatre “The Cost of Living”</li> <li>3. Tableaux Work Sample</li> </ol> | No class: Veterans’ Day  | Facilitator and peer observations, discoveries, perceptions, and progress of group movement exercises. What process is being discovered to create final presentation?  | Discussion Post #3 on Canvas - <b>DUE WED NOV 13 by 11:59pm</b> on Canvas. <b>RESPONSES DUE FRI NOV 15 by 11:59pm on Canvas.</b> Full assignment instructions are located on the Discussion Board in Canvas. |
| <b>Week 13</b> |                               |   |  |  |  |

| Week           | Topic                       | Reading and/or Media  | Labs (in class) Mondays  | Discussion (in class) Wednesdays   | Assignments   |
|----------------|-----------------------------|---|--|--|---|
| 11/18-11/22    | <b>Collaboration Part 1</b> | Module content & Axis Article from <i>Dance Teacher</i> , “Choreography”: A Basic Approach Using Improvisation” | Work in class on composition of three to four-minute movement composition (group) – work in progress. Rehearsal time in the studio | Rotating discussions with facilitator based on smaller groups as working through creative process. Rehearsal time in the studio. | Begin Final Project.  |
| <b>Week 14</b> |                             |   |  |  |   |
| 11/25-11/29    | <b>Thanksgiving Break</b>   | n/a   |  | n/a  |   |
| <b>Week 15</b> |                             |   |  |  |   |
|                | <b>Collaboration Part 2</b> | Module content and final project instructions   | Review/ Three to four-minute movement composition (group) Begin presenting in class.   | Present three to four-minute movement composition (group)  | Writing Assignment #3 – Group Analysis/Critique – submission <b>DUE WEDS DEC 4</b> by 11:59pm on Canvas |

**Reading Days:** 12/8/22 & 12/9/22

#### IV. Student Learning Outcomes

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**Student Learning Outcomes (SLOs):** **Quest** and **General Education** learning outcomes to be achieved by students by the end of the course:

**Content:** 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. **(Quest 1)** Students demonstrate competence in the terminology, concepts, theories, and methodologies used within the discipline. **(Humanities)**

- Define, describe, and explain concepts of “somatic”, “phenomenology”, “embodiment”, and “perception”. **(Quest 1 and Humanities)**
  - **Assessments:** Self-reflection, duet narrative and group analysis papers; discussion posts, and performance viewing essay.
- Identify, describe, and explain developments in concepts, theories, and methodologies in somatic practices in relation to embodiment of sensory stimuli and body-awareness. **(Quest 1 and Humanities)**
  - **Assessments:** Self-reflection, duet narrative, and group analysis papers; discussion posts, and performance viewing essay.
- Identify, describe, and explain developments in concepts, theories, and methodologies in in phenomenology through lived experience and lifeworld. **(Quest 1 and Humanities)**

- **Assessments:** Self-reflection, duet narrative, and group analysis papers; discussion posts, and performance viewing essay.

**Critical Thinking:** Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course. **(Quest 1)** 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. **(Humanities)**

- Analyze, evaluate, and interpret movement through the lens of phenomenological analysis through consciousness of self and others. **(Quest 1 and Humanities)**
  - **Assessments:** Self-reflection, duet narrative, and group analysis papers; solo, duet, and group presentations.
- Analyze, evaluate, and interpret the human existence by considering the shared characteristics, events, and situations that connect individuals. **(Quest 1 and Humanities)**
  - **Assessments:** Self-reflection, duet narrative, and group analysis papers; solo, duet, and group presentations.

**Communication:** 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. **(Quest 1)** Communicate knowledge, thoughts, and reasoning clearly and effectively. **(Humanities)**

- Develop and present clear and effective responses to questions of lived experience as expressed through movement, discussion, and observation. **(Quest 1 and Humanities)**
  - **Assessments:** Self-reflection, duet narrative, and group analysis papers; solo, duet, and group presentations; discussion posts, and performance viewing essay.

**Connection:** Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond. **(Quest 1)**

- 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. **(Quest 1)**
  - **Assessments:** Self-reflection, duet narrative, and group analysis papers; solo, duet, and group presentations; discussion posts, and performance viewing essay.

## V. Quest Learning Experiences

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### 1. Details of Experiential Learning Component

- **Visit to the Harn Museum of Art:** The University of Florida's Samuel P. Harn Museum of Art collaborates with university and community partners to inspire, educate, and enrich people's lives through art. The museum brings the joy of experiencing great works of art to diverse university, community, national and global audiences through relevant and enlightening art collections, exhibitions and learning opportunities.
- **Attend performance:** Experience of a dance performance either at the School of Theatre and Dance or a UF Performing Arts venue (Phillips Center, Squitieri Studio Theatre, University Auditorium, Baughman Center)

### 2. Details of Self-Reflection Component

There will be opportunities for students to examine what they think, why they think it, and what are the implications of their thoughts for themselves and for others. As outlined in the Graded Work section, there will be written papers, discussions, and in-class assignments that will provide the platform for reflection of self as well as perception of others. Questions to address:

- How did conscious awareness contribute to the mind-body connection?
- What shifts in perception of self, other, and environment were realized?
- How will these experiences influence the lifeworld?

## VI.. Required Policies

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### **ATTENDANCE POLICY:**

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

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.

- Attendance is important to fully experience the coursework. Each class attendance is worth approximately 5.5 points towards attendance grade. Loss of attendance points will not begin until the third absence, so each student has two unexcused absences available without penalty.
- Absences from presentations, written exams, quizzes, midterms, 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 required 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/virtual performance and writing a review.
- You are responsible for all material covered during any absence

### **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.

### **Minimum Technology Requirements**

The University of Florida expects students entering an online program to acquire computer hardware and software appropriate to their degree program. Most computers are capable of meeting the following general requirements. A student's computer configuration should include:

- Webcam
- Microphone
- Broadband connection to the internet and related equipment (cable/DSL modem)
- Microsoft Office Suite installed (provided by the university)

Individual colleges may have additional requirements or recommendations, which students should review before starting their program.

### **Minimum Technical Skills**

To complete your tasks in this course, you will need a basic understanding of operating a computer and using word processing software.

# Netiquette and Communication Courtesy

It is important to recognize that the online classroom is in fact a classroom, and certain behaviors are expected when you communicate with both your peers and your instructors. These guidelines for online behavior and interaction are known as netiquette.

## Security

Remember that your password is the only thing protecting you from pranks or more serious harm.

- Don't share your password with anyone.
- Change your password if you think someone else might know it.
- Always log out when you are finished using the system.

## General Guidelines

When communicating online:

- Treat the instructor with respect, even via email or in any other online communication.
- Always use your professors' proper title: Dr. or Prof., or if you are unsure use Mr. or Ms.
- Unless specifically invited, don't refer to a professor by their first name.
- Use clear and concise language.
- Remember that all college-level communication should have correct spelling and grammar.
- Avoid slang terms such as "wassup?" and texting abbreviations such as "u" instead of "you."
- Use standard fonts such as Times New Roman and use a size 12 or 14 point font.
- Avoid using the caps lock feature AS IT CAN BE INTERPRETED AS YELLING.
- Limit and possibly avoid the use of emoticons like :) .
- Be cautious when using humor or sarcasm as tone is sometimes lost in an email or discussion post and your message might be taken seriously or be construed as being offensive.
- Be careful with personal information (both yours and others).
- Do not send confidential information via email.

## Email

When you send an email to your instructor, teaching assistant, or classmates:

- Use a descriptive subject line.
- Be brief.
- Avoid attachments unless you are sure your recipients can open them.
- Avoid HTML in favor of plain text.
- Sign your message with your name and return email address.
- Think before you send the email to more than one person. Does everyone really need to see your message?
- Be sure you REALLY want everyone to receive your response when you click, "Reply All."
- Be sure that the message author intended for the information to be passed along before you click the "Forward" button.

## Discussion Boards

When posting on the discussion board in your online class:

- Check to see if anyone already asked your question and received a reply before posting to the discussion board.
- Remember your manners and say please and thank you when asking something of your classmates or instructor.
- Be open-minded.
- If you ask a question and many people respond, summarize all posts for the benefit of the class.
- When posting:
  - Make posts that are on-topic and within the scope of the course material.
  - Be sure to read all messages in a thread before replying.

- Be as brief as possible while still making a thorough comment.
- Don't repeat someone else's post without adding something of your own to it.
- Take your posts seriously. Review and edit your posts before sending.
- Avoid short, generic replies such as, "I agree." You should include why you agree or add to the previous point.
- If you refer to something that was said in an earlier post, quote a few key lines so readers do not have to go back and figure out which post you are referring to.
- Always give proper credit when referencing or quoting another source.
- If you reply to a classmate's question make sure your answer is correct, don't guess.
- Always be respectful of others' opinions even when they differ from your own.
- When you disagree with someone, you should express your differing opinion in a respectful, non-critical way.
- Do not make personal or insulting remarks.
- Do not write anything sarcastic or angry, it always backfires.
- Do not type in ALL CAPS, if you do IT WILL LOOK LIKE YOU ARE YELLING.

## Getting Help: Technical Difficulties

For help with technical issues or difficulties with Canvas, please contact the UF Computing Help Desk at:

- <http://helpdesk.ufl.edu>
- 352-392-HELP (4357)
- Walk-in: HUB 132

Any requests for make-ups (assignments, exams, etc.) due to technical issues should be accompanied by the ticket number received from the UF Computing Help Desk when the problem was reported to them. The ticket number will document the time and date of the problem. You should email your instructor within 24 hours of the technical difficulty if you wish to request a make-up.

## Privacy and Accessibility Policies

- Instructure (Canvas)
  - [Instructure Privacy Policy](#)
  - [Instructure Accessibility](#)
- Perusall
  - [Perusall Privacy Policy](#)
  - [Perusall Accessibility](#)
- PlayPosit
  - [PlayPosit Privacy Policy](#)
  - [PlayPosit Accessibility](#)
- YouTube (Google)
  - [YouTube \(Google\) Privacy Policy](#)
  - [YouTube \(Google\) Accessibility](#)
- Sonic Foundry (Mediasite Streaming Video Player)
  - [Sonic Foundry Privacy Policy](#)
  - [Sonic Foundry Accessibility \(PDF\)](#)
- Zoom
  - [Zoom Privacy Policy](#)
  - [Zoom Accessibility](#)

## UF EVALUATION 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.blueera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

## UNIVERSITY HONESTY POLICY

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

## COUNSELING and WELLNESS CENTER

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

## IN-CLASS RECORDING

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

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

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

**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

### HEALTH AND WELLNESS

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



*Student Health Care Center:* Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).  
<https://shcc.ufl.edu/forms-records/excuse-notes/> (excuse note policy)

*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](#).

## ACADEMIC RESOURCES

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

*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](#).

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

*UF Online:* [One Stop](#)