

DANC200 SEC 0301 – Introduction to Dance – Spring 2016
Hornbake Library – Room 108 & The Clarice – Various Dance Studios
Tues, Thurs 3:30 – 4:45pm

Instructor: Curtis W. Stedge
Office: The Clarice 1807
Office Hours: By Appointment
Mailbox: CSPAC Main
E-mail: CStedge@umd.edu

Course Description

A study of dance as a form of communication and as an art form; a survey of the theories and styles of dance, and their relationships to other art forms.

Expanded Course Description

This course introduces students to the broad concept of dance by engaging its multiple purposes through practice-based experience, and an examination of its social and historical complexities. Emphasis will be placed on dance as a form of creative expression; a social, religious, and cultural practice; and its relationship to other artistic as well as non-artistic disciplines.

Throughout this course we will explore elements of a wide variety of dance styles and practices through movement explorations, dance making, readings, discussions, videos, written responses, collaborative projects, and attendance at live dance events. By examining dance in both global and local contexts we will move towards a fuller appreciation and understanding of the influence of dance in our everyday lives as well as an embodied reflection and expression of the world in which we live.

Course Goals

Upon successful completion of the course students will be able to:

- Gain a greater appreciation for and understanding of the physical, creative, and performative processes involved in the art form.
- Describe the functions of dance and the relationship between dance and the greater artistic, social, cultural and political landscape in which it was created and currently exists.
- Articulate a definition of dance and the roles that form, intention, and interpretation play in differentiating dance movement from non-dance movement.
- Analyze live and recorded dance performances through clear and articulate written and oral responses that describe the work and personal reflections to it.
- Work collaboratively with other students to research and present material in a creative and effective manner.
- Consider the potential of dance as an empowering educational tool and vehicle for personal and communal development.
- Seek and form connections between concepts covered in this class and other fields of study and interest.
- Utilize dance compositional elements to create dances.
- Receive feedback on and learn to revise a piece of original choreography.

General Class Policies

- Please be on time. Respect others. Be open-minded. Ask questions. Participate.
- Please email if you know that you will be absent from class. You will receive an unexcused absence if I do not hear from you. Multiple excused and/or unexcused absences will affect your participation grade.
- Cell phones must be turned to silent for the duration of the class, period.

- Laptops and tablets are permitted in class and will be required for some in-class activities. Engaging in activities not related to the course (e.g., games, Facebook, Twitter, email, etc.) will not be tolerated. Engaging in these activities while in class, will negatively affect your participation grade.

Course Materials

- Textbooks: There is no textbook, however short readings in PDF format will be available on ELMS.
- Please consider the cost of attending live dance events in the community and on campus as your textbook expense for this class, which will vary depending on your own choices.
- All videos will be viewed in class, online through Vimeo, YouTube, through ELMS online streaming, or at Hornbake Nonprint Library.
- Please bring note-taking materials (notebooks, computers, etc.) to each class.*
- For the Dance on Camera project, you will need access to a camera as well as video editing software.

***Technology Policy** – Cell phones should be turned to silent and out of sight for the duration of the class. Laptops may be used only at designated times and for the specific purposes outlined in class. Please show respect for the instructor and your fellow classmates by using your computer only for note taking and in-class research, and not for social sites, email, non-class related tasks...etc. Students who spend time on non-class related tasks during the class experience will forfeit participation points for the day, and can be asked to leave the classroom.

About the structure of the course: This course is structured around two distinct yet interweaving conceptual organizations of dance. We lead with the question: What is dance? Then attempt to answer this question as we explore dance as a societal element and dance as an art form.

- **Dance: Societal Element** - Here we find dance understood to be an inherent and necessary element in social structure and communication.
- **Dance: Art Form** - Here we find dance to be an art form, performative in nature, extracted from daily life and therefore lacking immediacy.

Throughout these two layers of dance we will engage in/with the following:

Dance history
 Dance heritage
 Dance as ritual – religious dance, habitual and ceremonial movement
 Ethnographic study – observation, analysis, embodied practice.
 Dance/movement analysis
 Dance writing
 The creative process
 The art of making dance
 Dance on camera
 Site-specific dance

Course Content

Unit 1 – What is Dance?

Week 1

Jan 28 – Let’s Move!

Class: Guest Artist – ODC – Stay In One Place Workshop @ The Clarice, in Studio 2

Homework (Due Tuesday, February 2nd):

- Answer the following questions in paragraph form, based on your own thoughts and perceptions. **DO NOT** research and regurgitate someone else’s thoughts. I am most interested in what experience,

knowledge, and perceptions you are entering the class with. When finished, post to the discussion board on ELMS.

- What is culture? Does society need culture?
- What is art? Is art necessary? Why?
- What is dance? Is dance necessary? Why?
- Only after completing the first assignment above, read and take notes on, *Dissanayake - The Universality of the Arts in Human Life*

Week 2

Feb 2 – Introduction; What is Dance?

Class: Movement Introductions – *Greeting Dance*; Review syllabus; Discuss Personal Dance Heritage Project; Discussion based on *What Is Dance?* homework.

Homework (Due Tuesday, February 4th):

- Read
 - *Bresnahan - The Philosophy of Dance (Sections 1 State of the Field - 5.2 Expression)*
 - *Lihs - Origins and Definitions*

Feb 4 – What is Dance?

Class: Group discussion based on readings. Class discussion based on group discussion of readings. Watch Chimamanda Adichie: *The danger of a single story*.

Homework (Due Tuesday, February 9th):

- Finish watching [The Danger of the Single Story](#) and complete the discussion post.
- Read
 - Vissicaro 2004-Dance Descriptors
 - Bull – Looking at Movement as Culture

Unit 2 – Dance: Societal Element

Week 3

Feb 9 – Contextualizing Dance: Dance as Cultural Identity

Class: Group movement class exploring individual and group identity; Discussion.

Please bring clothes that you can comfortably move in (gym clothes, yoga pants, sweats etc.), a water bottle, and a small hand towel. You may want to bring multiple layers of clothing (sweat shirt, leg warmers, pullover) as the dance studios are often times a bit cold; Discuss assigned reading; Begin watching [Dancing in One World](#); Discuss Participatory Dance Event assignment.

Questions:

- Why is it important to think about cultural context when looking at dance?
- How might you go about categorizing dance? Should we categorize dance?
- How is movement cultural knowledge?
- Are ballet and modern dance cultural dance forms?

Homework:

- Read
 - Sklar - Five Premises for a Culturally Sensitive Approach to Dance
 - Read - Kealiinohomoku 1969-Anthropologist Looks at Ballet
- Complete discussion post on ELMS.
- Work on Dance Heritage Project.

Feb 11 – Contextualizing Dance: Dance as Cultural Identity – (Meet in The Clarice, Schoenbaum 3732)

Class: Class in Tibetan Folk Dance with Allen Xing; Discussion.

Please bring clothes that you can comfortably move in (gym clothes, yoga pants, sweats etc.), a water bottle, and a small hand towel. You may want to bring multiple layers of clothing (sweat shirt, leg warmers, pullover) as the dance studios are often times a bit cold.

Homework:

- Discussion Post on ELMS.
- Read - Lihs - Appreciating Dance – Social Dance
- Work on Dance Heritage Projects.

Week 4**Feb 16 – Contextualizing Dance: Dance as Social Practice**

Class: Group movement class exploring world social dances.

Please bring clothes that you can comfortably move in (gym clothes, yoga pants, sweats etc.), a water bottle, and a small hand towel. You may want to bring multiple layers of clothing (sweat shirt, leg warmers, pullover) as the dance studios are often times a bit cold.

Homework

- Discussion Post on ELMS.

Feb 18 – Contextualizing Dance: Dance as Social Practice

Class: Lecture/discussion on social dance; Discuss assigned reading; Continue watching [Dancing in One World](#);

Homework:

- Read
 - Lihs – Dance and Religion
 - Ehrenreich - Dancing in the Streets A History of Collective Joy
- Discussion Post on ELMS.

Week 5**Feb 23 – Contextualizing Dance: Dance as Ritual**

Class: Group class in Authentic Movement and Movement Ritual; Discussion.

Please bring clothes that you can comfortably move in (gym clothes, yoga pants, sweats etc.), a water bottle, and a small hand towel. You may want to bring multiple layers of clothing (sweat shirt, leg warmers, pullover) as the dance studios are often times a bit cold; Discuss Participatory Dance Event assignment.

Homework:

- Discussion Post on ELMS.

Feb 25 – Contextualizing Dance: Dance as Ritual

Class: Lecture/discussion on dance as ritual and dance in religion; Discuss assigned readings; Continue watching [Dancing in One World](#);

Homework:

- Read
 - Studd and Cox – Everybody is a Body
- Finish preparations for Dance Heritage Project presentations.

Week 6**March 1 - Introduction to Movement Observation**

Class: Intro to movement observation through embodied exploration and discussion. Discuss Critical Response Paper.

Homework:

- Read
 - Studd and Cox – Everybody is a Body
- Discussion Post on ELMS

March 3 - Introduction to Movement Observation

Class: Continued exploration of feedback and articulation of observations through in-class viewings of dance works and group discussion. Watch video of Bessie Schönberg.

Homework:

- Discussion Post on ELMS.

Week 7

March 8 - Dance Heritage Projects - (Meet in The Clarice, Schoenbaum - 3732)

Personal Dance Heritage Project Due!!!

Class: Personal Dance Heritage Project Presentations.

Please bring clothes that you can comfortably move in (gym clothes, yoga pants, sweats etc.), a water bottle, and a small hand towel. You may want to bring multiple layers of clothing (sweat shirt, leg warmers, pullover) as the dance studios are often times a bit cold.

Homework:

- Discussion Post on ELMS.

March 10 - Dance Heritage Projects - (Meet in The Clarice, Schoenbaum - 3732)

Class: Personal Dance Heritage Project Presentations.

Please bring clothes that you can comfortably move in (gym clothes, yoga pants, sweats etc.), a water bottle, and a small hand towel. You may want to bring multiple layers of clothing (sweat shirt, leg warmers, pullover) as the dance studios are often times a bit cold.

Homework:

- Read
 - Complete your Creative Autobiography (pg 45-46) and Exercises 9 (75-77) and 24 (pg 176-177) in Tharp - The Creative Habit.
- Discussion Post on ELMS.

||| Spring Break ||| March 13-20

Unit 3 – Dance: Art Form

Week 8

March 22 - The Creative Process and Dance Making – (Meet in The Clarice - Rever - 3736)

Class: Engaging the creative process in dance making.

Please bring clothes that you can comfortably move in (gym clothes, yoga pants, sweats etc.), a water bottle, and a small hand towel. You may want to bring multiple layers of clothing (sweat shirt, leg warmers, pullover) as the dance studios are often times a bit cold; Discuss Site-Specific Dance Assignment.

Homework:

- Read
 - Tharp - The Creative Habit (Chapters 1-3, skim or read the rest.)

March 24 - The Creative Process and Dance Making

Class: Discussion and practice of Dance Making tools and principles; Discuss Tharp - The Creative Habit reading.

Homework:

- Discussion Post on ELMS.

Week 9

March 29 - Site-Specific Dance

Class: Instructor led exploration of site-specific work. We will build a short work together in preparation of your group projects.

Homework:

- Read
 - Contact Quarterly – Critical Feedback

- Discussion Post on ELMS

March 31 – Writing About Dance: Subject vs. Object - Bringing the Critical Lens into Focus and Forming Opinion

Class: Separating objective observations from personal opinion.

Homework:

- Read reviews and articles.
 - [Akram Kahn - Judith Mackrell \(Links to an external site.\)](#)
 - [Wayne McGregor - Luke Jennings \(Links to an external site.\)](#)
 - [Kyle Abraham - Siobhan Burke \(Links to an external site.\)](#)
 - [Kidd Pivot - Alastair Macaulay \(Links to an external site.\)](#)

Week 10

April 5 - Site-Specific Dance

Class: In-class work on Site-Specific Choreography. First Showing.

Homework:

- Read
 - Oliver - Writing About Dance
- Discussion Post on ELMS

April 7 - Writing About Dance

Class: Discussion of reviews and writings on dance criticism. Writing exercise based on dance observations.

Homework:

- Read articles.
 - http://www.huffingtonpost.com/2012/07/28/site-specific-dance_n_1707315.html
 - <http://www.dancemagazine.com/issues/April-2008/Lets-Take-it-Outside> (Links to an external site.)
 - <http://ascho3.wordpress.com/2012/01/08/site-specific-work-what-is-it/> (Links to an external site.)
- Discussion Post on ELMS

Week 11

April 12 - Site-Specific Dance

Class: Final showings and discussion on the creative process.

Homework:

- Discussion Post on ELMS

April 14 - Participatory Dance Event – (Meet in The Clarice - Rever 3736)

Class: Modern Dance Class with Peter from Abraham in Motion.

Homework:

- Discussion Post on ELMS
- Work on Participatory Dance Event paper.

Week 12

April 19 - Dance on Camera

Class: In-Class exploration of Dance on Camera.

Homework:

- Discussion Post on ELMS

April 21 - Dance on Camera- Meet where you are filming your group project. (We will not meet in Hornbake today.**)**

Class: In-Class work on Dance on Camera group projects.

Homework:

- Read
 - Lihs - Appreciating Dance - Bugaku and Ballet
 - Burt - The Trouble with the Male Dancer

Week 13

April 26 - Ballet Class - (Meet in The Clarice, Schoenbaum - 3732)

Class: Class in Ballet with Julia Smith; Discussion.

Please bring clothes that you can comfortably move in (gym clothes, yoga pants, sweats etc.), a water bottle, and a small hand towel. You may want to bring multiple layers of clothing (sweat shirt, leg warmers, pullover) as the dance studios are often times a bit cold.

Homework:

- Discussion Post on ELMS.
- Finish preparations for Dance Heritage Project presentations.

April 28 - Ballet and Court Dance

Class: Discussion and viewings on ballet and court dance.

Homework:

- Read
 - Lihs - Modern, Post Modern, Contemporary
 - “Hands Up! Don’t Shoot!”: Gesture, Choreography, and Protest in Ferguson

Week 14

May 3 - Modern, Post-Modern and Beyond - (Meet in The Clarice – Rever 3736)

Class: Modern class. Bring dance clothes, water and a towel.

Homework:

- Discussion Post on ELMS.

May 5 - Modern, Post-Modern and Beyond

Class: Discussion and viewings on modern dance.

Homework:

- Read
 - Alridge and Stewart – Hip Hop in History: Past, Present, and Future
 - Riesch – Hip Hop Culture: History and Trajectory
- Discussion Post on ELMS.

Week 15

May 10 – Hip Hop

Class: Class in Hip Hops styles with Chris Law; Discussion.

Please bring clothes that you can comfortably move in (gym clothes, yoga pants, sweats etc.), a water bottle, and a small hand towel. You may want to bring multiple layers of clothing (sweat shirt, leg warmers, pullover) as the dance studios are often times a bit cold.

Homework:

- Discussion Post on ELMS.

May 12 – Hip Hop

Class: Discussion and viewings on hip hop styles.

Homework:

- Discussion Post on ELMS.
- Finalize Dance on Camera projects.

Week 16

May 17 – Our Final Class - Dance on Camera Presentations

Class: Discussion and viewings on modern dance.

Course Requirements

- **Attendance and Participation** (300 pts.)

Attendance: Prompt, prepared, consistent attendance and in-class, active participation are integral components of all effective classes. Students may miss no more than two (2) classes without penalty to their grade. Each unexcused absence afterwards, will negatively affect their participation grade.

ATTENDANCE POLICY of the School of Theatre, Dance, and Performance Studies: Regular attendance and active, in-class participation are integral components of all dance and theatre classes and seminars. Although instructors are responsible for informing each class of the nature of in-class participation and the effect of absences on the evaluation of a student's work, the School's general attendance policy on excused absences is consistent with the University's policy, which allows students to be excused for the following causes:

1. Illness of the student* or illness of a dependent as defined by the Board of Regents policy on family medical leave
2. Religious observance
3. Participation in University activities at the request of University authorities
4. Compelling circumstances beyond the student's control

*In May 2011, the University Senate and President passed a new policy for granting excused absences, which can be found at: <http://www.president.umd.edu/policies/v100g.html>.

A student may provide a self-signed note when missing a single lecture, recitation, or laboratory per semester, with the understanding that providing false information is prohibited under Code of Student Conduct. Self-signed notes are not accepted during "Major Scheduled Grading Events." Specific questions concerning the TDPS policy on non-consecutive medical absences should be addressed with the Head of the Program.

Students claiming an excused absence must apply in writing and furnish documentary evidence for their assertion that the absence resulted from one of these causes. (Undergraduate Catalog, pages 36 & 37 or go to:

<http://www.testudo.umd.edu/soc/atedasse.html>)

When possible, instructors will make a reasonable effort to re-schedule in-class presentations for students with an authorized excused absence. Students should check the specific requirements of their courses carefully, however, as such re-scheduling is not always possible.

Religious Observance Policy: University of Maryland Policies and Procedures Concerning Academic Assignments on Dates of Religious Observances provides that students should not be penalized because of observances of their religious beliefs; students shall be given an opportunity, whenever feasible, to make up within a reasonable time any academic assignment that is missed because of individual participation in religious observances. Students are responsible for obtaining material missed during their absences. Furthermore, students have the responsibility to inform the instructor of any intended absences for religious observances in advance. The student should provide written notification to the professor, by hand (not through email or mailbox delivery) within the first two weeks of the semester. The notification must identify holiday(s) and date(s). <http://www.president.umd.edu/policies/iii510a.html>

Participation: Just showing up to class does not mean that a student will necessarily earn all participation points. Students are expected to be prepared, attend, be fully engaged in the material, and **actively contribute** to **ALL** classes. You are expected to complete all assignments in advance of the class for which they are required and to demonstrate knowledge of these and, over the length of the course, of the recommended assignments as well.

- **Assignments** (Assignment guidelines will be distributed and discussed in class.)
 - **Written Assignments**
 - Participatory Dance Event (100 pts.)
Due: One Week After Chosen Event

 - Critical Response Paper (100 pts.)
Due: One Week After Chosen Performance

 - Discussion Posts (100 pts.)
Due: Various. See Course Content Information.
 - **Projects**
 - Personal Dance Heritage Project (100 pts.)
Due: February 18, 2016

 - Mid-Term: Dance on Camera Group Project (100 pts.)
Due: March 10, 2016

 - Final: Site-Specific Group Choreography (100 pts.)
Due: May 10, 2016
 - **Final Exam** (100 pts.)
To be completed online through ELMS.
Due: May 15, 2016

Late Assignments

Assignments submitted after the due date will be accepted, however for each day that the assignment is not submitted, following the due date, 1 point will be deducted from the grade of discussion posts, and 5 points will be deducted from the grade for assignments. Unless in the case of emergency or agreement made with instructor prior to the due date of the assignment.

Assessment and Grading

- 30% Participation (Active Participation)
- 30% Written Assignments (includes all reflections, discussion board responses, in-class writing assignments, quizzes and papers)
- 30% Projects (individual and group)
- 10% Final Exam, cumulative based on the information covered throughout the course

Grading Rubric

A+	1000-970	B+	899-870	C+	799-770	D+	699-670	F	599-0
A	969-930	B	869-830	C	769-730	D	669-630		
A-	929-900	B-	829-800	C-	729-700	D-	629-600		

Plus Minus Grades: The implementation of plus minus grade factoring began in fall 2012. Under the new policy, quality points for each letter grade from A through D will reflect plus and minus components of the grade, as shown below. The plus/minus system will apply to both undergraduate and graduate courses. A+ = 4.0, A = 4.0, A- = 3.7, B+ = 3.3, B = 3.0, B- = 2.7, C+ = 2.3, C = 2.0, C- = 1.7, D+ = 1.3, D = 1.0, D- = 0.7, F = 0. The University’s present marking system defining the standards for letter grades is retained under the new plus/minus policy. The present marking system is as follows:

A - Denotes mastery of the subject and excellent scholarship. The student has excellent in-class participation in all discussions, activities and projects, and engagement essays are completed thoughtfully. The student shows

mastery of the presented material through his or her performance on the mid-term essays, group project and final exam. Assignments of the highest quality are submitted on time, with attention to grammar, spelling and documentation in addition to creativity, original thought and presentation.

B - Denotes sufficient knowledge of the subject and good scholarship. The student has good in-class participation in all discussions, activities and projects, and engagement essays are completed with a degree of thought. The student shows good understanding of the presented material through his or her performance on the mid-term essays, group project, and final exams. Assignments of good quality are submitted on time, with attention to grammar, spelling and documentation in addition to creativity, original thought and presentation.

C - Denotes moderate knowledge of the subject and average scholarship. The student attends class, but participation in discussions, activities and projects is lacking and engagement essays are completed below expectations. The student shows basic understanding of the presented material through his or her performance on the mid-term essays, group project, and final exam. Assignments of average quality are submitted on time, with some attention to grammar, spelling and documentation in addition to creativity, original thought and presentation.

D - Denotes little knowledge of the subject and below-average scholarship. The student's class participation is insufficient (excessive tardiness, lack of comments or questions, little to no participation in discussions, activities or projects, disruptive behavior), and engagement essays are not turned in. The student shows a lack of understanding of the presented material through his or her performance on the mid-term essays, group project, and final exam. Assignments are either not turned in or are of poor quality, with no attention to grammar, spelling and documentation and a lack of creativity, original thought and presentation.

F - The student has major attendance issues and/or a complete lack of class participation. The student shows a total lack of understanding of the presented material through his or her performance on the mid-term and final exams. Assignments are either not turned in or are of the poorest quality, with no attention to grammar, spelling and documentation and a total lack of creativity, original thought and presentation.

Students are required to earn a grade of at least C- in their major and have a minimum 2.0 Cumulative GPA in their major in order to graduate. <http://www.testudo.umd.edu/plusminusimplementation.html>

Course evaluations are a part of the process by which the University of Maryland seeks to improve teaching and learning. Your participation in this official system is critical to the success of the process, and all information submitted to CourseEvalUM is confidential. (Instructors can only view group summaries of evaluations and cannot identify which submissions belong to which students.)

Elms Site Instructions for Students

LOGGING INTO Canvas:

1. Go to <http://elms.umd.edu>.
2. Click on Login on the far left side of the page
3. Type in your ID in the box labeled Username
4. Enter your Directory password in the Password box
5. In the top of the page, under the heading "Courses & Groups," there should be a link for this course. Click on that link
6. Important announcements will appear on Canvas, so be sure to check it daily.

Honor Code: The University has a nationally recognized Honor Code, proposed and administered by the Student Honor Council and approved by the University Senate. The University of Maryland Honor Pledge reads:

"I pledge on my honor that I have not given or received any unauthorized assistance on this assignment/examination."

Unless you are specifically advised to the contrary, the Pledge statement should be handwritten and signed on the front cover of all exams, papers, projects, or other academic assignments submitted for evaluation in this course. Students who fail to write and sign the Pledge will be asked to confer with the instructor. Please recognize that all students are subject to the requirements of the University's Code of Academic Integrity whether or not they write and sign the Honor Pledge.

For more information: <http://www.orientation.umd.edu/VirtualFolder/academicintegrity.pdf>

Accommodating Individuals Who Have Disabilities: The University is committed to making reasonable accommodations for individuals with disabilities that have been documented by Disability Support Services (0106 Shoemaker Building, 301-314-7682). A disability should be verified and discussed with Disability Support Services and the student should provide an "Accommodation Letter" to the professor or TA. If you wish to discuss academic accommodations for this class, please contact the professor or TA no later than the end of the schedule adjustment period. For more information: <http://www.counseling.umd.edu/DSS/>

Diversity: The University of Maryland values the diversity of its student body. Along with the University, I am committed to providing a classroom atmosphere that encourages the equitable participation of all students regardless of age, disability, ethnicity, gender, national origin, race, religion, or sexual orientation. Potential devaluation of students in the classroom that can occur by reference to demeaning stereotypes of any group and/or overlooking the contributions of a particular group to the topic under discussion is inappropriate. (See **Statement on Classroom Climate**, <http://www.umd.edu/catalog/index.cfm/show/content.section/c/27/ss/1584/s/1541>).

Statement on Civility: The College of Arts and Humanities is expected to be a diverse, open and tolerant arena within which all ideas, whether popular or not, may be freely discussed without rancor. The instructors of this course are committed to creating an open and accepting environment in which diversity, unique perspectives, and others' worldviews are respected. Demeaning, intimidating or threatening behavior is unacceptable and contrary to our basic values. As citizens of the University, we take the lead in producing, and take pride in sustaining, an environment that is characterized by tolerance, respect and civility. This is the hallmark of a college that welcomes and values diverse perspectives, intellectual pluralism and the free and open exchange of ideas.

Sexual Harassment Policy: University of Maryland is committed to maintaining a working and learning environment in which students, faculty, and staff can develop intellectually, professionally, personally, and socially, free of intimidation, fear, coercion, and reprisal. The Campus prohibits sexual harassment which is a violation of law and University policy. Individuals who engage in sexual harassment will be subject to disciplinary action. The University has procedures in place to report sexual harassment and correct it when it occurs. Students who have questions may call the Campus Compliance Officer (301-405-2839), or the Legal Office (301-405-4945). To read the entire Policy see Appendix B in the Undergraduate Catalog. <http://www.president.umd.edu/legal/policies/sh.html> and <http://www.umd.edu/catalog/index.cfm/show/content.section/c/52/s/943>

Emergency Protocol: Discussions and assignments will continue to be provided on ELMs.

Copyright Note: Class lectures and other materials are copyrighted and they may not be reproduced for anything other than personal use without written permission from the instructor.

This Syllabus is Subject to Change: Students will be notified in advance of important changes that could affect grading, assignments, etc.

DANC200 SEC 0301 – Introduction to Dance – Spring 2016
Hornbake Library – Room 108 & The Clarice – Various Dance Studios
Tues, Thurs 3:30 – 4:45pm

Acknowledgement of Syllabus Requirements

I _____, have completely read and understand the above syllabus. I acknowledge and agree to abide by the policies and complete all requirements as set forth in the above syllabus.

Signature

Date