

THE 4111, Sect. 0237 (19552): History of Theatre on Stage 2
3 credits, Spring 2020

Instructor: Dr. Jerry Dickey

Email: jdickey@ufl.edu

Phone: 352-273-0505

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: Larson 0330

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

General Education:

Humanities (H)

International (N)

TA/Grader: Bill Eissler, wb.eissler@ufl.edu

COURSE SUMMARY (from the Schedule of Classes)

Continues the survey of THE 4110 from the 18th century to the present, with featured segments on African and contemporary world theatre. Particular emphasis on the 19th century and the emergence of modernist movements: realism, expressionism, Artaud, Brecht. (H and N) Prereq: THE 2000 or THE 2020.

COURSE DESCRIPTION

“As a means of expression and communication, drama—quite apart from telling stories or providing models of social situations in action—is to a very considerable extent concerned with the recreation of human states of emotion, with letting audiences partake in emotions that would otherwise be denied them, and is a means of widening their experience as human beings and extending their capacity to feel richer, subtler, more elevated emotions. The truth of drama thus appears on a multiplicity of levels. The play which communicates to us important lessons about social behavior, which tells us a gripping story, may also open up unknown areas of emotional experience through powerful poetic images. The plays of so socially conscious a playwright as Brecht, who was dedicated to the task of showing his fellow human beings that the world must be changed through social action, also contain powerful poetic metaphors of human emotion. [...] Drama is as multifaceted in its images, as ambivalent in its meanings, as the world it mirrors. That is its main strength, its characteristic as a mode of expression—and its greatness.”

—Martin Esslin, *An Anatomy of Drama*

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 the eighteenth century to the present. The course examines the culture, texts, performance spaces, and staging conventions of primarily Western Europe and the United States, with introductions to contemporary global theatre. The aim is to develop an understanding and working vocabulary of developments in 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 the eighteenth century to the present. **(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 7-9.

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 4110 History of Theatre on Stage 1). 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 Spring 2020 are:

- *And Jesus Moonwalks the Mississippi*, Constans Theatre, Jan. 24-Feb. 2;
- *Dance 2020*, Black Box Theatre, Feb. 7-16
- *Eurydice*, Black Box Theatre, Mar. 19-29

- *BFA Spring Dance Showcase*, G-6 Studio, Apr. 1-5
- *Macbeth*, Constans Theatre, Apr. 9-19

Course fees: Information about course fees may 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: Purdue University OWL, https://owl.purdue.edu/owl/research_and_citation/resources.html (MLA style preferred)

COURSE SCHEDULE

Notes:

- ***Course content and schedule is subject to change pending course developments. Changes will be announced on the Canvas course site and in class.***
- Class activities fall into three broad categories: contextual lectures (CL); play/performance discussions (PD); and mixed activities, such as small group discussion, performance videos, informal writing, etc. (MA). **Written play responses may be submitted only prior to or on the relevant class meeting marked as “PD.”**

	Date/ Day/	Class Format	Topics, Assignments, Activities
1.	1/6 M	CL	UNIT 1: 18th Century to European Modernism Course overview and recap of theatre prior to the 18 th century
	1/8 W	CL	18 th -century acting: David Garrick and Denis Diderot <u>Reading due:</u> <i>Norton Anthology of Drama</i> (NAD), pp. 50-3
	1/10 F	CL	Romanticism, revolution and nationalism <u>Reading due:</u> NAD, pp. 54-6
2.	1/13 M	MA	19 th -century melodrama <u>Reading due:</u> NAD, pp. 56-9
	1/15 W	CL	Modernism and the independent theatre movement <u>Reading due:</u> NAD, pp. 59-61
	1/17 F	PD	Henrik Ibsen and social realism <u>Reading due:</u> Ibsen, <i>A Doll House</i> (NAD)
3.	1/20 M		Martin Luther King, Jr. Day—No Class
	1/22 W	MA	Naturalism and Strindberg's <i>Miss Julie</i>

	1/24 F	CL	Stanislavsky, Chekhov and the Moscow Art Theatre <u>Reading due:</u> Stanislavsky essay TBA (Canvas) <u>Performance due:</u> <i>And Jesus Moonwalks the Mississippi</i> , Jan. 24-Feb. 2
4.	1/27 M	PD	Anton Chekhov's <i>The Cherry Orchard</i> <u>Reading due:</u> Chekhov, <i>The Cherry Orchard</i> (NAD)
	1/29 W	CL	Anti-realist theatre and design: <u>Reading due:</u> Appia, "Living Work of Art" (excerpt, Canvas); and NAD, pp. 62-3
	1/31 F	MA	Some -isms (with manifestos) <u>Reading due:</u> select one short play or manifesto from the options on Canvas
5.	2/3 M	PD	Performance discussion: <i>And Jesus Moonwalks the Mississippi</i>
	2/5 W	CL	Bertolt Brecht and Epic Theatre <u>Reading due:</u> Bertolt Brecht, <i>The Spy</i> , from <i>Fear and Misery in the Third Reich</i> (Canvas)
	2/7 F	PD	The "estrangement effect" <u>Reading due:</u> Bertolt Brecht, <i>The Good Woman of Setzuan</i> (NAD)
6.	2/10 M	CL	UNIT 2: 19th-Century Theatre in the U.S. to Post WW2 QUIZ #1. Turn of the century theatre in the U.S.: the Theatrical Syndicate and Vaudeville <u>Reading due:</u> NAD, pp. 64-6 <i>This timed, closed book quiz will be taken on Canvas outside of class (open times tba)</i>
	2/12 W	MA	The Provincetown Players and Susan Glaspell (bring Glaspell's <i>Trifles</i> in NAD to class)
	2/14 F	PD	Women in the Twenties <u>Reading due:</u> Sophie Treadwell, <i>Machinal</i> (NAD)
7.	2/17 M	MA	The Federal Theatre Project <u>Reading due:</u> NAD, pp. 66-7 <i>Proposals DUE for midterm mapping project</i>
	2/19 W	CL	Post-war theatre, 1945-70; existentialism and the absurd <u>Reading due:</u> NAD, pp. 67-72
	2/21 F	PD	Samuel Beckett's <i>Waiting for Godot</i> <u>Reading due:</u> Beckett, <i>Waiting for Godot</i> (NAD)

8.	2/24 M	CL	The Group Theatre and Method Acting <u>Reading due:</u> NAD, p. 72
	2/26 W	PD	Tennessee Williams' "poetic imagination" <u>Reading due:</u> Williams, <i>A Streetcar Named Desire</i> (NAD)
	2/28 F	MA	<i>Streetcar</i> in performance <u>Reading due:</u> Plays in Performance insert, "Streetcar Named Desire," in NAD
	2/29-3/8		Spring break—No Classes
9.	3/9 M	CL	American Musical Theatre <u>Reading due:</u> tba essay (Canvas)
	3/11 W	MA	Stephen Sondheim
	3/13 F		No Class. Complete midterm mapping project, DUE in Canvas by 11:59 p.m. Sunday, 3/15
10.	3/16 M	CL	UNIT 3: Theatre of Diversity and Contemporary Global Theatre African-American theatre <u>Reading due:</u> NAD, pp. 73-4, 79-80 (through first column)
	3/18 W	PD	August Wilson's black history cycle <u>Reading due:</u> Wilson, <i>Fences</i> (NAD) <u>Performance due:</u> Sarah Ruhl, <i>Eurydice</i> , Mar. 19-29
	3/20 F	MA	Access to artistic resources <u>Reading due:</u> Wilson, from "The Ground on Which I Stand," NAD, pp. 1513-6, 1521-5
11.	3/23 M	CL	1960s and the rise of Latinx theatre <u>Reading due:</u> Luis Valdez, <i>Los Vendidos</i> (Canvas)
	3/25 W	MA	Performance video, Latin artistic leaders
	3/27 F	CL	Feminist theatre theory <u>Reading due:</u> Lynda Hart, "Performing Feminism" (Canvas)
12.	3/30 M	PD	Performance discussion: <i>Eurydice</i>
	4/1 W	PD	Asian-American theatre <u>Reading due:</u> Velina Hasu Houston, <i>Tea</i> (Canvas)
	4/3 F	CL	Cultural pluralism in theory and practice <u>Reading due:</u> Tony Kushner, "What's So Great About Tolerance?" (Canvas)

13.	4/6 M	CL	Peter Brook and interculturalism in theatre; <u>Reading due:</u> Brook, “The World as a Can Opener” (Canvas)
	4/8 W	PD	Lynn Nottage and Africa <u>Reading due:</u> Nottage, <i>Ruined</i> (NAD)
	4/10 F	MA	UNIT 4: Introduction to Contemporary Global Theatre QUIZ #2. Contemporary theatre in Africa: South African township theatre <u>Reading due:</u> NAD, pp. 77-9, 80 (second column) <i>This timed, closed book quiz will be taken on Canvas outside of class (open times tba)</i>
14.	4/13 M	MA	Contemporary theatre in Asia: <u>Butoh</u>
	4/15 W	MA	Abstracts due at beginning of class. In-class discussion of abstracts on Asian theatre
	4/17 F	MA	In-class discussion of abstracts on African theatre. Final, take-home exam topic distributed (Due 4/29, 5 pm)
15.	4/20 M	MA	In-class discussion of abstracts on theatre in South America
	4/22 W	MA	In-class discussion of abstracts on theatre in Oceania. Complete UF course evaluations.
16.	4/29 W		<i>Absolutely no late assignments will be accepted after the end of the university-specified date and time for the final exam: APRIL 29 (Wednesday), 5:00 p.m.</i>

ASSIGNMENT DESCRIPTIONS

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

The following actions contribute positively to your participation grade—see **evaluation rubric on pp. 12-13**:

- 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.

Play Responses and Discussion Questions, 3 (400 words max. each, excluding discussion questions; SLOs: 1, 2, 3, 4, 5, 6)

- Discuss one of the most unique or dominant characteristics of the play, such as the structure of the action, characterizations, thematic concerns, or use of language, sound or spectacle. Assess the affect(s) of how this characteristic is developed. How does the play reflect or oppose information provided in the contextual lecture or assigned reading associated with this play? Reference specific instances for support.
- Develop your responses in accordance with the General Education Writing Assessment Rubric (see pages 10-11).
- At the end of your response, list three questions about the play you would like to address in class discussion.
- Submit 1 play response of your choosing for each of the first three units of the course.
- Written play responses may be submitted only prior to or on the relevant class meeting marked as “PD.” As the discussion questions are intended as prompts for class discussion, submissions may be made early but **no late submissions will be accepted for any reason.**

Midterm Project, mapping an individual theatre artist, company or performance (a 1-page chart accompanied by a 7-page outline of topics; SLOs: 1, 2, 3, 4, 5)

- This project allows for individual exploration of a topic of your choice related to Units 1 or 2. The one-page “map” identifies the characteristic style and accomplishments of the chosen topic, and compares that topic to related artists, companies or performances. The map also identifies audience reception, primary sources and subsequent influence related to the chosen topic.
- Primary sources may include but not be limited to: scripts, props, costumes and masks, musical instruments, art works/photographs/films of theatres or theatre artists, handbills or advertisements, legal documents, primary books and interviews, etc.
- Pages accompanying the map will provide expanded details—in outline, bullet-list fashion. A template and example will be posted on Canvas.
- Proposed topics must be submitted on February 17.

Abstracts on articles related to contemporary global theatre, 2 (500 words total; SLOs: 1, 3, 4, 6):

- This assignment allows for individual exploration of topics of interest related to contemporary global theatre in Asia, Africa, Oceania, or South America. Using the “Regions” section of the Theatre Times website, www.thetheatretimes.com, select two articles about theatre in a specific region and country. Following the template and example provided on Canvas, provide a bibliographic citation and 250-word abstract for each of the two essays. Focus on the articles’ most significant points and identify key individuals/theatres/companies.
- Be prepared to provide a 2-minute (maximum) summary of one of the abstracts during the relevant class meeting listed on the course outline.
- Use MLA format for the bibliographic citations.

Final, take-home exam (1000-1200 words; SLOs 1, 2, 3, 4,)

- 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. The format is essay.
- Develop your essay in accordance with the General Education Writing Assessment Rubric (see pages 10-11).
- Textbooks may be used during the exam for reference.

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, unless otherwise noted. 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). Play responses may be submitted early but no late submissions will be accepted for any reason.

EVALUATION OF GRADES

Assignment	Total Points	Percentage of Grade
Class attendance/participation	150	15%
Quizzes (2 @ 100 pts. or 10% each)	200	20%
Play responses/discussion questions (3 @ 50 pts. or 5% ea.)	150	15%
Midterm mapping project	200	20%
Abstracts (2 @ 50 pts. or 5% each)	100	10%
Final, take-home exam (200 pts. or 20%)	200	20%
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.
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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. Excessive absences for any reason will negatively impact your participation score.

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. A late arrival of 15 minutes or more constitutes an 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).***

Rubric for Evaluation of Class Participation				
Participation Area or Criteria	Exemplary (90-100%)	Proficient (80-89%)	Developing (70-79%)	Unsatisfactory (0-69%)
Frequency of Participation	Proactively and regularly contributes to class discussion; initiates discussion on issues related to class topic	Sometimes contributes proactively to class discussion; asks questions and responds to direct questions	Rarely contributes to class discussion; seldom volunteers but responds to direct questions	Never contributes to class discussion; fails to offer relevant responses to direct questions
Preparation	Consistently well-prepared with all assignments completed; demonstrated preparation with notes, observations, & questions	Arrives fully prepared with some frequency; partially prepared at other times; inconsistent demonstration of preparation through notes, observations & questions	Demonstrates infrequent completion of assignments and readings; often has not completed assignments or prepared notes or observations	Exhibits little evidence of having read or thought about assigned material

Listening Skills	Listens attentively when others present material & perspectives, as indicated by detailed comments that incorporate & build on others' remarks	Listens and appropriately responds, as indicated by basic comments or questions in reaction to others' remarks	Listens very infrequently and without attention to concept or detail, as indicated by comments that are often loosely related to others' remarks	Rarely or never listens when others talk; interrupts or makes inappropriate or disrespectful comments; engages in activity unrelated to class topic
Quality & Relevance of Contribution	Comments always insightful & constructive, balanced between general impressions, opinions, & thoughtful analysis; uses appropriate terminology	Comments mostly insightful & constructive, occasionally too general or not relevant; mostly uses appropriate terminology	Comments are sometimes insightful & constructive, with occasional signs of insight; comments often general and rarely use appropriate vocabulary	Comments are uninformed and counter-productive; almost never uses appropriate vocabulary; heavy reliance on uninformed opinion & personal taste

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.ua.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.ua.ufl.edu/public-results/>.

Students Requiring Accommodations:

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

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: <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 for finding resources, consult <http://cms.uflib.ufl.edu/ask>