

**THE 4110 (22766): History of Theatre on Stage 1
Fall 2019**

Instructor: Dr. Jerry Dickey

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Office: McGuire Pavilion 224

Office Hours: M Pd. 7 (1:55-2:45),

W Pds. 7-8 (1:55-3:50) & by appt.

Class Meetings: MWF Pd. 4 (10:40-11:30)

Location: NZH 0112

Canvas website: <https://elearning.ufl.edu/>

General Education:

Humanities (H)

International (N)

COURSE SUMMARY (from the Schedule of Classes)

Surveys the history of dramatic literature and stage performance from Greek and Roman times to the Restoration, including Japan and India. Concentrating on plays, theatrical spaces and performance practices of each era in the context of social and artistic movements. (H and N)
Prereq: THE 2000 or THE 2020.

COURSE DESCRIPTION

“Of all the arts theatre is perhaps the one least able to escape the past, even as it is itself changing in terms of a changing present; never is its stage an entirely ‘empty’ space, free from echoes of previous performances....If we walk into the foyer of any well-established theatre in West or East, the posters on its walls and the printed programmes we are handed will all assert the modernity of its repertoire, presenting us with images taken from the fashions and market-place of the present time. But beyond the theatre’s contemporary sales-presentation, the play-texts spoken on stage may be centuries old and offer entrance to many theatres of the past, and to long-vanished ways of thought and behavior. We may well find that the productions draw on ancient traditions of staging and acting, as well as on innovative procedures. Playgoing is an up-to-the-minute experience, created by people inhabiting our distinctive world, but it also involves us with a wide swathe from the harvest of the past.”

--John Russell Brown, *The Oxford Illustrated History of Theatre*

As John Russell Brown notes, theatre is an art form acutely aware of its past. Contemporary performance routinely utilizes, modifies, and/or destroys conventions of playwriting and staging that preceded it. This course offers a largely chronological survey of theatrical art from its origins through the seventeenth century. The course examines the culture, texts, performance spaces, and staging conventions of primarily Western Europe and Asia. The aim is to develop an understanding and working vocabulary of global developments of theatre and performance, including cross-cultural analysis and the relationships of live performance to political power.

GENERAL EDUCATION OBJECTIVES AND STUDENT LEARNING OUTCOMES

Humanities Description: Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

Humanities SLOs:

- Identify, describe, and explain the history, underlying theory and methodologies used in the course (Content).
- Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives (Critical Thinking).
- Communicate knowledge, thoughts and reasoning clearly and effectively (Communication).

International Description:

International courses promote the development of students' global and intercultural awareness. Students examine the cultural, economic, geographic, historical, political, and/or social experiences and processes that characterize the contemporary world, and thereby comprehend the trends, challenges, and opportunities that affect communities around the world. Students analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate their own and other people's understanding of an increasingly connected world. This designation is always in conjunction with another program area.

International SLOs:

- Identify, describe, and explain the historical, cultural, economic, political, and/or social experiences and processes that characterize the contemporary world (Content).
- Analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate understandings of an increasingly connected contemporary world (Critical Thinking).
- The international designation is always in conjunction with another category. Communication outcomes are listed in those subject areas (Communication).

COURSE OBJECTIVES AND STUDENT LEARNING OUTCOMES (SLOs)

At the conclusion of this course, students will be able to:

1. Identify, describe and explain significant developments in theatrical art from its origins through the seventeenth century. (**Content SLOs for Gen Ed Humanities & International**)
2. Analyze and evaluate the relationship between theatrical developments and the values and tastes of the society in which they were produced (**Critical Thinking SLOs for Gen Ed Humanities & International**)

3. Examine, describe and explain the relationship between the theatrical past and current approaches and attitudes toward performance in an increasingly connected world. **(Critical Thinking SLOs for Gen Ed Humanities & International)**
4. Analyze and evaluate the form and content of plays using multiple and diverse theoretical and cultural frameworks. **(Critical Thinking SLOs for Gen Ed Humanities & International)**
5. Formulate and present clear and organized research on theatrical practice and play texts in both oral and written formats. **(Communication SLOs for Gen Ed Humanities & International)**
6. Present informal yet informed responses to course assignments in a manner contributing to a collaborative and constructive learning environment. **(Communication SLOs for Gen Ed Humanities & International)**

To see how assigned work advances each SLO, refer to pages 7-8.

TEXTS AND MATERIALS

The required textbook for the class is listed below and available at the UF Bookstore (this book will also be used in THE 4111 History of Theatre on Stage 2). Shorter assigned readings and some play texts are available through the class Canvas website. Students are required to bring a copy of the day's assigned reading to class every day; failure to do so may result in loss of participation points.

Required:

Books:

- Gainor, J. Ellen, Stanton B. Garner, Jr., and Martin Puchner, eds. *The Norton Anthology of Drama*, Shorter Third Edition, 2018.

Attendance at live theatrical performance:

By decision of the faculty in the School of Theatre and Dance, the following statement is included on all departmental syllabi:

- *Since production is the laboratory for all theatre courses, attendance at all mainstage School of Theatre and Dance productions is required of students enrolled in class with the following prefix designations: THE, TPA, TPP, ORI. Critiques of and/or responses to these productions may be required. Attendance at all related events is encouraged.*

Some performances may contain adult content.

School of Theatre and Dance productions for Fall 2019 are:

- *The Curious Incident of the Dog in the Night-time*, Hippodrome Theatre, Aug. 28-Sept. 22
- *We Are Proud to Present a Presentation About the Herero of Namibia, Formerly Known as Southwest Africa, From the German Südwestafrika, Between the Years 1884–1915*, Black Box Theatre, Sept. 19-29
- *Pippin*, Constans Theatre, Oct. 18-27

- *BFA Fall Dance Showcase*, G-6 Studio, Oct. 23-27
- *Agbedidi: A Fusion of Traditional African and Contemporary Dance*, Constans Theatre, Nov. 22-24

Course fees: Information about course fees can be found at: <https://one.ufl.edu/soc/>

Recommended:

Writing and style manuals:

- Print: Diana Hacker and Nancy Sommers, *A Pocket Style Manual*, 8th ed. Bedford/St. Martin's, 2017.
- Free online: University of Wisconsin-Madison's Writer's Handbook, <https://writing.wisc.edu/handbook/>

COURSE SCHEDULE

Note: Course content and schedule is subject to change pending course developments. Changes will be announced on the Canvas course site and in class.

Wk.	Date	Topics, Assignments, Activities
1.	8/21 W	Course overview and introduction to theatre history
	8/23 F	Origins of theatre; ritual and enactment <u>Reading due:</u> <i>Norton Anthology of Drama</i> (NAD), pp. 1-4
2.	8/26 M	Recurring mythic themes. Egypt: Osiris and Isis <u>Reading due:</u> Roy Willis, "Introduction," <i>Mythology: an Illustrated Guide</i> , pp. 10-16 (Canvas)
	8/28 W	Democracy in Athens and the City Dionysia <u>Reading due:</u> NAD, pp. 4-11
	8/30 F	Greek tragedy <u>Reading due:</u> Euripides, <i>Medea</i> (NAD)
3.	9/2 M	Labor Day—No Class
	9/4 W	Classical and contemporary theories of Greek tragedy <u>Reading due:</u> Aristotle, <i>The Poetics</i> (NAD, pp. 11-12; 135; 140-50)
	9/6 F	Athenian comedy and the Peloponnesian War <u>Reading due:</u> Aristophanes, <i>Lysistrata</i> (NAD)
4.	9/9 M	Roman theatre and spectacles <u>Reading due:</u> NAD, pp. 12-16
	9/11 W	QUIZ #1. Classical Indian theatre: the concept of <i>rasa</i> <u>Reading due:</u> NAD, pp. 16-19
	9/13 F	Indian Sanskrit drama; kathakali

5.	9/16 M	Classical Chinese theatre <u>Reading due:</u> NAD, pp. 19-21, 244-48
	9/18 W	Zaju (northern Chinese variety drama) <u>Reading due:</u> Guan Hanqing, <i>Snow in Midsummer</i> (NAD)
	9/20 F	Zen Buddhism and Japanese Noh Theatre <u>Reading due:</u> NAD, pp. 21-24; Zeami Motokiyo, “A Mirror Held to the Flower,” pp. 283-88
6.	9/23 M	Noh drama <u>Reading due:</u> Zeami Motokiyo, <i>Atsumori</i> (NAD)
	9/25 W	Japan: Kabuki and Bunraku <u>Reading due:</u> NAD, p. 24
	9/27 F	EXAM
7.	9/30 M	Medieval European theatre; liturgical drama; Corpus Christi festivals <u>Reading due:</u> NAD, pp. 25-30; Hrotsvit of Gandersheim, <i>Dulcitus (The Martyrdom of the Holy Virgins...)</i> in NAD
	10/2 W	Morality plays and memento mori <u>Reading due:</u> Anonymous, <i>Everyman</i> (NAD)
	10/4 F	Homecoming—No Class
8.	10/7 M	The Italian Renaissance <u>Reading due:</u> NAD, pp. 30-36
	10/9 W	Isabella Andreini and commedia dell’arte <u>Reading due:</u> Flaminia Scala, scenario, <i>La Fortunata Isabella</i> , available on Canvas and https://sites.google.com/site/italiancommedia/plays-and-scenari/plays
	10/11 F	Italian scenic design and theatre architecture: theatre of illusion
9.	10/14 M	Nationalism and the rise of professional theatre in Tudor England <u>Reading due:</u> NAD, pp. 36-42
	10/16 W	William Shakespeare and the University Wits <u>Reading due:</u> NAD, pp. 321-23
	10/18 F	Shakespearean tragedy <u>Reading due:</u> William Shakespeare, <i>Hamlet</i> (NAD)
10.	10/21 M	<i>Hamlet</i> (cont.); playing Shakespeare
	10/23 W	QUIZ #2. Intro to Shakespearean comedy; the Stuart kings

	10/25 F	Group presentations: Shakespeare's <i>Twelfth Night</i> <u>Reading due:</u> Shakespeare, <i>Twelfth Night</i> (NAD)
11.	10/28 M 10/30 W 11/1 F	Group presentations: Shakespeare's <i>Twelfth Night</i> Spain's "Golden Age" and the New World <u>Reading due:</u> NAD, pp. 42-45; Sor Juana Inés de la Cruz, <i>The Loa for The Divine Narcissus</i> (Canvas) Itinerant actors and professional public theatres in Spain
12.	11/4 M 11/6 W 11/8 F	Group presentations: Calderón de la Barca, <i>Life is a Dream</i> <u>Reading due:</u> Calderón, <i>Life is a Dream</i> (Project Gutenberg, http://www.gutenberg.org/cache/epub/2587/pg2587.txt) or http://www.archive.org/stream/lifeisadream02587gut/2587.txt Group presentations: Calderón de la Barca, <i>Life is a Dream</i> "L'etat, c'est moi"; the Sun King and French neoclassical ideals Primary source written summary due. <u>Reading due:</u> NAD, pp. 45-48
13.	11/11 M 11/13 W 11/15 F	Veteran's Day—No Class The French Academy and the controversy over <i>Le Cid</i> ; intro to Molière Group presentations: Molière's <i>Tartuffe</i> <u>Reading due:</u> Molière, <i>Tartuffe</i> (NAD)
14.	11/18 M 11/20 W 11/22 F	Group presentations: Molière's <i>Tartuffe</i> The English Restoration: Pepys, Gwynn and professional women playwrights <u>Reading due:</u> NAD, pp. 48-50 Group presentations: Aphra Behn's <i>The Rover</i> <u>Reading due:</u> Behn, <i>The Rover</i> http://www.gutenberg.org/files/21339/21339-h/files/rover.html
15.	11/25 M 11/27 W 11/29 F	Group presentations: Aphra Behn's <i>The Rover</i> <u>Reading due:</u> Behn, <i>The Rover</i> Thanksgiving holiday—No class Thanksgiving holiday—No class

16.	12/2 M	Discussion of primary source assignment (bring visual documentation of source to class). Complete UF course evaluations.
	12/4 W	<p>SOTD Performance Day—No class</p> <p>NOTE: Research papers are due one week after your group’s presentation in class. See section on late submission of assignments on the following pages. <i>ABSOLUTELY NO LATE ASSIGNMENTS WILL BE ACCEPTED AFTER THE END OF THE UNIVERSITY-SPECIFIED DATE AND TIME FOR FINAL EXAM: DECEMBER 11, 2019, 9:30 a.m.</i></p>

ASSIGNMENT DESCRIPTIONS

Participation (SLOs: 1,2, 3, 4, 5, 6—see pages 2-3):

The following actions contribute positively to your participation grade:

- Attendance and promptness
- Demonstrated completion of assigned readings and activities
- Comments and questions that convey reflection on course content
- Demonstrated engagement with large and small group discussions
- Respect for the opinions held by others

Quizzes, 2 (SLOs: 1, 2, 5):

- Convey a clear understanding of the significance of concepts, analytical techniques, themes, vocabulary and individual theatre artists in assigned readings and class discussions. The format is largely objective and short answer.
- Quizzes may be administered in class or on Canvas.

Examination (SLOs 1, 2, 3, 4, 5)

- Convey a clear understanding of the significance of concepts, analytical techniques, themes, vocabulary, individual theatre artists, and cross-cultural theories and analysis in assigned readings and discussions from origins through Asian theatre. The format is combination: identification; short answer; and choice of short essay topic.
- Textbooks may be used during the exam for reference.

Primary Source Assignment (500 words; SLOs: 1, 2, 5, 6):

- Locate, develop and present a primary source (or its facsimile/photo reproduction) related to the *material* history of theatre.
- Identify the current location of the primary source and describe how it contributes to our knowledge of theatre in a specific cultural moment.

- Primary sources may include but not be limited to: scripts, props, costumes and masks, musical instruments, art work of theatres or theatre artists, handbills or advertisements, legal documents, etc.
- In addition to the written account, you may be asked to provide a summary of your findings in class.

Final Project (3 parts):

- **Submission of final paper topic and sources (200 words; SLOs: 1, 2, 3, 4, 5)**
 - Provide a brief summary of a specific aspect of an assigned play that you wish to examine in your final paper. Topics may include but not be limited to: themes; structural organization; a character analysis; staging conventions or challenges; original production or staging; a contemporary production of the play; the playwright's achievements in relation to his/her contemporaries; audience reception, etc. Identify specific analytical techniques, class works, and outside sources that you will draw upon for your analysis.
 - Due two (2) weeks prior to assigned in-class presentation.
- **Class presentation as part of small group (5-7 minutes for each group member; SLOs 1, 2, 3, 4, 5, 6)**
 - Working with others in a small group, formulate and present clear and organized research on your chosen aspect of an assigned play.
 - Presentations within each group should be coordinated and display a sense of organizational logic.
- **Final paper (1400-1600 words; SLOs: 1, 2, 3, 4, 5):**
 - Organize and present individual research on your chosen topic in a research paper (1400-1600 words, MLA format).
 - Develop your material in accordance with the General Education Writing Assessment Rubric (see pages 9-10).
 - Papers are due one (1) week after the class presentation.

SUBMISSION OF WRITTEN ASSIGNMENTS

All written assignments should be formatted in MLA style, 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered. You must include a word-count at the top of the first page. Include your name, course number, date submitted, and a title for each essay.

All written assignments are due at the beginning of the class period on the date listed on the course schedule. Submission of late assignments without penalty requires a valid and documented reason, such as an excused absence. Otherwise, 10% of the total possible points for the assignment will be deducted for each school day that assignment is late (holidays and weekends excepted).

EVALUATION OF GRADES

Assignment	Total Points	Percentage of Grade
Class attendance/participation	150	15%
Quizzes (2 @ 100 pts. or 10% each)	200	20%
Examination	200	20%
Primary source assignment	50	5%
Final Project: <ul style="list-style-type: none"> ○ Submission of topic & sources (50 pts. or 5%) ○ In-class presentation as part of small group (150 pts. or 15%) ○ Final paper (200 pts. or 20%) 	400	40%
TOTAL	1000	100%

GRADING SCALE

Score	Percent	Grade	Grade Points
934-1000	93.4-100	A	4.00
900-933	90.0-93.3	A-	3.67
867-899	86.7-89.9	B+	3.33
834-866	83.4-86.6	B	3.00
800-833	80.0-83.3	B-	2.67
767-799	76.7-79.9	C+	2.33
734-766	73.4-76.6	C	2.00
700-733	70.0-73.3	C-	1.67
667-699	66.7-69.9	D+	1.33
634-666	63.4-66.6	D	1.00
600-633	60.0-63.3	D-	0.67
0-599	0-59.9	E	0.00

More information on grades and grading policies may be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

GENERAL EDUCATION WRITING ASSESSMENT RUBRIC

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.

ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

WRITING RESOURCES

- The UF Writing Studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. The Writing Studio is staffed by consultants with extensive writing backgrounds. Most have graduate degrees, and many teach in the University Writing Program or English Department. Visit the Writing Studio online at <https://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall, (352) 846-1138, for one-on-one consultations and workshops.

COURSE POLICIES AND STUDENT RESOURCES

Attendance & Tardiness Policy:

The success of this course depends on active participation and discussions. It is imperative, therefore, that you attend class *promptly*, have read the assigned material, and express your analysis of this material in class. As an active contributor to a collaborative art form such as theatre, you must be willing to share your views with clarity, confidence, and consideration of others.

Three unexcused absences are permissible. Each unexcused absence beyond the third will result in a 30-point reduction in your participation/attendance grade. Three late arrivals or early exits will equal one unexcused absence.

PLEASE NOTE: If you make 0 points in participation/attendance, you may fail the course, regardless of actual total points.

Only those absences deemed excused according to UF policy will be exempted from this policy. The UF policy on excused absences reads, in part:

- *“In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.”*

Appropriate documentation is required for excused absences. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. The full UF policy on absences, including religious holidays, illness policy, and the 12-day rule, may be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

If absent, it is your responsibility to obtain information about missed course content. If an assignment is missed due to an excused absence, the assignment will be **due by the next class period following the excused absence**. Quizzes and exams must be made up **within one week following the excused absence**.

The following statement regarding attendance is found in the School of Theatre and Dance Faculty Policy Manual:

- ***Class Attendance is required of all students. Students are required to attend each class and will be responsible for all information presented or assigned. Attendance will be taken. Participation during the class is greatly encouraged. Predicted absenteeism should be discussed with the instructor no less than one week prior to the event. Any student missing a class for any reason is responsible for getting notes and handouts from a fellow student, not the instructor. Students are required to enter class on time and stay through the entire lecture. Tardiness and leaving early will also affect attendance record. On certain days, some class meetings will not be in the regular***

*classroom, so be sure to listen to announcements and check the web site. **Please do not bring food or drinks into the classroom*** (p. 12).

Canvas and Email:

Students will need to access Canvas frequently for updates to the schedule, information about assignments, and other relevant course information. State laws require that all emails related to course content or delivery must come from students' UF accounts (@ufl.edu) rather than personal accounts (such as Gmail or Yahoo).

Classroom Technology:

Students are encouraged to bring personal computers to the classroom for note-taking and relevant online references. Students may not use technology for texting or social networking during class time. Cell phones should be silenced during class.

Academic Honesty and the Student Honor Code:

The Student Honor Code and Student Conduct Code received extensive revisions in 2018. The Honor Code contains the following statement:

- *“The Honor Pledge: We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity by abiding by the Student 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 identifies a number of potential violations, including plagiarism. Section 3.E. prohibits and defines plagiarism as follows:

- **“Plagiarism.** *A Student must not represent as the Student’s own work all or any portion of the work of another. Plagiarism includes but is not limited to:*
 - *1. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.*
 - *2. Self-plagiarism, which is the reuse of the Student’s own submitted work, or the simultaneous submission of the Student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.*
 - *3. Submitting materials from any source without proper attribution.*
 - *4. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.”*

Plagiarism on any assignment will automatically result in the referral of the student to the Dean of Students for consideration of academic and student status sanctions.

The Student Honor Code and Student Conduct Code may be read in their entirety at:

<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

Course Evaluation:

The text below regarding the online course evaluation process is in accordance with the UF Policy on Course Syllabi:

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.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Students Requiring Accommodations:

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Class Demeanor:

Students are expected to arrive to class on time and behave in a manner that is respectful to the instructor, teaching assistant and fellow students. Please avoid the use of cell phones and restrict eating to outside of the classroom.

Some of the texts, performances and films we will examine may contain explicit language, as well as controversial topics and opinions. It is expected that students demonstrate respect for ideas that may differ from their own. Disruptive conduct is a violation of the Student Conduct Code: <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>.

Counseling and Wellness Center:

Contact information for the Counseling and Wellness Center: <https://counseling.ufl.edu/>, 392-1575

University Police Department:

392-1111 or 9-1-1- for emergencies; <http://www.police.ufl.edu/>

Library Support:

To receive assistance with using the libraries for finding resources, consult <http://cms.uflib.ufl.edu/ask>