

Acting I: Professional Development Lab

TPP 2110L, Fall 2022

School of Theatre + Dance
College of the Arts
University of Florida

General Information

Class Meetings

- F | Period 6 - 7 (12:50 PM - 2:45 PM)
- [📍 CON G013](#) – Constans Theatre Building, Studio G-13
- Canvas Website: <https://elearning.ufl.edu/>

The class meetings for this course convene on UF's main campus located on the ancestral territories of the Potano and Seminole peoples. As this is a theatre arts course, it is educationally and artistically relevant to acknowledge the peoples and cultures indigenous to the Alachua region.

Instructor

- Dr. Manuel Simons (they/them/their)
- Office Hours: M, W, 3:00 PM - 5:00 PM; other times by appointment
- [📍 YON HALL](#) - Yon Hall or via Zoom
- Email: bmanuel.simons@ufl.edu or via Canvas
- Phone: 352-273-0500

Course Summary

The Professional Development Lab is taken concurrently with Acting I. This course serves as a forum for the following activities: discussion forum, master classes, and guest lectures from faculty, staff, and industry professionals. Students develop skills to address the emotional, physical, and psychological demands of being a professional actor.

Course Series Description

Across multiple semesters, the Professional Development Lab series introduces the student actor to various facets of the profession. This series of courses focuses on the professional information, tools, habits, strategies, and life skills that actors must cultivate to avoid potential pitfalls and successfully navigate a career in the acting profession. Topics may include Goal Setting, Time Management, Coping, Health, Nutrition, and Fitness, Growth Mindset, The Science of the Brain, Problem Solving, Mindfulness, How to Deal With Rejection, How to Stay Motivated, and How to Handle Audition Anxiety.

Course Series Overall Objectives

1. To introduce actors to professional behaviors and expectations;
2. To introduce student actors to necessary skills and knowledge to achieve a successful career;
3. To introduce student actors to opportunities in arts/acting related ventures;
4. To introduce skills in business development and financial planning; and
5. To introduce student actors to information and strategies geared to promote and sustain their health and wellness as they prepare for and build careers in the arts

This course, the first in the sequence, will address particular aspects of all five of the above objectives with particular emphasis on objectives 1, 2, and 5.

Students will achieve the above objectives via thorough, thoughtful, and whole-hearted engagement and participation in this course, which includes all components described in this syllabus.

Required Readings and Materials

Reading: There are no textbooks assigned for this course. Instead, multiple shorter readings are assigned throughout the course and available via the class Canvas website. An important requirement of the course is that students bring to every class a complete print-out on PAPER of the reading due on the corresponding class dates.

Viewing: Film and video viewings may also be assigned in this course. In that case, some films/videos will be available via links on the class Canvas website. Other assigned films/videos will be available through the UF Libraries' Databases.

Accessing UF Libraries' Databases:

- If you are on campus and connected to any UF network, you may access the UF Libraries' Databases list directly from: <https://uflib.ufl.edu/>
- If accessing from off-campus, you must login with your UF ID and password. To do so, visit <https://uflib.ufl.edu/using-the-libraries/off-campus-access/> and choose to access via a Virtual Private Network (VPN) or UF Proxy Server (the latter is easiest for fairly short sessions). Once logged in, select "Smathers Libraries" > "Databases" > and the name of the database (for example, "Academic Video Online" or "Digital Theatre+").

Recommended Readings and Materials

During the semester, the instructor will provide you with a handout listing of recommended (not required) readings and materials authored by a variety of experts representing a range of diverse identities, practices, traditions, and perspectives. Utilizing this list, you can begin to build your personal actor's 'library'—a vital resource that will help to support your continued professional development throughout your study of acting and building of a professional career in the industry.

The following writing and style manuals are recommended but not required:

- Diana Hacker and Nancy Sommers, *A Pocket Style Manual*, 8th Ed. Bedford/St. Martin's, 2017. \$23.99 Kindle/\$42.84 Spiral Bound. [Available on Amazon.](#)

- Purdue University OWL (Free Online)
https://owl.purdue.edu/owl/research_and_citation/resources.html
(MLA style preferred for citing sources used in papers/assignments)

COURSE SCHEDULE (Subject to Change):

Week 1 -- Goal Setting

Week 2 -- Time Management

Week 3 – Coping & When to See a Therapist

Week 4 -- Communication

Week 5 – Consent Culture/Theatrical Intimacy

Week 6 – Growth Mindset & The Science of the Brain

- **Lab Synopsis**

Students define good stress versus bad stress, and complete worksheets on how to combat the physical and hormonal effects of stress. This discussion is in relationship to their tenure at the University as a college student, as well as how to handle different types of stressors in the acting industry.

- **Website Viewing and Readings:** <https://www.livingmentalwellness.com/>

- Brain Science LMW Awareness Model Worksheet (pdf)
- Brain Science Stressor Reactions Qualities Worksheet (pdf)

- **Assignment:** In class practice and development of LMW Triple Threat Breathing and complete Awareness and Stressor Reaction worksheets.

Week 7 – Problem Solving – Application Paper 1 Due

Week 8 -- Team Cohesion

Week 9 -- Mindfulness

Week 10 -- How to Deal With Rejection& How to Avoid Jealousy

Week 11 -- How to Stay Motivated – Final week to submit mini-interview summary

Week 12 -- Alumni Guest Speakers

Week 13 -- How to Handle Audition Anxiety

- **Lab Synopsis:** Students discuss what happens to their brain and nervous system when acting and auditioning.
- **Readings:**
 - Article: Positive Psychology for the Actor—Your Brain on Auditioning: Part One; Molly Goforth 2016
 - Article: Stalking the calm buzz: how the polyvagal theory links stage presence, mammal evolution, and the root of the vocal nerve by Joanna Cazden. Voice and Speech Review; ISSN: 2326-8263 (Print) 2326-8271 (Online) Journal homepage: <https://www.tandfonline.com/loi/rvsr20>
- **Assignment**

Write a response paper on “Stalking the Calm Buzz”. 1000 words minimum to 1850 maximum. Please review the details below before writing this essay.

- **Format**
 - Assignment Header: Put the class title, date, your name and total word count.
 - Font: Usual ones used: 12 point Times New Roman OR 11 point Calibri OR 11 point Cambria.
 - Spacing: Double-Spaced
 - Word Count: Put the word count after your name in the header EX: Suzy Student (WC: 1440)
 - Citing Sources: The Humanities uses MLA citation style.
- **Modes of Submission:** Post either a word document (doc, docx, or doc.x) ONLY on CANVAS under the appropriate assignment tab.

Week 14 – Review of semester, prep for Application Paper 2
Week 15 – Alumni Guest Speakers -- Application Paper 2 Due

GRADES:

Grades are based on:

Application Paper 1, Application Paper 2, “Stalking the Calm Buzz” Paper (40%)
Weekly on-line discussion on Canvas (30%)
Mini-Interviews (3) (30%)

Grading Policy

Percent	Grade	Grade Points
90.0 - 100.0	A	4.00
87.0 - 89.9	A-	3.67
84.0 - 86.9	B+	3.33
81.0 – 83.9	B	3.00
78.0 - 80.9	B-	2.67
75.0 - 79.9	C+	2.33
72.0 – 74.9	C	2.00
69.0 - 71.9	C-	1.67
66.0 - 68.9	D+	1.33
63.0 - 65.9	D	1.00
60.0 - 62.9	D-	0.67
0 - 59.9	E	0.00

More information on UF grading policy may be found at:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/#calculatinggpa>

APPLICATION PAPERS (2)— Papers will reflect on the information gained from class meetings and how the information has changed a perspective for you regarding the life of the professional actor. The papers will include how you will apply the information to your professional practice. All papers are to be well-written and proof-read. These papers will include an introduction paragraph that will specifically state the thesis and the 3-5 main points to be discussed in the body of the paper. At least one complete paragraph will be used to support and describe each main point citing specific examples from the class, testimony, comparisons, etc. Transition statements from paragraph to paragraph will help the document flow well. The final or concluding paragraph will restate the main points of the paper, rephrase the thesis, and end with a thought-provoking statement. You are in a university and you are expected to demonstrate university level writing skills. Expect this to be graded as an English Assignment.

“STALKING THE CALM BUZZ” PAPER—

- Section 1: Identify the thesis: 25 to 50 words - this section will only be one or two sentences only.
- Section 2: Summary: 325 words minimum to 600 words maximum
- Section 3: Intertextual Connection (ITC): 325 words minimum to 600 words (use class experiences and the questions below to help you navigate the connections)
- Section 4: Opinion: 325 words minimum to 600 words maximum
- Section 5: Works Cited – in MLA format and not part of word count

1. Section 1: Thesis (25 to 50 words)

The first Section of the WRP begins with your identification of the author’s thesis. This section will only be a sentence (or two) at the most. To make this determination, ask yourself: What is the main point the author wanted to get across in creating this text? Do not do a mini-summary of the text in this section. You are not summarizing the text here; you are stating the main idea that you feel the writer wanted to get across.

2. Section 2: Summary (325 to 600 words)

After you state the “thesis,” summarize the story by providing important plot points. Write your summary as if writing it for someone who has not read the story. This part of the assignment is a delicate balance. You must carefully and clearly explain the plot within the length requirements, deciding which specific details from the text are needed and which you must leave out. You should only choose one text for summary. You should avoid using direct quotations in your summary section. Summarizing does not require direct quotations; this summary should be in your own words. Avoid mimicking the language choices of the author. You do not need to use in-text citations for the summary section.

3. Section 3: Intertextual Connections (325 to 600 words)

In this section feel free to use the following prompt questions as an inspiration/connection to your past experiences.

What is the difference between the somatic and autonomic systems? Describe the divisions of the autonomic system (parasympathetic and sympathetic).

What is the recommended 'dosage' of each of these for actors/performers?

What is a director asking the actor to do when they say 'raise the stakes'?

What does Patsy Rodenburg call this state?

When does Robert Palmer suggest the parasympathetic nervous system useful?

What is the polyvagal theory and what does it depend on?

What are some of the possible problematic actor training scenario's?

What is Director Jonathan Warman's description of Presence?

What does Jane Martin say her actor training goal is?

What is Cicely Berry's preferred word for 'relaxed'?

Where have you experienced this 'calm buzz' or 'duel excitation' of self-regulation and heightened arousal? In your classes here in the training? And/or in what performances? Auditions?

4. Section 4: Opinion (325 to 600 words)

In this section, you "switch gears" – you take off your analysis hat and put on your editorial hat. In an editorial, you give your opinion about something. Here, you react to the article. You can decide how you want to proceed with this section. I am looking for you to **be thoughtful** and detailed –You can take several avenues here. Some examples include:

- How has the text proved or disproved something you have thought about performing? Has the text changed your mind or reaffirmed a previous thought? How?
- If you decide to use a story about your own experience, decide if you are okay sharing it – you are not graded by how open you are – you are graded on the sophistication of your thought process. A good way to decide if you want to share something or not: Although I will be the only person who will read it (no one else has access to your written work), would you feel comfortable telling the entire class about your experience? If the answer is "no" – choose another way to editorialize about the text.
- Discuss whether you liked or disliked the text and then describe in detail why or why not. Do you agree or disagree with the major ideas expressed in the text? But be specific. To write something like, "I disagree with the text because it is offensive" is too vague. Why, specifically, it is offensive to you?
- Don't be boring!! This section should be lively and engaging; it should deal in specifics not vague generalities. If you don't go deep and go specific, don't expect a good grade on this section.

5. Section 5: Works Cited – in MLA format and not part of word count

Late Papers: Late papers are accepted, but they are penalized 10% for each 24-hour calendar day the paper is late. Late points cannot be made up in the optional rewrite assignment. Note: Emailed documents will not be accepted.

DISCUSSION ON CANVAS – All students are expected to make a comment on the canvas discussion page regarding the topic of the week and respond to a peer’s comment weekly. Comments might include discussion a new perspective or a new habit or a realization.

MINI-INTERVIEWS – 3 “interviews” with upper-class BFA Acting students or Alumni discussing professional practices and habits to stay healthy and hone skills or helpful hints to keep in mind during your tenure at UF’s SoTD. Interview summaries will be submitted on Canvas.

ATTENDANCE POLICY FOR PERFORMANCE CLASSES THAT MEET 1 TIME A WEEK

Students are expected to stay home and seek medical help for COVID-19 symptoms or exposure (persistent cough, fever 100.4+, new loss of taste or smell, muscle pain/headaches, shortness of breath, sore throat, chills, diarrhea, or feeling generally ill). The culture of hiding illness or the “show must go on” mentality must be avoided. Students who are medically required to quarantine will have documentation from a medical provider. Students who self-quarantine must communicate with the instructor and “attend” courses remotely synchronously, when available, or asynchronously if approved by the instructor.

Students are expected to be in attendance daily (either remotely or in-person, as assigned) and to be on time. The first “unexcused” absence will result in a half letter grade (5%) from the final grade. All additional “unexcused” absences will result in a penalty of a full letter grade (10%) from the final grade. To be considered “excused” an absence must be accompanied by appropriate official documentation. Religious observances do not require documentation. Three tardies are counted as one absence barring trouble for internet connections for online classes.

Any absence from class for the following reasons must be supported by official acceptable documentation to avoid a grade penalty:

- 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.

Any student that acquires 3 absences (either excused or unexcused) will be required to meet with this course's instructor and/or area faculty to discuss the student's continued participation in the course.

For Majors: Failure to attend this meeting will result in Artistic Probation.

Due to the participatory nature of the course that includes in-class collaboration along with partner and ensemble work, if a student acquires more than 2 unexcused absences, the student may be prohibited from participation in partner/group exercises which will affect the student's final grade.

Formatting Written Assignments

Written assignments will be submitted as MS Word (.doc) or Rich Text Format (.rtf) documents to the course site on Canvas. PDFs will NOT be accepted. Papers should be formatted in 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, word-count, and an engaging and appropriate title for each essay.

The Writing Studio

The Writing Studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the Writing Studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

Grading Rubrics

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.

Participation Assessment Rubric*

	HIGH QUALITY	COMPETENT	IMPROVEMENT NEEDED	SIGNIFICANT IMPROVEMENT NEEDED
CONTRIBUTION	Student volunteers one or more analytical, well-reasoned, or insightful comments, questions, or observations in every (or almost every) class meeting. Arguments, claims, or positions are relevant to the topic and supported with evidence from the readings (or other compelling evidence that may support or contradict ideas or concepts in the readings).	Student usually volunteers at least one analytical, well-reasoned, or thoughtful comment, question, or observation per class meeting. Arguments, claims, or positions are usually relevant to the topic and mostly supported with evidence from the readings (or other compelling evidence that supports or contradicts ideas in the readings).	Student volunteers a reasonable or thoughtful comment, question, or observation in some class meetings. Student sometimes does not volunteer or participate in discussion, though they may contribute when the instructor calls upon them. Arguments, claims, or positions are sometimes not entirely relevant to the topic or sometimes not supported with evidence from the readings.	Student rarely or never volunteers a comment, question, or observation. Student may participate if the instructor calls upon them, but otherwise the student rarely or never contributes to class discussions. If they do participate, comments are usually off-topic or unsupported by readings.
LISTENING	Student always listens to and makes collegial eye contact with peers or instructor whenever they are speaking or presenting. Always or nearly always responds to or productively builds upon peers' comments or questions. Often reminds group of comments made by someone earlier that are pertinent.	Student usually listens to and makes collegial eye contact with peers or instructor when they are speaking or presenting. Usually responds to or productively builds upon peers' comments or questions. Student is rarely distracted and is consistently attentive in class.	Student sometimes does not listen to or make collegial eye contact with peers or instructor when they are speaking or presenting. Only sometimes responds to or productively builds upon peers' comments or questions. Student is sometimes distracted, or their attentiveness is inconsistent.	Student often does not listen to or does not make collegial eye contact with peers or instructor when they are speaking or presenting. Rarely or never responds to or productively builds upon peers' comments or questions. Student is often distracted or inattentive.
CONDUCT	Student shows respect for all classmates and instructor, both in speech and manner, and for the method of shared inquiry and peer discussion. Does not dominate discussion. Student challenges, critiques, or analyzes ideas respectfully, and encourages and supports others to do the same. Student always works with all classmates and instructor in a cooperative, professional, and supportive manner.	Student generally shows respect for all classmates and instructor and for the method of shared inquiry and peer discussion. Participates regularly in the discussion but occasionally has difficulty accepting challenges to their own ideas or occasionally may lack diplomacy or consideration when challenging or critiquing others' ideas. Usually cooperative, professional, and supportive.	Student sometimes shows little respect for a classmate(s), the instructor, or the process as evidenced by speech and manner. Student may sometimes be uncooperative, apathetic, or unsupportive of other members of the class; may sometimes demonstrate rudeness, insensitivity, or lack of support or lack of consideration for other members of the class.	Student shows a lack of respect for members of the class or the process. Often dominates the discussion or disengages from the process. When contributing, can be argumentative or dismissive of others' ideas, or may resort to ad hominem attacks.

*Participation rubric adapted from Relearning by Design, Inc., 2000 and Eberly Center for Teaching Excellence, Carnegie Mellon University, 2022.

Additional Course Policies

Class Demeanor

Students are expected to arrive to class on time, to participate, and to conduct themselves in a professional manner that is always respectful to the instructor and fellow students. Opinions held by other students should be respected in discussion, and conversations that do not contribute to the discussion must be avoided.

Cell phones are NOT permitted in this classroom. Phones must be turned off or silenced (and NOT on vibrate) AND phones must be stored entirely out of sight completely inside a pocket or bag; a visible cell phone or cell phone use will count as lateness to class (3 instances of lateness = 1 absence). Cell phone use in class is disrespectful to the instructor and fellow students.

Do NOT gather your things or pack up your bag until the official end time of the class; doing otherwise is disrespectful to the instructor and fellow students and will count as lateness to class (3 instances of lateness = 1 absence).

You may consume only beverages with a very secure lid. Food is NOT permitted in the studio.

An open line of communication between you and me is of the utmost importance. *Always feel free to communicate with me*; my job is to guide and support you in learning. If you have a question, concern, confusion, or problem relevant to this course, please don't worry, don't fret, and don't go to other people before you come to me. Reach out to me and I will help.

PLEASE COMMUNICATE WITH ME.

Canvas and Email

All students in this course are required to use Canvas, UF's official learning management system. Students will access Canvas frequently for updates to the course schedule, to access assignment information and materials, to turn in assignments, and for other important course information.

All students are required to have an active UF email account (@ufl.edu), which they check at least once a day (or more often, if possible). State laws require that all emails related to a course must come from students' UF accounts rather than personal accounts (such as Gmail or Yahoo).

Emails to the instructor should be respectful and use professional standards of language and communication. The instructor will make every effort to respond to student emails within 24 hours during weekdays and within 48 hours during weekends and holidays.

Both Canvas and UF email are extremely important modes of communication between student and instructor, and the instructor will use Canvas and UF email to communicate crucial course information to students.

To resolve technical issues with email or Canvas visit the [UF Computing Help Desk website](#) or email helpdesk@ufl.edu or call 352-392-HELP (4357).

Content Alert*

In this course, we will cover content and materials that some may find difficult. It is important that in a process of learning and intellectual development we do not shy away from engaging with materials that may be controversial or challenging. In class, if you need to step away briefly as we cover particular content, you may do so without penalty, but please remember that you are responsible for any information covered in your absence.

Content in the humanities sometimes includes works and discussions that address themes, situations, actions, or language that can be offensive to some students on the grounds of sexual explicitness, profanity, violence, or blasphemy. As UF is devoted to the principle of academic and artistic freedom, it is not the University's practice to censor controversial works on any of these grounds. Part of the student's work is to learn how to investigate and analyze content that may convey perspectives that differ from their own views. Learning can be challenging and uncomfortable, at times. Our goal is to establish a learning environment that is both a safe space (physically, emotionally, mentally) AND a brave space where we can experience new ideas, take healthy and creative risks, and grow as artists, scholars, and human beings. If you have questions or concerns about these issues, then please communicate privately with the instructor as early as possible in the semester.

*This Content Alert has been adapted nearly verbatim from the syllabi of Tiza Garland, Associate School Director and Associate Professor of Theatre, School of Theatre + Dance, University of Florida.

Students Requiring Accommodation

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.

UF Evaluations Process

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/>.

In-Class Recordings

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1)

for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may NOT publish recorded class lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does NOT include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services.

A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

University Honesty Policy

UF students are bound by The Honor Pledge which states:

We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the 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 specifies several 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.

Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TA in this class.

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/>

Campus Resources

ACADEMIC AND CAREER

- **E-Learning Technical Support:** Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.
- **Career Connections Center:** Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.
- **Library Support:** Various ways to receive assistance with respect to using the libraries or finding resources.
- **Teaching Center:** Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.
- **Writing Studio:** 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.
- **Student Complaints On-Campus:** [Visit the Student Honor Code and Student Conduct Code webpage](#) for more information.

HEALTH AND WELLNESS

- **U Matter, We Care:** If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- **Counseling and Wellness Center:** [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- **Student Health Care Center:** Call 352-392-1161 for 24/7 information to help you find the care you need or visit the [Student Health Care Center website](#).
- **Sexual Assault Recovery Services:** Visit [Student Health Care Center](#) or call 352-392-1161.
- **University Police Department:** [Visit UF Police Department website](#) or call 352-392-1111 (or 911 for emergencies).
- **UF Health Shands Emergency Room / Trauma Center:** For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).
- **Food Insecurity:** [Visit UF's Food Pantry website](#) or call 352-294-3601 or email fieldandfork@ufl.edu for help if you are experiencing food insecurity.
- **Veterans and Military-Affiliated Students Resources:** Visit the [UF Collegiate Veterans Success Center website](#) or call 352-294-7233 or email vetsuccess@dso.ufl.edu for resources, community, and support.
- **Other Concerns and Needs:** See this [comprehensive list of concerns](#) with links to UF resources for help and support.

Freedom of Thought and Opinion

Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint, or belief.

**The instructor reserves the right to modify the syllabus and/or course schedule as deemed necessary.
Students will be notified via email and/or in class of any substantive changes to the syllabus.**