

Course Syllabus:

LALS 78: DANCING the AMERICAS

Undergraduate Lower Division: Summer - 2024

Online Asynchronous

Instructor: Ana Flecha

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OFFICE HOURS

Wednesdays, 10 am to 12 pm

Zoom Meeting ID: 968 1292 2447

Passcode: 709306

Course Description



Copied from: Fig. 1.1 Vespucci in Paria. Theodor de Bry, America, part 10 (1619). Courtesy of the John Carter Brown Library at Brown University. SCOLIERI, P. A.

This course offers students opportunities to investigate how dance and ideas about dance contribute to the construction of social identities and the formation of power relations in and of the Americas. As a form of knowledge, experiences of dance have historically strengthened, challenged, and altered social formations, diversifying

how people identify themselves and others. In this class, students are invited to consider questions such as: What is dance? Why do people dance? What does dance do? What *can* dance do? Different perspectives on dance in the Americas and experiences of dancing from “first contact” to the present day are presented to help us generate responses to these questions throughout the course.

**STUDENT SUPPORT RESOURCES ARE LISTED
AT THE END OF THIS SYLLABUS**

COURSE FORMAT: Recorded lectures will be provided on Canvas for each course week. All readings for this course are also provided on Canvas. **Weekly Writing Practice** and the **Midterm Assessment Exercise** are based on lectures, readings, videos, and personal movement explorations. **The End-of Quarter Project** will be based on a research topic of the student's choosing from a list of four possible topics and requires additional research including sources from outside this class. **Participation** scores are based on the level of engagement with responses to peers' posts on Canvas, the **Syllabus Acknowledgment Quiz**, and one fifteen-minute Zoom meeting with the instructor of this course.

COURSE OBJECTIVES: As an interdisciplinary course covering critical dance theory through a combination of publications about dance, writing reflections based on both class readings and independent explorations, students will gain understanding of the role dance plays and has played throughout the social and historical formation of the Americas. Through **theoretical and exploratory engagement** with dance and dance histories that have emerged, transformed, and continued throughout the colonial period until today, this class builds **lifelong learning skills** of **perception, resilience, and creativity** by studying dance as a knowledge form with broad and diverse implications in different contexts.

COURSE ASSIGNMENTS: Assessments will be based on **Weekly Writing Practice** and **Reciprocity Exercises on Canvas**; a **Midterm Assessment Exercise** made up of multiple choice and short answer questions and an **End-of-Quarter Project** in which you will research and write about a topic of your choosing from a list of four possibilities.

WEEKLY WRITING PRACTICE: Throughout the quarter, you will have the opportunity to hone your ability to **think critically about, observe, analyze, and describe dance and people dancing**, including their **spatial and social relationships**, by responding to prompts about material presented in class and about your own **kinesthetic research** and **observations**. A different prompt will be provided to help guide you in this writing practice for each week of the course. These assignments should be at least three hundred words in length, and are to be completed and posted to Canvas by 11:59pm Thursday the week they are assigned.

RECIPROCITY EXERCISES: Each week except Week 5, students are to respond to at least two of your peers' Weekly Writing Practice posts with **three to five open-ended questions** based on their writing. These questions should stimulate thought and reflection as if you were engaging in an active dialogue with them. The purpose of this assignment is to develop your **critical thinking skills** and to **build community** by helping your peers reflect on their own work, adding value to each other's work, and **considering different perspectives**. **Reciprocity Exercises** are to be completed by 11:59pm Sunday the week they are assigned.

MIDTERM ASSESSMENT EXERCISE: The Midterm Assessment Exercise will be **an open book, multiple choice, and short answer** exercise to help us assess what you have learned in the first three weeks of the course. Prompts for this exercise will be posted by 9am on **Wednesday July 10th** and students will have until **Monday July 15th by 11:59pm** to complete the assignment. **The Midterm Assessment Exercise accounts for 20%** of your final assessment score (grade).

CLASS PARTICIPATION: Unless otherwise indicated, you must respond to at least two of your peers' posts according to prompts provided each week. These assignments are called **Reciprocity Exercises** because they allow you to practice *reciprocity* by entering into a **dialogue** with your peer's work, giving **value to their insights** and what they have shared, and **stimulating both your and their learning** by asking thoughtful questions. Participation score is assessment includes: Syllabus Acknowledgment Quiz = 3 pts; A Zoom meeting with the instructor = 2 pts; Reciprocity Exercises = 10 pts.

END-OF-QUARTER PROJECT: As part of your participation in this course, you are asked to write an **End-of-Quarter Project** about a dance practice of your choosing from a list of four possibilities.

You must **sign up for a dance topic by Friday, July 5th**. A list of possible topics and their accompanying research sources are included in the prompt for this assignment, and you will be **required to include at least two additional sources** in your project which you list in your **bibliography**. These additional sources do not need to refer directly to the dance you are writing about but must help you support points that you make in your paper about this dance and the context of the socio-cultural influences informing its practice.

Your End-of-Quarter Project should be 3 to 5 pages in length, (not including your image or bibliography,) double spaced with 12 point font, and one inch margins.

- The **Outline** accounts for **one-third (1/3) of your assessment score** and is **to be completed by Friday, July 12th**, by 11:59pm.
- For this assignment, you are required to use the **observational skills** and practice of **thick description** emphasized in this course to write a description of your chosen dance based on your research.
- Your End-of-Quarter Project should **include one image** that helps tell the story of the dance you are writing about, citing the source and including a brief narrative as to why you chose this photo and how it expresses what you wrote about in your dance analysis. **The image cannot be of the dance itself**, but something that expresses knowledge and cultural values choreographed through dance performances of the dance you write about.

In your writing, work with the text and video(s) provided, plus at least two other sources from your own research on the dance of your choice. At least one of the other sources must be a published written text. All texts and videos listed below are available on Canvas.

OUTLINE FOR END-OF-QUARTER PAPER

As stated above, an Outline for your End-of-Quarter project accounts for one-third (1/3) of your assessment score and is **to be completed by Friday, July 12th**. A link to a template for your Outline is included on Canvas. Your outline must include the following:

- A **main idea/central argument** about the dance you have chosen to focus on.
- **Descriptive words** or a **description of** your dance.
- Information about the **socio-cultural context** your dance emerged from.
- **Ideas** for at least two supporting paragraphs in which you draw from sources, exercises, lectures, and/or videos presented as part of this class.
- At least **one image** you are considering using to illustrate your argument about this dance and why you think it presents the core values of your dance..

END-OF-QUARTER PROJECTS MUST BE COMPLETED BY 11:59PM JULY 26TH

ASSESSMENT SCORES (GRADES)

Assessment scores for this course will be considered as follows:

- **Mid-Term Assessment Exercise – 20%**
- **Class Participation – 15%**
- **Weekly Writing Practice – 35%**
- **End of Quarter Project – 30%**

Assessments will be interpreted according to the following breakdown:

A = 94-100%	A- = 90-93
B+ = 87 - 89%	B = 83 – 86%
B- = 80 – 82%	C+ = 77 - 79%
C = 74 - 76%	C- = 70 - 73
D = 60 – 69%	F = 59 and below

COURSE POLICIES

NO LATE WORK WILL BE ACCEPTED FOR THIS COURSE: Please aim to complete your work early to allow time for unexpected circumstances as the Summer Sessions go by very quickly and I will not be able to accept late work for this course. Best practices include **PLANNING AHEAD** and **COMMUNICATING WITH ME EARLY** about any unforeseen circumstances that might prevent you from turning in assignments on time.

COURSE MATERIAL AND PREPARATION FOR CLASS

All readings and viewing of videos are important tools for your learning in this course. Please contact me at hflecha@ucsc.edu if you have trouble accessing any of the course material as soon as possible. On average, you will dedicate approximately 30 hours per week for this course, including class time, time spent reading and watching the videos, researching, writing, responding to peers' posts, and working on your Mid-Term Assessment Exercise and End-of-Quarter Project.

Week 1: June 24th – 30th

Dancing Cultural Encounter, Dancing Transgression

Learning Outcome - Foundational knowledge: Exercises to practice writing **thick description** will be introduced. Students will practice articulating ways dance is contextualized culturally through opportunities to contemplate dance as part of knowledge systems, broadening **critical thinking skills**. Concepts of the role dance played in cultural encounters of what is now known as the Americas and histories of colonization will be introduced.

TO READ

"Tips for Writing Thick Descriptions for Ethnographies and Case Studies," from the Writing Center at Vanderbilt University.

"Dance Viewing Handout" based on: Oliver, Wendy. 2010. *Writing about Dance*. Champaign, IL: Human Kinetics.

Scolieri, Paul A. *Dancing the New World: Aztecs, Spaniards, and the Choreography of Conquest*. Austin: University of Texas Press, 2013. Introduction.

Shea Murphy, J. (2007). *The people have never stopped dancing Native American modern dance histories*. University of Minnesota Press. Ch. 1 – Have They a Right? Nineteenth-Century Indian Dance Practices and Federal Policy, pp. 29-52

	<p>Chasteen, John Charles. 2004. <i>National Rhythms, African Roots: The Deep History of Latin American Popular Dance</i>. 1st ed. Diálogos. Albuquerque: University of New Mexico Press. Ch. 1 – Transgressive National Dances, pp. 1-16.</p>
TO WATCH	<p>National Geographic (Director). (2015, November 26). <i>Experience America’s Largest Powwow Short Film Showcase</i>.</p> <p>DJ Shub (Director). (2016, November 13). <i>DJ Shub—Indomitable ft. Northern Cree Singers (Official Video)</i>.</p> <p>Great Big Story (Director). (2018, August 8). <i>Preserving Guatemala’s Ancient Dance of the Gods</i>.</p> <p>Daniel Velazquez (Director). (2016, May 12). <i>Maya Deer Dance, Belize</i>.</p>
IMPORTANT DATES	<ol style="list-style-type: none"> 1) Syllabus Quiz and Weekly Writing Practice to be completed by Thursday, June 27th at 11:59pm. 2) Reciprocity Exercises are to be completed by Sunday, June 30th at 11:59pm.
<p>Week 2: July 1st – 7th</p> <p>Choreography, Borders, and Property</p>	
<p>Learning Outcome - Foundational knowledge: : This week we will be studying the origin and history of choreography as a concept that can be used to analyze any kind of movement to understand social and cultural power relations. We will also study about concepts of authenticity in dances of the nation and how conceptualizations of dance as property have been historically raced and gendered.</p>	
TO READ	<p>Foster, Susan Leigh. <i>Choreographing Empathy : Kinesthesia in Performance</i> . London: Routledge, 2011. Ch. “Choreography”</p> <p>Kealiinohomoku, Joann. 2001. “An Anthropologist Looks at Ballet as a Form of Ethnic Dance.” In <i>Moving History/Dancing Cultures : A Dance History Reader</i>, edited by Ann Dils and Ann Cooper Albright. Middletown: Wesleyan University Press.</p> <p>Nájera-Ramírez, O., Cantú, N. E., & Romero, B. M. (2009). <i>Dancing across borders: Danzas y bailes Mexicanos</i>. University of Illinois Press, Ch. 16</p>

	<p>“Staging Authenticity: Theorizing the Development of Mexican Folklórico Dance.”</p> <p>Kraut, A. (2011). White Womanhood, Property Rights, and the Campaign for Choreographic Copyright: Loïe Fuller’s Serpentine Dance. <i>Dance Research Journal</i>, 43(1), 3–26.</p>
<p>TO WATCH</p>	<p><i>Danza Folklórica Escenica – El Sello Artístico de Rafael Zamarripa</i>. (n.d.). Retrieved January 29, 2024, from https://olganajera.com/ (Scroll down to view the video trailer)</p> <p>Foto Vic (Director). (2022, September 2). <i>El Son de La Negra / Compañía Internacional de Danza “Fiestas de México”/ Tultitlan</i>.</p> <p>Social Deception (Director). (2014, December 27). <i>Loie Fuller (1905) [silent short film]</i>.</p> <p>THE FOLLOWING ARE EXAMPLES OF COPYRIGHTED DANCE:</p> <p>SommersDanceApp (Director). (2011, December 31). <i>Lamentation—Martha Graham.wmv</i>.</p> <p>nycballet (Director). (2020, December 16). <i>George Balanchine and New York City Ballet</i>.</p>
<p>IMPORTANT DATES</p>	<ol style="list-style-type: none"> 1) Weekly Writing Practice to be completed by Friday, July 5th at 11:59pm. 2) Sign up for your choice of dance topic for the End-of-Quarter Project by Friday July 5th at 11:59pm. 3) Reciprocity Exercises are to be completed by Sunday, July 7th at 11:59pm.

Week 3: July 8th – 14th

Dancing Archives, Dancing Scenarios

THERE WILL BE A MIDTERM ASSESSMENT EXERCISE THIS WEEK

Learning Outcome: This week students will have opportunities to **engage in dialogue** prompted by Taylor’s definition of *scenarios* and Dunham’s use of *gesture* to explore conceptualizations of **dance as text**. We will also study invisible worlds and ontologies of dance that de-emphasize the human body as spectacle.

TO READ

- Taylor, Diana. *The Archive and the Repertoire : Performing Cultural Memory in the Americas*. Excerpt from Ch. 1: “Acts of Transfer”, pp. 28-52. Durham: Duke University Press, 2003.
- Sutherland, Tonia. “Reading Gesture: Katherine Dunham, the Dunham Technique, and the Vocabulary of Dance as Decolonizing Archival Praxis.” *Archival Science* 19.2 (2019): 167–183.
- Flecha, A. (2023). Currents of Knowledge: The Santo Daime bailado as decolonial dance. *Revista Brasileira de Estudos Da Presença*, 13, e128060.

TO WATCH

- British Pathé (Director). (2014, August 27). *Katherine Dunham Performing Ballet Creole (1952) | British Pathé*.
- Nine PBS (Director). (2007, September 20). *Katherine Dunham | Living St. Louis*.
- Fusco, C., & Heredia, P. (Directors). (1993). *Two Undiscovered Amerindians*.
- Felipe Ferreira (Director). (2017, May 20). *Santo Daime: Confia - Mestre Irineu*.

IMPORTANT DATES

- 1) **Midterm Assessment Exercise:** posted Wednesday, July 10th, by 9am.
- 2) **Weekly Writing Practice** to be completed by Thursday, July 11th at 11:59pm.
- 3) Submit **End-of Quarter Project Outline** by Friday, July 12th at 11:59pm.
- 4) **Reciprocity Exercises** are to be completed by Sunday, July 14th at 11:59pm.

	5) Midterm Assessment Exercise: to be completed by Monday July 15 th at 11:59pm.
Week 4: July 15th – 21st Dancing Nationalism	
Learning Outcome: This week we will be studying ways perceptions of dance have historically shifted according to social and political nation-building projects.	
EACH STUDENT WILL RECEIVE ONE OF THEIR PEERS' END-OF-QUARTER OUTLINE TO RESPOND TO BY THE END OF THE WEEK	
TO READ	<p>Chasteen, John Charles. 2004. <i>National Rhythms, African Roots: The Deep History of Latin American Popular Dance</i>. 1st ed. Diálogos. Albuquerque: University of New Mexico Press. Ch. 8, “Dances of the Country.”</p> <p>Taylor, Julie, W. R. Dull, and Fernando Solanas. 1998. <i>Paper Tangos</i>. Duke University Press. “Double Lives.”</p> <p>Vianna, H. (1999). <i>The mystery of samba: Popular music & national identity in Brazil</i>. University of North Carolina Press. Ch. 4 – _The Unity of the Nation, p. 32-42.</p>
TO WATCH	<p>Estação Primeira de Mangueira (Director). (2018, December 14). <i>Clipe Oficial Mangueira 2019</i>.</p> <p>Samba da Meia Noite (Director). (2013, March 16). <i>SAMBA DA MEIA NOITE- ENSAIO</i>.</p> <p>Writing at Ithaca College, & Silva, M. L. (Directors). (2020, September 12). <i>A Global History of Tango</i>.</p> <p>Sergio R Angeles (Director). (2010, November 10). <i>Danzon: Cuba’s First National Dance</i>.</p>
IMPORTANT DATES	1) Students will receive a peer’s End-of-Quarter Project Outline by Monday July 15 th at 9am.

	<p>2) Weekly Writing Practice to be completed by Thursday, July 18th by 11:59pm.</p> <p>3) Questions for Peer-Support- Outline-Exercise are due by Friday, July 19th by 11:59pm.</p> <p>4) Reciprocity Exercises and Outline Reflections are to be completed by Sunday, July 21st at 11:59pm.</p>
<p>Week 5: July 22nd – 26th Dancing Life</p>	
<p>Learning Outcome: This week we wrap up the Summer Session studying about different dances that have emerged through responses to the universal urge to dance that express joy and wellness but are interpreted as disobedience and transgression. We will also explore the concept of <i>refusal</i> as a generative source of life and identity.</p>	
<p>TO READ</p>	<p>Chasteen, John Charles. 2004. <i>National Rhythms, African Roots: The Deep History of Latin American Popular Dance</i>. 1st ed. Diálogos. Albuquerque: University of New Mexico Press. Ch. 9, “Dancing for Joy”.</p> <p>Johnson, I. K. (2023). <i>Dark matter in breaking cyphers: The life of Africanist aesthetics in global hip hop</i>. Oxford University Press. Intro., pp. 1-23.</p> <p>Shea Murphy, J. (2022). <i>Dancing Indigenous Worlds: Choreographies of Relation</i>. (1st ed.). University of Minnesota Press, Ch. 3, “Choreographies of Relational Refusings.”</p>
<p>TO WATCH</p>	<p>J.K. (Director). (2020, February 8). <i>Style Wars—Legendary graffiti documentary (1983) DVD RIP</i>.</p> <p>IntangibleRoots (Director). (2013, August 8). <i>Everything Remains Raw 2012 trailer</i>.</p> <p>The Kennedy Center (Director). (2018, October 2). <i>The Human Journey: Rulan Tangen of Dancing Earth</i>.</p> <p>The Kennedy Center (Director). (2021, March 20). <i>Arts Across America: Decolonizing Art with Emily Johnson</i>.</p>
<p>IMPORTANT DATES</p>	<p>1) Weekly Writing Practice to be completed by Wednesday July 24th at 11:59pm</p>

	2) End-of-Quarter Projects and Reciprocity Exercises are to be completed by Friday July 26 th at 11:59pm
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**END-OF-QUARTER PROJECTS ARE TO BE COMPLETED
BY THE LAST DAY OF SUMMER SESSION 1, JULY 26TH**

COURSE POLICIES (Continued)

Student Conduct Agreement

Please note that you are required to sign the Student Conduct Agreement (also available on Canvas) to confirm you understand that selling, preparing, or distributing course lecture notes, including notes created independently by you, is considered an unauthorized sale and can result in disciplinary action. Please do not share/download/copy lecture notes, handouts, or other course materials, which is a violation of campus policies as well as state law. Violation by distribution to the public may also constitute copyright infringement subject to legal action.

Academic Integrity

Integrity – other people’s perception of your word as true – is one of the most valuable assets you can cultivate in life. Being attentive to integrity in academic settings allows others to trust that you have completed the work you are taking credit for. This is symbolic of the public trust you will benefit from in your future occupation and activism after you graduate from UCSC. The creativity of your words, expression, understanding, and knowledge matters greatly in your work as a student, and it matters to me. This course takes academic integrity very seriously. Using the ideas, words, and/or written work of another person without crediting the original author is academically dishonest and constitutes plagiarism. Please remember that you must give credit if you use another person’s ideas, whether or not it is a direct quote. UCSC takes plagiarism cases seriously and will be addressed according to university policy. For more information on academic integrity, see: <https://advising.ucsc.edu/success/integrity.html>

AI Policy:

- In this class, I ask that you complete your work WITHOUT using AI-generated sources to augment, think through, or write your assignments.
- The only exception is that you can use AI tools for pre-submission editing (spell-check and grammar-check) if you do not use them for thinking or drafting.
- If you submit work that appears to have been written using AI sources, I will ask you to meet with me to discuss your thinking and writing process. If, after our conversation, I conclude it’s more likely than not that you did not personally complete an assignment you submitted under your name, I may report you to your College Provost and/or Dean of Undergraduate Studies

Canvas Course Site and Email

You should plan to check your UCSC email account and Canvas every day for important class information as we will rely very heavily on these resources to pass on information pertaining to the class. The professor usually responds within 24 hours to a message. Recorded lectures will also be available through Canvas. You should be automatically registered for Canvas.

Principles of Community

The University of California, Santa Cruz expressly prohibits students from engaging in conduct constituting unlawful discrimination, harassment or bias. In keeping with the UCSC Principles of Community, we expect students to refrain from any acts or behaviors that are directed at other members of the campus community, and that result in unlawful discrimination, harassment or bias for an individual or group, and/or that substantially disrupt University operations or interfere with the rights of others. The campus does not seek to limit freedom of speech but rather strives to ensure that all members of the campus community are able to participate in University programs and activities to the fullest extent possible. I am committed to providing an atmosphere for learning that respects diversity and supports inclusivity. We need to work together to build this community of learning

Difficult Conversations

In our dialogues, we will have the opportunity to explore challenging, high-stakes issues and increase our understanding of different perspectives. Our conversations may not always be easy. We sometimes will make mistakes in our speaking and our listening. Sometimes we will need patience or courage or imagination or any number of qualities in combination to engage our texts, our classmates, and our own ideas and experiences. We will always need respect for others. Thus, an important aim of our classroom interactions will be for us to increase our facility with difficult conversations that arise inside issues of social justice, politics, economics, morality, religion, and other issues where reasonable people often hold diverse perspectives. This effort will ultimately deepen our understanding and allow us to make the most of being in a community with people of many backgrounds, experiences, and positions.

STUDENT SUPPORT RESOURCES

Equal Access for Students with Disabilities

UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please affiliate with the DRC. I encourage all students to benefit from learning more about DRC services to contact DRC by phone at 831-459-2089 or by email at drc@ucsc.edu. For students already affiliated, ensure you have requested Academic Access Letters, where you intend to use accommodations. You can also request to meet privately with me during my office hours or by appointment as soon as possible. I would like us to discuss how we can implement your accommodations in this course to ensure your access and full

engagement in this course. **Please remind the professor of your accommodation needs for each and every exercise.**

Title IX Reporting Responsibilities

Title IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the Campus Advocacy Resources & Education (CARE) Office by calling (831) 502-2273. In addition, Counseling & Psychological Services (CAPS) can provide confidential, counseling support, (831) 459-2628. You can also report gender discrimination directly to the University's Title IX Office, (831) 459-2462. Reports to law enforcement can be made to UCPD, (831) 459-2231 ext. 1. For emergencies call 911. Faculty and Teaching Assistants are required under the UC Policy on Sexual Violence and Sexual Harassment to inform the Title IX Office should they become aware that you or any other student has experienced sexual violence or sexual harassment.

Campus Advocacy Resources and Education (CARE)

The CARE program provides support, advocacy, resources and violence prevention education to the UC Santa Cruz community. They respond to the needs of students, staff, faculty and non-affiliates impacted by stalking, dating/domestic violence and sexual assault by providing free and confidential services. CARE also works collaboratively with students, faculty and staff to educate the campus community about the vital role that each of us has in preventing violence and creating social justice locally and globally. Find more resources at: <https://care.ucsc.edu/>

Counseling & Psychological Services (CAPS)

If you need psychological support, please contact CAPS at 459.2628 (24-hours) and visit <http://caps.ucsc.edu> for additional resources. Also feel free to reach out to me if you think I can be of help.

Undocumented Student Service

Undocumented Student Services (USS) provides guidance and support to undergraduate and graduate undocumented students at UC Santa Cruz. Under the umbrella of the Educational Opportunity Programs (EOP), USS Provides a robust set of academic and personal support programs designed to meet the unique needs of undocumented students so that they may achieve their academic, professional, and personal goals and become active leaders in their communities. https://eop.ucsc.edu/undocumented_student_services/index.html

Overall support

Any student who faces challenges securing their food or housing and believes this may affect their performance in the course is urged to contact Slug Support by phoning the Dean of Students office at [831-459-4446](tel:831-459-4446), or through email at deanofstudents@ucsc.edu. You may also visit their offices at Monday-Friday, between 9am and 5pm, at Hahn Student Services #245. Students dealing with legal concerns related to immigration status (either for themselves or family members) can contact the Undocumented Student Services (**USS**) office at 831-459-4055 or through email at eopab540@ucsc.edu. Furthermore, feel free to notify me about challenges that are disrupting your studies, if you are comfortable in doing so. This will enable me to connect you with any resources that I may know of and to discuss ways to further support your learning and success in the course.