

 <b>FLORIDA ATLANTIC UNIVERSITY</b>	<b>COURSE CHANGE REQUEST</b> <b>Undergraduate Programs</b>	UUPC Approval <u>3/25/24</u> UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	<b>Department</b> Theatre and Dance  <b>College</b> Arts and Letters	
<b>Current Course Prefix and Number</b> DAN 2100	<b>Current Course Title</b> Appreciation of Dance	
<i>Syllabus must be attached for ANY changes to current course details. See <a href="#">Template</a>. Please consult and list departments that may be affected by the changes; attach documentation.</i>		
<b>Change title to:</b>  <b>Change prefix</b> From: _____ To: _____  <b>Change course number</b> From: _____ To: _____  <b>Change credits*</b> From: _____ To: _____  <b>Change grading</b> From: _____ To: _____  <b>Change WAC/Gordon Rule status**</b> Add <input type="checkbox"/> Remove <input type="checkbox"/>  <b>Change General Education Requirements***</b> Add <input type="checkbox"/> Remove <input type="checkbox"/>  <small>*See <a href="#">Definition of a Credit Hour</a>.</small> <small>**WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to this form. See <a href="#">WAC Guidelines</a>.</small> <small>***GE criteria must be indicated in syllabus and approval attached to this form. See <a href="#">Intellectual Foundations Guidelines</a>.</small>	<b>Change description to:</b>  A study of dance's aesthetics, origins, and development inspired by the Western canon and other cultural traditions through lectures, discussions, videos, and, when possible, live performances. This is a General Education course.  <b>Change prerequisites/minimum grades to:</b>  <b>Change corequisites to:</b>  <b>Change registration controls to:</b>  Please list existing and new pre/corequisites, specify AND or OR and include minimum passing grade (default is D-).	
<b>Effective Term/Year for Changes:</b> Fall 2024	<b>Terminate course? Effective Term/Year for Termination:</b>	
<b>Faculty Contact/Email/Phone</b>		
<b>Approved by</b> Department Chair <u>Thomas M. Smith</u> College Curriculum Chair <u>Eric Hanne</u> College Dean _____ UUPC Chair <u>Korey Sorge</u> Undergraduate Studies Dean <u>Dan Meeroff</u> UFS President _____ Provost _____	<b>Date</b> _____ <u>3/21/2024</u> _____ _____ <u>3/21/24</u> _____ _____ <u>3/21/2024</u> _____ _____ <u>3/25/24</u> _____ _____ <u>3/25/24</u> _____ _____ _____	

Email this form and syllabus to [mjenning@fau.edu](mailto:mjenning@fau.edu) seven business days before the UUPC meeting.



**FLORIDA ATLANTIC UNIVERSITY**

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**DAN 2100-001 11199**  
**Appreciation of Dance**  
**Tuesday, Thursday 3:30 PM - 4:50 PM**  
**3 Credit(s)**  
**Fall 2023 - 1 Full Term**

## **Instructor Information**

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Nicole Perry

**Email:** perryn@fau.edu

**Office:** AL09- 167

**Office Hours:** TR 230-315

**Phone:**

**TA Name:**

**Office:**

**Office Hours:**

**Telephone:**

**Email:**

## **Course Description**

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Appreciation of Dance

A study of dance's aesthetics, origins, and development inspired by the Western canon and other cultural traditions through lectures, discussions, videos, and, when possible, live performances. This is a General Education course.

We will engage in movement experiences and personal reflection as well. This is an opportunity to learn about dance techniques, traditions, and theories, as well as your own personal embodied experiences, interests, and preferences.

## **Instructional Method**

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### **In-Person**

Traditional concept of in person. Mandatory attendance is at the discretion of the instructor.

## **Required Texts/Materials**

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Any required readings or videos will be provided by the professor.

## **Recommended Readings and Materials**

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Recommended readings or videos will be provided by the professor.

## **Course Objectives/Student Learning Outcomes**

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The purpose of this class is to help you develop answers the following questions:

### **Aesthetics**

- What do I classify as dance?
  - What does that say about my embodied experience?
- What do I aesthetically value in viewing dance?
  - What does that say about my embodied experience?
- What do others aesthetically value in learning dance?
  - What new perspectives or ideas does this knowledge offer me?

### **Meaning**

- What is the purpose of dance?
- How does dance help me and/or my community find, make, and /or express meaning from experiences, observations and/or ideas?
- What new perspectives or knowledge have I gained from learning dance in a community?

### **Embodiment**

- How do embodied experiences of everyday life influence dance?
- What are my personal movement preferences at this time?
- What are some of the movement preferences of others that differ from my own?
  - What new perspectives or ideas does this knowledge offer me?

## **Yours**

- What questions do you bring into this space about dance as art, pedagogy, embodied experience, history, etc.?

## **Our Classroom Community**

In order to discover answers to these questions, your consistent, brave, and thoughtful engagement is desired. Please bring a paper and pen or electronic device in order to record information and/or insights you wish to think through.

You are encouraged to speak up and participate during class meetings and in discussion threads. Sharing your ideas and your work with others can be intimidating for even the most seasoned academic (it still is for me!), but we will work together to make it an inviting and supportive learning atmosphere. This sharing is an important part of learning in this class.

As dance is most often a community or ensemble pursuit, so too is the learning of it. Even a solo on a stage, danced by the person who created it has required collaboration with a costume designer, lighting designer, composer, stage manager, etc. We need each other, and must respect each other's role and contribution to the process. On Day 1, we will create Community Agreements as a class, and you in your Small Group will create Agreements for yourselves.

## **Touch and Contact**

Within the storytelling disciplines, touch happens between student performers and this touch must also be established with consent between the students prior to the engagement of the scene, dance, or movement composition. The students first establish the physical boundaries of the type of touch that will be permitted between each other. This touch is for the specific scene or exercise in class, and it is understood that consent prior to the touch must be reestablished each time. It is understood that as the student you may revoke your consent from an established scene or movement composition. If this is the case, please inform both the scene partner and the instructor prior to the start of class so that the totality of this new situation is understood to maintain an environment that supports your learning and creative exploration.

Physical interaction is often a part of dance and movement learning in which people touch others in the course of dancing and learning together.

Students may have occasion to physically interact with each other in the course of movement experiences. All containers for interaction (location, type of touch, purpose of touch, duration of touch) will be defined clearly before contact is made.

Consent between partners is to be established before contact is made. This conversation will be modeled on the first day of class. Baseline Boundaries will also be created as part of our Community Agreements, and they will always be in effect.

As the teacher, I will not touch a student, to correct or to interact. However, a student may request a corrective touch, and that touch will be negotiated at that time.

## **Faculty Rights and Responsibilities**

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Florida Atlantic University respects the rights of instructors to teach and students to learn. Maintenance of these rights requires classroom conditions that do not impede their exercise. To ensure these rights, faculty members have the prerogative to:

- Establish and implement academic standards.
- Establish and enforce reasonable behavior standards in each class.
- Recommend disciplinary action for students whose behavior may be judged as disruptive under the Student Code of Conduct [University Regulation 4.007](#).

## **Disability Policy**

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In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at [www.fau.edu/sas/](http://www.fau.edu/sas/).

## **Course Evaluation Method**

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To stimulate your learning and to support your progress toward discovering answers to the above questions, I've designed a variety of learning experiences. These have been carefully constructed to provide numerous opportunities for you to understand, explore, and apply the ideas that are central to your success in this course.

Processing this content may include class activities in movement, lectures, discussions, discussion threads, or personal reflections. Assignment may take the form of written, audio, or video submissions.

For this class, we will be using a form of contract grading known as specifications grading aka specs grading. This means you will decide your grade, and work to meet the specifications for that grade. The grades are bundles of the work for this class: Weekly Responses, Activity Reflections, Self-Assessment Letters, and the Final Project.



Letter Grade	Weekly Responses (9 possible)	Activity Reflections (6 possible)	Feedback Group Responses (15 possible)	Self-Assessment Letters (2 possible)	Final (1 possible)
A	8	5	11	2	1
B	7	4	9	2	1
C	7	3	8	1	1

			6		
D	6	2		1	0
F	5 or less	1 or less	4 or less	0	0

Each category's own specs are listed on those instructions (see below). These are a simple checklist of 3-4 items that must be included to have the assignment be "complete".

To receive a bundled grade, you must complete ALL of the work for that bundle. If you are missing a piece, you will receive the grade of the bundle you have completed.

For example:

N turns in 7 weekly responses, 5 activity reflections, 12 feedback responses, 2 self-assessments, and the final. N receives a B.

You cannot make up work for one category by doing more in another.

For example:

N cannot turn in 6 activity logs to make up for the missing weekly response.

### Tokens

Life happens. Sometimes we miss a spec. Sometimes we need more time. A "token" is a way to communicate this to me.

At the beginning of the semester you have 3 tokens. You can use 1 token to:

- Extend the deadline by 1 week- this must be communicated to me BEFORE the deadline.
- Redo something that didn't meet spec- your request for a redo must be done within 1 week after submission.

You can use all 3 tokens to skip EITHER a Weekly Response or an Activity Reflection. I'd recommend NOT using this option on the weeks I'm giving you feedback. You may use these AFTER the deadline.

For example, N forgets to do Weekly Response 6. If N remembers before it is due, N can use 1 token and request an extension. If N remembers AFTER it is due and does not want it to be subtracted from the bundle, N can email me to use all 3 tokens to exempt the assignment.

You can earn more tokens!

Go to a performances and complete Observation Sheets or Critique

- Spring Awakening at FAU. Oct 13-15. Ticket and info link coming soon.
- Arts Ballet Theatre of Florida Classical and NeoClassical Ballets at the Broward Center. Oct 7, 14 and 15, 2023. [Get information and tickets.](#)
- American Indian Arts Celebration at Ah-Tah-Thi-Ki Museum. Nov. 3 and 4, 2023. Get information and tickets.
- Miami City Ballet Fall Mix at locations in Miami, Broward and Palm Beach. Oct 20-Nov 5, 2023. [Get information and tickets.](#)
- Chicago at the Kravis Center. Nov. 7-12, 2023. [Get information and tickets.](#)
- 9 to 5 at FAU. Nov 9-12 and 16-19. Ticket and info link coming soon.
- Michael Flatley's Lord of the Dance at the Kravis Center. Nov. 21, 2023. [Get information and tickets.](#)
- Unfortunately, the Repertory Dance Theatre show at FAU is Dec 8 & 9, during final exams. While I strongly encourage you to audition to perform or to attend, it cannot be used for extra credit. Ticket and info link coming soon.
- A performance you are interested in attending- talk to me!
- Specs of Observation Sheet- see Weekly Response. (these will be fully discussed in the What is Dance Module)
  - 3 observations sheets for separate pieces are expected if you attend one of the above. Number of sheets required for your performance selection will be determined in our discussion.
- Specs of Critique (these will be fully discussed in the Dance as Performance Module)

- Answer all of the following for 1 of the numbers in the above performances
  - Choreographer, Composer, Dancer(s) Lighting Designer, Costume Designer, other designers
  - Vocabulary you know
  - What you interpreted each piece to be about and WHY
  - What movement choices supported the theme of the dance How did the choices of production (music, lighting, costuming, etc.) support the theme of the dance?
  - What did the dance make your feel or think about?
  - If you could ask the choreographer one question, what would it be?
  - 200-300 words or 2-3min video
  
- **DA Weekly Responses Choices and Specs**
  - Step 1: Each week a Weekly Response is assigned, you will select one of the following ways to share your learning. You may choose the same thing every week or mix it up. All but the Meme responses feed directly to a Final Project.
    - **Memes-** create 4 memes that convey the big ideas of the week. These memes should be safe for school. These should include:
      - Vocabulary
      - People
      - Theories and ideas
      - Personal meaning making
      - Specs:
        - 4 memes
        - Include the above
        - Turned in on time
    - **Observation Sheet-** Complete the Observation Sheet for a Resource Video we did NOT examine with the sheet in class. Use Preview or similar to add a text box to the PDF.
      - Specs:
        - Each category should have information included.
        - Video is a new source- include link
        - Turned in on time
    - **Interview-** Create a document to interview someone (living or dead, named or job title) who would have applicable information for the week's studies. For example: for a weekly response during Modern Dance week, I could say that I would

interview Martha Graham (dead, but a named figure), or I could say I want interview a dance critic (living, but unnamed).

- Specs:
  - 3-5 questions you would ask them WHY you are interested in their answer/what you hope to learn from their answer
  - Document should be 100+ words.
  - Turned in on time
- **Video Playlist-** Offer 2 new videos that would be applicable to the week's studies.
  - Specs:
    - 2 new sources with working links
    - Write a 50-word explanation for each of why it is a good addition.
    - Turned in on time
- **Creative Response-** create something new- a poem, song, dance, piece of visual art- that responds to the week's studies. These should include:
  - Vocabulary
  - People
  - Theories and ideas
  - Personal meaning making
  - Specs:
    - This must be a NEW and ORIGINAL piece of art.
    - Include the above
    - Turned in on time
- Step 2: Offer feedback in the way your group has determined is accepted. This is very important for:
  - Group cohesion and creating community in this class
  - Personal accountability
  - Knowing that you are on the right track for your Final Project.
- **DA Activity Reflection Choices and Specs**
  - Step 1: For each Activity Reflection for class please use the questions that are our course objectives. Pick one of the categories, and address how the activity answered those questions for you.
    - **Aesthetics**
      - What do I classify as dance? What does that say about my embodied experience?

- What do I aesthetically value in viewing dance? What does that say about my embodied experience?
- What do others aesthetically value in learning dance? What new perspectives or ideas does this knowledge offer me?
- **Meaning**
  - What is the purpose of dance?
  - How does dance help me and/or my community find, make, and /or express meaning from experiences, observations and/or ideas?
  - What new perspectives or knowledge did have I gained from learning dance in a community?
- **Embodiment**
  - How do embodied experiences of everyday life influence dance?
  - What are my personal movement preferences at this time?
  - What are some of the movement preferences of others that differ from my own? What new perspectives or ideas does this knowledge offer me?
- **Yours**
  - What questions do you bring into this space about dance as art, pedagogy, embodied experience, history, etc.? - this is a chance to reflect on your experience in a way that does not fit into one of the categories above.
- Specs for all:
  - Addresses one of the above categories in regards to a Class Activity
  - Is 100+ words or 1min long.
  - Turned in on time.
- Step 2: Offer feedback in the way your group has determined is accepted. This is very important for:
  - Group cohesion and creating community in this class
  - Personal accountability
  - Knowing that you are on the right track for your Self-Assessments

### **Feedback Group Responses**

Your attendance and participation in your group is crucial. See the section above on our Class Community.

Because the Weekly Response can feed directly into your Final Projects, the feedback should let your peers know if they are on the right track with their thoughts, or missing some pieces. Feedback does not have to be intense and should not be policing. You can:

- Validate someone's creative choice or personal interpretation
- Ask a neutral question around their interpretation or offering.
  - The goal is opens opportunities for the creator to dive more deeply into an aspect.
  - "Neutral question" come from Liz Lerman's Critical Response Process and has no judgements or assumptions in the words.
    - So instead of "Did you mean for that interpretation to be so dark?" we ask "Can you tell me what led you to that interpretation?"
    - Questions that start with "Can you tell me more about \_\_\_\_\_?", "How/why did you choose \_\_\_\_\_?" are often neutral.
    - "I'm curious about..." can often be a neutral statement
- Comment on how it supported your own learning:
  - "I didn't think of it that way!"
  - "I had forgotten that."
- Reminder of the specs, without shaming.
  - "Hey, you're missing \_\_\_\_\_!"
- Specs
  - Every assignment that you turn has a matching feedback response. In this class, we support everyone's learning, not just our own.
  - Does one of the above bullets.
  - Turned in on time.

I will try to give you some time each week in class with your group to simply handle "business"- turn in assignments, give feedback, ask me questions as a group, etc.

### **Feedback From Prof. Perry**

There will be a rotating schedule of feedback from me. I will be looking to make sure things are complete, and counted towards your bundles each week, but will only offer feedback on the schedule below.

Week	Perry Feedback Weekly Response	Activity Reflection
21-Aug		
28-Aug	All	All
4-Sep	Avocado and Banana	Watermelon, Tomato, Raspberry
11-Sep	Cranberry and Cucumber	
18-Sep	Grape and Grapefruit	Os and Ps
25-Sep	Kiwi and Mango	
2-Oct	All	All
9-Oct	Lemond and Lime	
16-Oct	Olive and Orange	K, L, M
23-Oct	Pineapple and Pomegranate	Gs and Cs
30-Oct	Raspberry and Tomato	
6-Nov	Watermelon	
13-Nov		AB
20-Nov		
27-Nov	All	All
Final	All	All

I will read and give feedback on everyone's Self-assessment Letters (Intro and MidTerm) and Final Project.

Just because I am not on the schedule as giving you personal feedback each week does not mean you cannot ask for it! This is what Office Hours are for!

- **DA Final Project Choices and Specs** The goal of the Final Project is to synthesize your learning from the course. You will have to do some additional writing and/or creating. But, if you have kept up with your Weekly Responses, Activity Reflections, and Letters, you should be able to do a lot of cutting/pasting or linking things together!
  - **Observation Sheets**

- Use your Observation Sheets from Weekly Reflections to compare and contrast 1 from each module (Dance as Record-Keeping, Dance as Performance, Dance as Community).
- If you are missing one, create one now. Compare and contrast each dance's use of the categories.
- Synthesize your finding with meaning-making and interpretation, as well as your own preferences and experiences.
- Specs:
  - Every category on the Observation Sheet must be mentioned, but not all 3 dances need to be addressed in every section.
  - Essay should be 1-2 pages. Video essay should be 1-2 minutes.
  - Turn in the Observation Sheets with your essay or video essay.
  - Include a bibliography- links must be cited.
  - Turned in on time
- **Video Playlist**
  - Use your video suggestions to create a Dance Appreciation Video Playlist.
  - If you did not suggest the required amount during the semester, you can bring them forward now.
  - Suggest at least 3 for each module. (9 total, or more!)
  - Turn in a doc with the link to the play list and an essay or video essay that addresses:
    - What module or unit you would create to introduce these. You cannot use my titles.
    - Why would these be required viewing? What would you hope students would learn from viewing each?
    - What order your modules would go in, and why. What order you would show the videos in, and why.
  - Specs:
    - 9 or more videos
    - Answers all of the above
    - Essay should be 1-2 pages. Video essay should be 1-2 minutes.
    - Include a bibliography- links must be cited.
    - Turned in on time
- **Interview**

- Choose one of the subjects you suggested for an interview.
  - Actually interview them (or do research to ascertain their answers) with the questions you proposed.
    - If you need help finding someone with a certain job or connecting with folks, please reach out to me. While I likely can't get you an interview with Misty Copeland, I can get you an interview with a professional dancer.
  - Synthesize their answers with your class experience and create meaning.
  - Create an essay or video essay that includes:
    - An introduction to them and their relation to dance
    - Why you wanted to interview them
    - The answers to your questions.
    - If you are going to record them, audio or video, you must ask for their consent. Even if you are not going to share it with me. If you are going to share the audio or video file with me, please share with them that you are, and that it will be a digital file in Canvas. With AI concerns, some folks may wish to opt out of that.
    - Your own meaning-making
  - Specs:
    - Answer everything in the Essay point above
    - Essay should be 1-2 pages. Video essay should be 1-2 minutes.
    - Include a bibliography- links must be cited.
    - Turned in on time
- **Digital Creative Showcase**
- Compile your Creative Responses into a Digital Creative Showcase. This may be a video, gallery, PDF, or something else.
  - It should include at least 5 creations from previous work. Add one (or more if you did not have 5 from the responses) new creation I have not seen/heard/experienced before.
  - Accompany the Showcase with a 1-page document or 1-minute video detailing:
    - Why you are showcasing these creative works. What meaning do they hold for you?
    - Why are these pieces in the order they are in?
    - What story does the showcase tell, as a whole.
  - Specs:
    - 6 or more original works

- 1-page document answering the above. Video description should be 1-2 minutes
- Include a bibliography- links must be cited.
- Turned in on time

## **Code of Academic Integrity**

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Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [University Regulation 4.001](#).

## **Attendance Policy Statement**

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Students are expected to attend all their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations, or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances, and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

Attendance policy:

The Department of Theatre and Dance attendance policy is: Three absences will lower your final grade by one letter grade. Each subsequent absence will lower your final grade by one letter grade. Five absences will result in automatic failure. Three tardies equals one absence. If you arrive to class after roll is taken, it is your responsibility to check in at the end of class to make sure your attendance is recorded. See University policies in the FAU Student Handbook <http://www.fau.edu/handbook/>

See requirements in the Specs Grading section above.

As many experiences in this class will occur in small groups, your attendance is crucial to gain the knowledge of the course, be able to complete your assignments, and contribute meaningfully to the learning of others.

## **Religious Accommodation Policy Statement**

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In accordance with the rules of the Florida Board of Education and Florida law, students have the right to reasonable accommodations from the University in order to observe religious practices and beliefs regarding admissions, registration, class attendance, and the scheduling of examinations and work assignments. University Regulation 2.007, Religious Observances, sets forth this policy for FAU and may be accessed on the FAU website at [www.fau.edu/regulations](http://www.fau.edu/regulations).

Any student who feels aggrieved regarding religious accommodations may present a grievance to the director of Equal Opportunity Programs. Any such grievances will follow Florida Atlantic University's established grievance procedure regarding alleged discrimination.

## **Time Commitment Per Credit Hour**

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For traditionally delivered courses, not less than one (1) hour of classroom or direct faculty instruction each week for fifteen (15) weeks per Fall or Spring semester, and a minimum of two (2) hours of out-of-class student work for each credit hour. Equivalent time and effort are required for Summer Semesters, which usually have a shortened timeframe. Fully Online courses, hybrid, shortened, intensive format courses, and other non-traditional modes of delivery will demonstrate equivalent time and effort.

## **Course Grading Scale**

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<b>Letter Grade</b>	<b>Letter Grade</b>
A	94 - 100%
A-	90 - 93%
B+	87 - 89%
B	83 - 86%
B-	80 - 82%
C+	77 - 79%
C	73 - 76%
C-	70 - 72%
D+	67 - 69%
D	63 - 66%

Letter Grade	Letter Grade
D-	60 - 62%
F	Below 60

## Grade Appeal Process

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You may request a review of the final course grade when you believe that one of the following conditions apply:

- There was a computational or recording error in the grading.
- The grading process used non-academic criteria.
- There was a gross violation of the instructor's own grading system.

[University Regulation 4.002](#) of the University Regulations contains information on the grade appeals process

## Policy on Make-up Tests, Late work, and Incompletes

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I am prepared to be gracious and open on deadlines and forms of participation. However, proactive communication is required.

### Tokens

**All make-up class work is due no later than the mid-term day for the first part of the semester and last day of classes of the second part. Final deadlines are non-negotiable.**

## Special Course Requirements

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In order to make our large class an opportunity for connection and feel a bit more like a "small class" group discussion, collaboration, feedback, etc. will be a regular feature. Your groups are in Canvas.

In any group of humans, conflict will arise. When it does, we will utilize a Resolution Pathway.

1. If you feel confident in doing so, address the person with whom you have a conflict directly. Express which behavior you would like to see change, what change you need, and when you would like that change to happen.

2. If you do not feel confident in having that conversation, or your request is met with disrespect, please come to me at office hours, in class, or via email [perryn@fau.edu](mailto:perryn@fau.edu) .

The goal of conflict resolution is always maintaining or restoring the community. We will always speak and pursue change with that in mind.

## **Policy on the Recording of Lectures**

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Students enrolled in this course may record video or audio of class lectures for their own personal educational use. A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach students about a particular subject. Recording class activities other than class lectures, including but not limited to student presentations (whether individually or as part of a group), class discussion (except when incidental to and incorporated within a class lecture), labs, clinical presentations such as patient history, academic exercises involving student participation, test or examination administrations, field trips, and private conversations between students in the class or between a student and the lecturer, is prohibited. Recordings may not be used as a substitute for class participation or class attendance and may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of the University's Student Code of Conduct and/or the Code of Academic Integrity.

Recording is, to me, an issue of consent. If you need to record your group work for your own memorization (particularly of movement experiences), please communicate your need to your group, and/or those seated near you, to see if they have any needs around recording.

While your phone is allowed for educational purposes, should not be used otherwise in this class. If you need a fidget to occupy your hands to help you focus, get one from me as you come in, and return it when you're done!

If your phone is an escape, get curious about why: Are you bored? Are you stressed or overwhelmed? Do you need a break? Any of these are reasonable responses in a learning scenario. But, using your phone to answer these needs during class can be disrespectful to the people around you. Please communicate with me if you are feeling bored or overwhelmed by the course and/or the content. If you need a break, refer back to our community agreements.

## **Counseling and Psychological Services (CAPS) Center**

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Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students

a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

## **Student Support Services and Online Resources**

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- [Center for Learning and Student Success \(CLASS\)](#)
- [Counseling and Psychological Services \(CAPS\)](#)
- [FAU Libraries](#)
- [Math Learning Center](#)
- [Office of Information Technology Helpdesk](#)
- [Office of International Programs and Study Abroad](#)
- [Office of Undergraduate Research and Inquiry \(OURI\)](#)
- [Science Learning Center](#)
- [Speaking Center](#)
- [Student Accessibility Services](#)
- [Student Athlete Success Center \(SASC\)](#)
- [Testing and Certification](#)
- [Test Preparation](#)
- [University Academic Advising Services](#)
- [University Center for Excellence in Writing \(UCEW\)](#)
- [Writing Across the Curriculum \(WAC\)](#)

As we move forward through this course, the material covered in class will be varied and will examine all kinds of subject matter. Theatre has always presented challenging material. Students are responsible for all material required in a class. If a student encounters sensitive subjects or distressing material, the following resources are suggested:

- Seek professional help while working on challenging boundaries to grow as a scholar and artist. CAPS is an on-campus psychological help system that we encourage all students to reach out to for help: 561-297-CAPS (2277)
- Contact SAS (<https://www.fau.edu/sas/>) for an official accommodation
- Talk to the professor (email, office hours, before/after class)

CIVIL RIGHTS: Acts of racism and discrimination do not align with our fundamental values at FAU and will not be tolerated in this class. We respect the diversity of our FAU family. The exercises and works presented in this course are intended to be useful to students of all races, social classes, and sexual identities. Anyone who may have experienced any act of discrimination or harassment should report the incident to FAU's Office of Civil Rights (OCR9) by filing an incident report through FAU's online reporting system, available at <https://cm.maxient.com/reportingform> . The staff at the Office of Civil Rights stands ready to support students. The office is charged with the important responsibility of investigating all reports of discrimination or harassment. Additionally, FAU's Dean of Students Office, which includes the Case Management team (561-297-3542) and the Victim Services Office (561-297-4841), is available to provide support, guidance, and resources.

This is only 1 class in the scope of your whole life. We are able to engage in learning when all of our basic needs- water, food, shelter, safety, etc- are met. If any of this is not true for you, please reach out to one of the resources above, me, or another faculty member you trust. Together, we will work to meet this needs so you are able to full engage in your learning experiences.

## **Course Topical Outline**

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Module 1: What is Dance

Module 2: Dance as Recording-Keeping

Module 3: Dance as Performance

Module 4: Dance as Community

Final Project

Exact schedules may shift and change with the needs of the class, weather, etc.