UF UNIVERSITY of FLORIDA

School of **THEATRE + DANCE**

DAN 2701: Dance Kinesiology

Spring 2025 | Sections: 3671 + 367U | Mon / Wed @ CON G-11 | 12:50p – 2:45p

Instructor of Record: Alex Springer (he/him/his)
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Office Location: Room 232, Nadine McGuire Theatre + Dance Pavilion
Office Hours: T 12-2p or by appointment.
Office Phone: 352-273-0511

Syllabi can be found here http://arts.ufl.edu/syllabi/
Lab Fees can be located at http://aa.ufl.edu/policies/material-and-supply-fees/
Canvas (e-learning): http://elearning.ufl.edu
Email Policy: Use ONLY your UFL.EDU email account for e-mail correspondence related to class.

Required Reading & Supplies:

- All required reading will be shared on Canvas
- Anatomy Apps: *3D Anatomy* and *Muscle & Motion: Anatomy*
- Notebook and a binder/folder for class notes and handouts
- Yoga mat (suggested)

Sources:

- *Anatomy of Movement* by Blandine Calais-Germain
- *Anatomy of the Moving Body: A Basic Course in Bones, Muscles, and Joints* by Theodore Dimon, Jr.
- *The Body in Motion* by Theodore Dimon, Jr.
- *The Body Moveable* by David Gormon
- *BodyStories: A guide to Experiential Anatomy* by Andrea Olsen in collaboration with Caryn McHose
- *Dance Anatomy and Kinesiology* (2nd edition) by Karen Clippinger
- *Job's Body* by Deane Juhan
- *Yoga Anatomy* by Leslie Kaminoff and Amy Matthews

DAN 2701: DANCE KINESIOLOGY COURSE CATALOG DESCRIPTION:
Introduces musculoskeletal anatomy through the lens of kinesiology: "the branch of physiology that studies the mechanics and anatomy in relation to human movement," principally dance movement. Credits: 3; Prereq: Dance Major

COURSE DESCRIPTION

Kinesiology, from the Greek root *kinēsis* "movement, motion," or *kinein* "to move", brings the scientific study of human anatomy into action. Dance Kinesiology aims to empower dancers (or any people passionate about movement) with primary knowledge about the body and its systems. Through embodied learning modules, this course will cover bones, boney landmarks, muscles, muscle actions, and other integral anatomical information. Classes will be experiential, enlivening knowledge and questions through movement. Beyond lecture-based classes, we will utilize hands on learning with anatomical models, drawings, and our own bodies in order to deepen our understanding of the concepts. Rather than treating anatomy as a fixed body of facts, students will engage with anatomical structures as *living systems* that are sensed, tested, and articulated through dancing, observing, and reflecting. The course emphasizes anatomical variability, functional movement relationships, and the lived experience of the dancing body.

As movement artists our field uses the body as its primary instrument for expression. Connections and practical applications will be made directly to other movement practice classes or choreographic projects students are involved during this semester. This course aims to cultivate a conscious and informed understanding of human anatomy that will inherently develop your skills as a performer, creator, teacher, and person in the world.

The course prioritizes:

- **Somatic learning** (sensation, perception, proprioception)
- **Experiential anatomy** (touch, imagery, movement experiments)
- **Functional kinesiology** (how parts cooperate in action)
- **Multiple bodies** (variation, difference, accessibility, individual anatomy)

A NOTE ABOUT CONSENT + TOUCH:

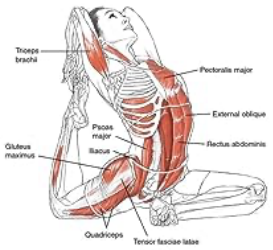
The nature of dance and somatic study involves close attention to our own bodies and, at times, the bodies of others. In this course, we will engage in simple partnering, bodywork, and hands-on touch exercises to deepen our understanding of anatomy in motion.

Participation in any activity involving touch is always voluntary. You are encouraged to set and communicate your own boundaries, and you may opt out of or modify any exercise at any time without penalty or explanation. Consent is ongoing and can be withdrawn at any point.

If you feel uncomfortable or have questions or concerns at any time, please speak with me during class or reach out by email so we can find an alternative approach together. We will work collectively to create a respectful, supportive learning environment that honors each individual's comfort, agency, and boundaries.

COURSE OBJECTIVES

- Provide students with knowledge about the body that will deepen their experience of dancing and being alive.
- Cultivate curiosity and wonder about the coordinated active body.
- Equip students with scientific terminology allowing them to identify bones/boney landmarks and muscles/muscle groups.
- Students will gain knowledge about muscle/muscle group function – including a rudimentary understanding of skeletal muscle origin, insertion, and action/function
- Ability to complete a competent joint action analysis in relationship to force of gravity.
- Ability to articulate and integrate a somatic approach to kinesiological analysis.
- Experience, embody, and understand anatomical knowledge beyond memorization and regurgitation.



STUDIO PROCEDURES

Proper Attire: You should come dressed ready for class and able to move freely and comfortably. Although this is not a formal movement practice-based course, we will still engage our bodies in the studio laboratory. Be prepared to move through on simple physical tasks and embody the anatomical knowledge we are learning.

Water + Food: Please do not eat while in class or chew gum. You are welcome to bring a water bottle to class.

Device Usage: The studio is a place for focus and engagement, a precious time to be device-free. Please leave your cell phones, Apple Watches, etc. in your bags and on silent unless we are using them for classwork. If you need to be reachable by phone for any reason, let me know in advance of class.

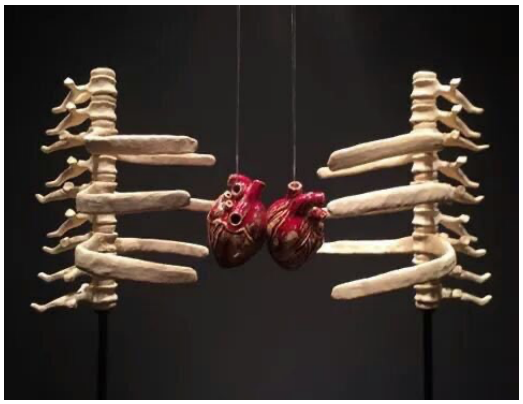
Lateness and leaving early are also detriments to your progress. If you are late or leave early, it is your responsibility to communicate with the professor accordingly before/after class. Chronic tardiness or early departure will require an individual meeting with the instructor to discuss strategies moving forward. See attendance policy below.

RESPECTFUL LEARNING ENVIRONMENT:

In order for us all to have a transformative, expansive, and generous experience, we will agree to *participate* in creating a respectful environment. We do so by:

- Showing up for yourself and others.
- Listening fully to each other at all times.
- Taking time to reflect before responding or reacting.
- Demonstrating personal motivation and lifting up those around us. Offer positive feedback to each other.
- Asking questions and contributing to class discussion.
- Collaborating equitably.
- Showing gratitude for community.
- **Communicate.** Please email me with *any and all* concerns, questions, and needs as they arise.

\+ *YOUR SUGGESTIONS!* We will create, discuss, and compile community agreements specific to our group. We enter this space with various experiences and perspectives, together seek to create the safest space possible to learn, thrive, and grow.



Anatomy of a Hug by Luna Lu

CULTURE OF CARE:

I propose we adopt a ***culture of care*** in all our endeavors. Care affects how we interact with ourselves, one another, and the space we share. Care invites more patience and generosity. Care can ensure our personal and collective safety, well-being, and development. I invite us to practice radical empathy and hospitality to cultivate an atmosphere where we can all feel welcome to enter and participate.

"Not causing harm requires staying awake. Part of being awake is slowing down enough to notice what we say and do."
-Pema Chödrön

COURSE EXPECTATIONS

Attendance to ALL classes is highly encouraged. You are responsible for all material covered in class. Physical presence will bring you closer to the material and enliven your questions! **Please do your best to be present for in-class quizzes and exams** (see course schedule).

Dance Area Attendance Policy: For classes that meet 2x/week, students can take **2 unexcused absences with no penalty**; no documentation is required for the first 2 absences as they are automatically excused. If the third absence is unexcused, it will result in 5% deduction from the final grade. Excused or unexcused, on the third absence, a meeting is required with the instructor and/or area faculty to assess the student's continued participation in the course. If the fourth absence and all subsequent absences are unexcused, each will result in an additional 5% deduction from the final grade. Opportunities to make up missed material for unexcused absences is up to the instructor's discretion and will be made available through virtual classes or online assignments.

Any absence from class for the following reasons must be supported by official acceptable documentation:

- Illness—doctor's note must be on official letterhead with address and phone number, noting the date and time of visit and diagnosis verifying that an absence from class is warranted, doctor name and signature
- Serious family emergencies
- Special curricular requirements (e.g., judging trips, field trips, professional conferences)
- Military obligation
- Severe weather conditions
- Participation in official university activities such as music performances, athletic competition or debate
- Court-imposed legal obligations (e.g., jury duty or subpoena)

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 will conflict with class attendance this semester.

GRADING

(1) HOMEWORK – projects, reading + responding (20 points)

Homework assignments support embodied inquiry, anatomical literacy, and reflective practice. Students are expected to complete all readings, viewings, and short projects **prior to class**, as outlined on the course calendar. Most responses will be submitted via Canvas.

- **Bodystory (8 points)**: Adopted from Andrea Olsen's *Bodystory* assignment, you will collect as many memories as possible from your (birth – present). In this paper you will detail as much as possible about your birth, childhood, training, environments, family, injury, and anything else that interests you. 4 pages minimum. This project emphasizes curiosity, specificity, and self-observation rather than completeness or judgment.
- **Reading / Homework Responses (12 points total):** Short responses and mini-projects (worth **2 points each**) are designed to connect course materials with studio practice and embodied experience.
  You are responsible for completing the following assignments:
  - **Discussion Board:** What Is Somatics?
  - **Dunham Class Analysis**
  - **Muscle in Motion – Anatomy Screenshot 1**
  - **Muscle in Motion – Anatomy Screenshot 2**
  - **AI Movement Prompt + Embodied Analysis**
  - **Discussion Board:** Muscles, Anatomy, & Analogy

  Additional details, prompts, and submission guidelines will be provided on Canvas.

(2) QUIZES + MIDTERM EXAM (40 points)

- **Quizzes (10 points each /20 total):** three in-class quizzes consisting of fill-in the blank, multiple choice, and labeling questions. Quizzes will asses foundational anatomical knowledge and terminology. A study guide will be provided in advance of each quiz.
- **Midterm Exam (20 points):** A culminating midterm exam, taken in-class, covering material presented in the first half of the semester. The exam will include a combination of identification, short-answer, and applied questions. A study guide will be provided.

(3) PRACTICUM (20 points) – during the second half of the semester you will create a regular physical practice for yourself and track progress over the course of 4 weeks. This practicum emphasizes sustained attention, bodily injury, and integration of anatomical knowledge through lived experience. You will choose a topic for your research and program for its application.

- **Proposal (2 points):** a brief statement outlining your plan for somatic practice and body region of focus.
- **Practicum (18 points):** A final artifact (journal, vlog, paper, etc.) that offers a view and summary of the changes in bodily awareness, mapping, and understanding that occurred through your ongoing practice.

(4) FINAL ANALYSIS PROJECT + PRESENTATION (20 points) – For the final project, you will select a region of the body to focus on for a detailed kinesiological analyses of dance material. You will share your analysis via in-class presentation and a final paper.

- **Presentation (10 points):** present on your region, lead the class in an embodied exercise, and share your analysis.
- **Paper (10 points):** Write a paper unpacking your final movement analysis.

EXTENSIONS FOR ASSIGNMENTS:

Please do your best to submit work on time. I understand that there will be extenuating circumstances and ask that you contact me at least 24 hours in advance of the due date to arrange for an extension. I respect you and your time and know that sometimes flexibility is needed to do your best work. Please respect me by honoring these timeframes which will allow me adequate time to review your work and give thorough individual feedback.

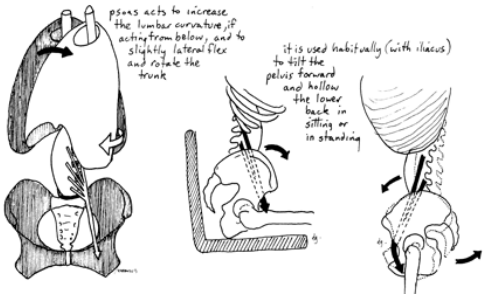


Image from *The Body Moveable* by David Gorman

STATEMENT ON THE USE OF ARTIFICAL INTELLIGENCE

This course emphasizes the development of your own writing, analytical, creative, and critical thinking skills. While we may experiment with artificial intelligence (AI) tools — such as ChatGPT or image generators — this will occur only in specific, clearly defined assignments. Unless explicitly permitted by the instructor, AI tools **should not** be used for other course work, quizzes or exams.

Submitting work generated by AI outside of approved contexts — whether in whole or in part — will be considered academic dishonesty. This includes using AI to write papers, complete written responses, or produce creative content for assignments not designated as AI-based. Violations will be handled according to the student code and may result in academic penalties.

Our aim is to ensure that AI, when used, functions as a tool for experimentation and learning, not as a substitute for your own artistry, thinking, or expression. In this course, AI is approached as a speculative collaborator: its knowledge is partial, biased, and non-embodied. Students are expected to critically interrogate, question, and revise AI-generated material through reflection and physical practice.

PERCENTAGES

Homework	20%
Quizzes and Midterm Exam	40%
Practicum	20%
Final Analysis Project + Presentation	20%
TOTAL	**100%**

Link to the university grades and grading policies

LETTER GRADES

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
F	Below 63

COURSE SCHEDULE (please check Canvas for the most up-to-date schedule)

WEEK	MONDAY	WEDNESDAY
1	**Jan 12** Introduction to the course, Anatomical Terminology, Body systems In-class: Draw "your skeleton"	**Jan 14** Bones + joints overview In-class: Worksheet 1, Drawing and labeling postural alignment
TO DO:	Read *What is somatics?* + post on discussion board (Due Tue 1/13 by 11:59p)	Watch Types of Joints in the Human Body  Read • Olsen: Day 8 (Three Body Weights + Postural Alignment) • Olsen: Day 9 (The Basics of Bone) Create study group
2	**Jan 19 -- No Class** MLK Jr Day	**Jan 21** Discuss *The Body in Motion* reading Bones: skull + spine / Axial + Appendicular Skeleton In-class: worksheet 2
TO DO:	work on your Bodystory	Read • Dimon: The Body in Motion: The Origins of Movement • Olsen: Day 10 (Skull, Jaw, + Hyoid Bone), • Olsen: Day 11 (Axial Skeleton) Continued work on your Bodystory
3	**Jan 26** Bones: spine + ribs In-class: worksheet 3	**Jan 28** QUIZ #1 Bones: pelvis In-class: worksheet 4
TO DO:	Read Calais-Germain: The Trunk and Olsen: Day 12 (The Vertebrae + Ribs) Submit drawing of vertebrae and ribs from Day 12 reading - *due before class* Continued work on your Bodystory	Study for quiz Read Olsen: Day 18 (Pelvis) Watch Muscle + Motion app video: Sacroiliac Joint Continued work on your Bodystory
4	**Feb 2** Bones: Pelvis, thigh + leg In-class: worksheet 5	**Feb 4** Bones: ankle + foot / Review In-class: worksheet 6
TO DO:	Submit Bodystory Read Calais-Germain (Hip + Knee)	Read Calais-Germain (The Ankle + Foot)

5	**Feb 9** Bones: shoulder girdle In-class: worksheet 7	**Feb 11** Bones: elbow, forearm, wrist + hand In-class: worksheet 8
TO DO:	Read Calais-Germain (The Shoulder) Watch Muscle + Motion app video: Full Shoulder Abduction - Scauplohumeral Rhythm	Read Calais-Germain (The Elbow AND The Wrist and Hand)
6	**Feb 16** **QUIZ #2**	**Feb 18** Muscles overview In-class: worksheet 9
TO DO:	Study for quiz	Read, color, and submit Muscular System coloring Watch Muscle + Motion app videos: The Sliding Theory + Types of Muscle Contractions
7	**Feb 23 -- No Class** Dark Day BFA Showcase	**Feb 25** Muscles: back, torso, neck In-class: worksheet 10
TO DO:		Read Dimon: Muscles of the back Watch Muscle + Motion app videos: Erector Spinae Muscle, Latissimus Dorsi, Rhomboids, Sternocleidomastoid, Trapezius, and Abdominal Muscles
8	**Mar 2** Muscles: back and pelvis Worksheet 11	**Mar 4 - GUEST CLASS** Dunham Movement Practice with Rachel Tavernier in G-10
TO DO:	Read Dimon: Muscles of the Pelvis, Hip + Leg Watch Muscle + Motion app videos:	Study for Midterm Exam
9	**Mar 9** Muscles: Pelvis, Hip + Leg, REVIEW Worksheet 12	**Mar 11** **Midterm Exam**
TO DO:	Study for Midterm Exam Submit Muscle 3D Anatomy Screenshot 1	Study for Midterm Exam Brainstorm ideas for practicum Dunham Class analysis due 3/22
10	**SPRING**	**BREAK**
11	**Mar 23** Muscles: Leg + knee	**Mar 25** Muscles: foreleg + forearm
TO DO:	Read Dimon: Muscles of the Knee + Foreleg Submit Practicum Proposals	Read Dimon: Muscles of the Forearm Post Discussion board: Muscles = Anatomy + Analogy Begin work on practicum

12	**Mar 30** Muscles: arm + shoulder Catch up + Review	**Apr 1** Muscles: arm + shoulder Catch up + Review
	Read Olsen: Day 25 Continued work on practicum	Read Olsen: Day 25 Continued work on practicum
13	**Apr 6** QUIZ 3	**Apr 8** The integrated body / Analysis of movement Brain + Nervous system
	Submit Muscle 3D Anatomy Screenshot 2 Study for Quiz	Read Olsen: Day 25 (Nervous System)
14	**Apr 13** The integrated body (*cont*) + final project work day *check in with Alex	**Apr 15** In-class: Final Project presentations
	AI Movement Prompt + Embodied Analysis Continued work on practicum + final project	Continued work on practicum + final project
15	**Apr 20 -- No Class** Dark Day *Spring into Dance 2025*	**Apr 22** In-class: Final Project presentations
	Continued work on practicum Sign up for region and brainstorm for final analysis project	Submit final presentation Practicum report due by 11:59p on 4/28 via Canvas

DANCE CALENDAR – SPRING 2025

January

12	First Day of Classes / Welcome Meeting @ 6:30pm in G6
13	*Spring Into Dance* Auditions @ 6:30pm-9:30pm in G6
14-19	Shakia Barron Residency
16	Drop/Add Deadline
19	No Classes – MLK Jr. Day
21	Dance Alive's *Swan Lake* at UFPA
26	Spring Senior UnShowing @ 6:30p in G6 + G10
29	Classes with Andrea Ward (Ric Rose Alumni Award) 8:45 am Lecture & 10:40 am Movement Practice
30	Andrea Ward Master Class 10:40a + Ric Rose Alumni Award Presentation @ 6p

February

6	BFA Dance Area Auditions
7	Harn SoundMoves

12	Harn Museum Africa Night
13	Open Conversation during FMP, 10:40-12:10p
6-15	F-Punk Junkies at SoTD
17	Cirque FLIP Fabrique – BLIZZARD, 7:30pm at UFPA
18-22	BFA Dance Senior Concert
21	Dance Alive's *Romeo and Juliet*, 7:30pm at UFPA
23	DARK DAY – No Dance Major classes all day
	TINA – The Tina Turner Musical, 7:30pm at UFPA
25-Mar 1	ACDA Regional Conference at Brenau University

March

3-6	Rachel Tavernier Dunham Technique Residency
10-11	*bang bang* in the Squiteri Theater, 7:30pm at UFPA
15-22	Spring Break / No Classes
24	Sa Dance Company – RISE, 7:30pm at UFPA

April

3	Midpoint Presentations during FMP, 10:40a-12:35p
9	Harn Museum night with Choreographer-in-Residence project
10	Critical Response Appointments, 9:30a-4:30pm IN PERSON (with first-years, year 1 transfers, + sophomores)
16-19	*Spring into Dance*
20	DARK DAY – No Dance major classes all day
	The Music Man, 7:30pm at UFPA
21	CBP + CAADDP Class Culture Sharings (during class periods)
22	Last Day of Classes
	CDP Class Culture Sharing (during class period)
	Final UnShowing (creative classes; BA symposium; research presentations; WIPs; celebrations) @ 6:30pm in G6
23-24	Reading Days

May

4	Grades Due

UF POLICIES & RESOURCES

UF Academic Policies and Resources: For information on university policies, support services, and resources, please visit UF Syllabus Policy Links.

UF Honor Code: All students are expected to adhere to the UF Honor Code, which upholds academic integrity and honesty in all coursework.

THIS SYLLABUS IS SUBJECT TO CHANGE

Students will be notified in advance of important changes that could affect grading, assignments, etc.