

IDS2935: Body, Self, World: Movement through Lived Experience

Quest 1: The Examined Life

I. General Information

Class Meetings

- Fall 2022
- Monday – 6th & 7th periods (12:50p – 2:45p) located in SOC1450 in the O’Dome
- Wednesday – 7th period (1:55p – 2:45p) located in G-10 of the McGuire Pavilion

Instructor:

- Meredith Farnum
- Office Location: Nadine McGuire Theatre & Dance Pavilion, Room T212
- Office Hours:
 - Wednesdays 10:30am – 11:30pm in person (in T212)
 - By appointment via Zoom.

If these times do not work for you, please email me to schedule an appointment.

- mfarnum@arts.ufl.edu
- 352-294-0458 / School of Theatre and Dance Main Office: 352-273-0500

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 Wednesdays for a two-period movement lab and on Fridays for a one-period discussion.

Course Description:

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

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

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.

Solo Movement Presentation (75 points): A one-minute movement study presented in class demonstrating first-person experience of orientations in space, weight, time, and flow.

Self-Reflection Paper (100 points): Written from a first-person subjective viewpoint, discuss perceptions and motivations that resulted in the solo movement presentation. Initial understanding of phenomenology and somatic practices should be evident. Minimum 300 words.

Duet Movement Presentation (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 500 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.

Discussion (online posts) (55 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.

- 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%
Solo Movement Presentation	75	7.5%
Self-Reflection Paper	100	10%
Duet Movement Presentation	100	10%
Duet Reflection/Narrative Paper	125	12.5%
Performance Viewing/Critical Essay	50	5%
Discussion Posts	55	5.5%
In-class Participation	20	2.0%
Group Movement Presentation	125	12.5%
Group Analysis/Critique Paper	200	20%
TOTAL	1000	100%

Attendance – 40%, Presentations – 20%, Papers and discussions – 40%

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 A 93-100 A- 92.99-90	Meets expectations B+ 87-89.99 B 82-86.99 B- 79-81.99	Meets most expectations C+ 76-78.99 C 70-75.99 C- 67-69.99	Meets some expectations D+ 64-66.99 D 59 – 63.99 D- 56 – 58.99	Does not meet expectations Failure 55 or below
Depth of Reflection	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
Use of required reading resources and application of concepts	Uses specific and convincing examples from the texts studied to support claims in your own writing, making insightful and applicable connections between texts.	Uses relevant examples from the texts studied to support claims in your own writing, making applicable connections between texts.	Uses examples from the text to support most claims in your writing with some connections made between texts.	Uses incomplete or vaguely developed examples to only partially support claims with no connections made between texts.	No examples from the text are used and claims made in your own writing are unsupported and irrelevant to the topic at hand.
In-class participation in movement labs and evidence of experience	Uses specific and convincing examples from the experiential knowledge gained from movement labs.	Uses relevant examples from the experiential knowledge gained from movement labs.	Uses examples from the 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.

Language use	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.
Conventions	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 A 93-100 A- A- 92.99-90	Very Good B+ 87-89.99 B 82-86.99 B- 79-81.99	Good C+ 76-78.99 C 70-75.99 C- 67-69.99	Satisfactory D+ 64-66.99 D 59 – 63.99 D- 56 – 58.99	- Failure 55 or below
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

(The following readings will also be available on Canvas)

Week 1: How to Lie on the Floor

- **Weds, Aug 24** - Discussion: What is somatic movement? Familiarizing our understanding of terminology as well as tips for reading scholarly works.
- **Reading:** [How to Land: Finding Ground in an Unstable World](#) by Ann Cooper Albright– read Introduction pp 1-16

Week 2: Breathing While Moving

- **Mon, Aug 29** - Movement Lab: Beginning with Ideokinetic Facilitation exercises, also known as “Constructive Rest”. Using imagery, skeletal alignment will be addressed through mental exercises using the principles of center of gravity is the center of movement control and the skeleton should be balanced in order to not use excess energy.
- **Weds, Aug 31** - Discussion: Phenomenology and its use as an analytical perspective. Review and discuss terminology from assigned video.
- **Reading:** [“Ideas: General Introduction to Pure Phenomenology”](#) (5 pages)
- **Media:** “Husserl in 12 minutes”
<https://www.youtube.com/watch?v=PjknxljepKA&t=135s>

Week 3: Body Parts and Halves

- **Mon, Sept 5**- Labor Day – no classes
- **Weds, Sept 7** -Discussion: Introduce methodologies: Laban Movement Analysis (LMA) and Bartenieff’s Fundamentals.
- **Reading:** [“Consciousness Matters”](#) by Sondra Fraleigh
Source: Dance Research Journal, Vol. 32, No. 1 (Summer, 2000), pp. 54-62 Published by: Congress on Research in Dance
Stable URL: <http://www.jstor.org/stable/1478276>
Accessed: 16-07-2017 10:44 UTC

Week 4: Connecting the Whole

- **Mon, Sept 12**- Movement Lab: Connecting breath with the movement of the body. Exploring isolation of movement in main body sections such as head, shoulders, arms, torso, hips, legs, ankles, and feet. Connecting movement through right-side/left-side and upper/lower body. Continuation of somatic practices moving through the body halves, upper/lower body, and investigating the cross-extensor connections.
- **Weds, Sept 14** - Discussion: Continue discussion on methodologies: Laban Movement Analysis (LMA) and Bartenieff’s Fundamentals (BF).
- **Reading:** [“Of Meanings and Movements: Re-Languaging Embodiment in Dance Phenomenology and Cognition”](#) by Edward C. Warburton

Source: Dance Research Journal, Volume 43, Number 2, Winter 2011, pp 65-83 (article)
URL: <https://muse.jhu.edu/article/473154>

- **Assignment:** Discussion Post #1 on Canvas – Considering the following quote from this week’s reading which begins: “The body is our general medium for having a world.” (Merleau-Ponty) **DUE WEDS SEPT 14 by 11:59pm on Canvas, RESPONSE DUE FRI SEPT 16 by 11:59pm on Canvas.**

Full assignment instructions are located on the Discussion Board in Canvas

Week 5: Space/Weight/Time/Flow

- **Mon, Sept 19 - Movement Lab:** Through movement exploration exercises using sensory stimuli and body awareness that is developing from previous weeks, movers will experience orientations in space and time while focusing on weight and flow.
- **Weds, Sept 21 - Discussion:** Laban Movement Analysis explanation of space (direct/indirect), time (sudden/sustained), weight (light/strong), and flow (free/bound)
- **Reading:** [“Maurice Merleau-Ponty and Rudolf Laban: An Interactive Appropriation of Parallels and Resonances”](#) pp 27-42

Week 6: Skeleton in Action (Solo)

- **Guidelines for presentation:** 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)
- **Reading:** Moving Once/Moving as One – excerpt from “Dance and the Lived Body” by Sondra Fraleigh. (3 pages)
- **Mon, Sept 26** – Visit Harn Museum – [Experiential Event](#)
- **Weds, Sept 28** – One-minute solo presentations

Week 7: Mapping Senses

- **Mon, Oct 3 - Movement Lab:** Complete solo presentations. Continue exploration of senses as we investigate proprioception expanding awareness to peripersonal space in relationship to environment and others. Movers will explore spatial patterning (pathways) noticing different stimuli from the environment.
- **Weds, Oct 5 - Discussion:** Peer feedback on presentations in group setting. Different orientations will be explored and observed to discuss how perceptions developed and/or altered.
- **Assignment:** Writing assignment #1 Self-Reflection Paper – **DUE FRI OCT 7 by 11:59pm on Canvas**
- **Reading:** [“A Vulnerable Glance: Seeing Dance through Phenomenology”](#) by Sondra Fraleigh, Spring 1999, Dance Research Journal, Vol. 23 No. 1, pp.11-16
- **Media:** “Proprioception and Kinesthesia – Processing the Environment” <https://www.youtube.com/watch?v=yKfpBGicqNQ>

Week 8: Kinesthetic Awareness

- **Mon, Oct 10** - Movement Lab: The kinesphere (space around the body) will be experienced through partner movement exercises of mimicking movement, mirroring movement, and filling in the space around shapes (positive and negative space)
- **Weds, Oct 12** - Discussion: What can movement communicate? Be about? Be inspired by? How can movement relate to experience?
- **Assignment:** Discussion Post #2 on Canvas – The lived experience of visiting a museum. Post a picture and/or description of the object of interest and inspiration that you found during your visit to the Harn Museum of Art. Include information on why, how, and what attracts and inspires you. **DUE WEDS OCT 12 by 11:59pm on Canvas, RESPONSE DUE FRI Oct 14 by 11:59pm on Canvas.**

Week 9: Awareness of Other

- **Mon, Oct 17** - Movement Lab: Through exercises of sculpting shapes and initiating impulses of movements, partners will develop knowledge of intersecting and merging kinespheres as a way of moving together, apart, in unison, and in opposition.
- **Weds, Oct 19** - Discussion: Partners will be given time to discuss the experience of the visit to the Harn Museum and how to embody the inspiration discovered through the knowledge acquired in the movement labs. We will discuss WIGO from reading.
- **Reading:** *The Place of Dance* by Andrea Olsen and Caryn McHose, Day 17 “Words and Feedback” pp 129 – 137 (provided on Canvas)
“Moving as Two” (excerpt from *Dance and the Lived Body* by Sondra Fraleigh) (5 pages)

Week 10: Duets

- **Guidelines for presentation:** Incorporate elements of LMA and/or BF, well prepared movement that can be repeated and discussed, evidence of developing creative process with a partner, understanding of shape, space, and environment, and compositional aspects of moving together, apart, in unison, and/or in opposition.
- **Reading:** Moving as Two – excerpt from “Dance and the Lived Body” by Sandra Fraleigh.
- **Mon, Oct 24** - Movement Lab: Review/ Two-minute movement **presentation** (duet)
- **Weds, Oct 26** - Discussion: Duets discussion
- **Assignment:** Writing Assignment #2 – Duet Reflection/Narrative Paper **DUE FRI OCT 28 by 11:59pm** on Canvas

Week 11: Intersubjectivity

- **Mon, Oct 31** – Class canceled – classroom unavailable
- **Wed, Nov 2** - Movement Lab and Discussion: Students will be introduced to moving together in small groups discovering ways to follow different pathways while shifting focus and also developing skills in leading and following.
Discussion concerning the terminology and concepts set forth in *Vita Activa*

- **Reading:** [*The Human Condition*](#) – Introduction by Margaret Canovan (14 pages)

Week 12: Lifeworld

- **Mon, Nov 7** – **MOVED TO PRACTICE COURT** Movement Lab: 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’.
- **Weds, Nov 9** - Discussion: Review somatic work throughout the semester and analysis through the lens of phenomenology. Discuss how perceptions have shifted and evolved from solo to duet to group. Begin to consider collaboration groups.
- **Reading:** TBA

Week 13: Moving as Experiencing

- **Guidelines for presentation:** Incorporate elements of LMA and/or BF, well prepared movement that can be repeated and discussed, evidence of developing creative process in a group, continued understanding of shape, space, and environment, and compositional aspects of moving together, apart, in unison, and/or in opposition. Include elements of intersubjectivity (shared, common agreement), communication, and observation relating to lifeworld.
- **Mon, Nov 14** - Movement Lab: **MOVED TO PRACTICE COURT** Continued exploration of working and creating with groups. Initiate composition of three to four-minute movement composition (group) – work in progress. Rehearsal time in the studio
- **Weds, Nov 16** - Discussion: Facilitator and peer observations, discoveries, perceptions, and progress of group movement exercises. What process is being discovered to create final presentation?
- **Reading:** [*The Spectacle of Difference: Dance and Disability on Screen*](#) by Sarah Whatley pp 41- 50
 “Moving as a Group” (excerpt from *Dance and the Lived Body* by Sondra Fraleigh)
- **Media:**
 - Axis Dance Company clip - <https://www.youtube.com/watch?v=2-ge79k5qgE>
 - DV8 Physical Theatre “The Cost of Living” - https://www.youtube.com/watch?v=vIDxSGyO_TQ
 - Tableaux Work Sample - https://www.youtube.com/watch?v=vIDxSGyO_TQ
- **Assignment:** Discussion Post #3 on Canvas - Considering the following quote from this reading during Week 11: “*Only the experience of sharing a common human world with others who look at it from different perspectives can enable us to see reality in the round and to develop a shared common sense. Without it, we are each driven back on our own subjective experience, in which only our feeling, wants, and desires have reality.*” (Canovan) Full assignment instructions are located on the Discussion Board in Canvas.

DUE WED NOV 16 by 11:59pm on Canvas. RESPONSES DUE FRI NOV 18 by 11:59pm on Canvas.

Week 14: Collaboration Part 1

- **Mon, Nov 21** - Movement Lab: Continue composition of three to four-minute movement composition (group) – work in progress. Rehearsal time in the studio
- **Wed, Nov 23** - Thanksgiving Break – no classes
- **Assignment:** Writing Assignment #3 – Group Analysis/Critique – **work in progress**

Week 15: Collaboration Part 2

- **Mon, Nov 28** - Movement Lab: Review/ Three to four-minute movement composition (group) – work in progress. Rehearsal time in the studio
- **Wed, Nov 30** - Discussion: Rotating discussions with facilitator based on smaller groups as working through creative process. Rehearsal time in the studio.
- **Assignment:** Writing Assignment #3 – Group Analysis/Critique – **work in progress**

Week 16:

- **Mon, Dec 5** - Movement Lab: Present three to four-minute movement composition (group)
- **Weds, Dec 7** - Movement Lab and Discussion: If needed, present remaining three to four-minute movement composition (group) –feedback/evaluations/conclusions
- Complete course evaluation (link available on Canvas)
- **Assignment:** Writing Assignment #3 – Group Analysis/Critique – submission **DUE WEDS DEC 7 by 11:59pm on Canvas**

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

IV. Student Learning Outcomes

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

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

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.

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.bluer.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.

NETIQUETTE: COMMUNICATION COURTESY: All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and

chats. Netiquette guide: <http://teach.ufl.edu/wp-content/uploads/2012/08/NetiquetteGuideforOnlineCourses.pdf>

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, 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.

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](#)