

Acting I: Instrument and Discipline

TPP 2110: Class #17665, Section 15B6; Spring 2023

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

The University of Florida resides on the ancestral territory of the Potano (of Timucua affiliation) and the Seminole peoples. As this is a theatre arts course, it is especially relevant to our educational purpose to acknowledge the peoples and cultures indigenous to the Alachua region.

I. General Information

Instructor

Name: Dr. Manuel Simons
Pronouns: they/them/their
Office Hours: Wednesdays 3:00 - 4:30 PM; other times by appointment
Office Loc.: McGuire Pavilion, Rm. 223 (2nd Fl.)
Email: bmanuel.simons@ufl.edu
Phone: 352-273-0505

Course Logistics

Meeting Days/Times: M, W | Per. 4 - 5 (10:40 AM - 12:35 PM)
Class Location: Constans Theatre Building, Studio G-14
Canvas Website: <https://elearning.ufl.edu/>

Course Summary

Acting I: Instrument and Discipline is an introduction to the craft of acting and the foundation for all performance majors and students seeking entrance into the program. The course consists of group exercises to develop physical awareness, concentration, imagination, and trust. Basic physical, vocal, and analytical concepts; methods; vocabulary; and discipline required of the beginning actor will also be explored. Students will develop their own creative process through monologues, scene work, and exercises in observation and awareness.

Course Description

Using guided exercises, both structured and unstructured, students will explore the basic strategies and skills of acting which include a repertoire of relaxation and warm-up exercises from which to build upon for use in the study of acting; the development of self-awareness, imagination, and concentration; facility with basic script analysis, character-building processes, and the mechanics of rehearsal, staging, and performance. Students will acquire a working knowledge of the general vocabulary of acting through dedicated study outside of class and practice during in-class exercises, activities, and discussions. Students will demonstrate their knowledge of acting technique and vocabulary via written analysis of actors' performances and quizzes. Execution of the basic acting skills will be demonstrated by students in the form of in-class performances of fully memorized monologues and partnered scenes.

Course Objectives

1. To develop an understanding of the discipline of the art of acting and to refine concentration skills necessary within that discipline.
2. To develop the ability to work as a supportive, courageous, and accountable member of an ensemble through improving discipline, building trust, and strengthening communication skills.
3. To establish a common vocabulary that serves as a foundation for the acting process.
4. To increase observational skills and develop self-awareness through exercises and improvisation.
5. To practice basic methods of relaxation as well as exercises towards physical and vocal freedom and control.
6. To apply the methods and techniques of the actor's process to one's own work through exercises and monologue and scene work.
7. To demonstrate a fundamental understanding of the building blocks of working on a monologue and a scene.

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 are also assigned in this course. 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+").

Theatregoing: Attending live theatre productions on campus is a crucial part of the assignments in this course. Ticket vouchers will be provided for shows, but the student is responsible for paying handling fees (usually under \$5). If the voucher is lost or stolen, it CANNOT be replaced. **Tickets must be purchased well in advance.** SHOWS SELL OUT. However, students have been advised to purchase early and given ample notice and therefore will be accountable for the assignment even if tickets are sold out.

Tickets will be available through the O'Connell Center Box Office/University Box Office. Please arrive to the show at least 10 minutes early. DO NOT BE LATE – it is highly disrespectful to the actors and the audience. There are NO other shows that can be substituted for seeing the required UF productions. PHONES MUST BE OFF (and NOT on vibrate) during the show.

Production Dates:

February 10 - 15	<i>Yemaya's Belly</i> – Black Box Theatre
March 6 - 9	<i>Town Hall</i> , Reader's Theatre Festival - Black Box Theatre
April 14 - 23	<i>Blood at the Root</i> - Constans 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 theatre artists and theorists representing a range of diverse identities, practices, traditions, and perspectives across global acting and theatre contexts. Utilizing this list, you can begin to build your personal actor's 'library'—a vital resource that will help to support your continued practice and development throughout your study of acting and building of a professional career in the industry.

The following writing and style manuals are highly 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)

II. Graded Work

Contributions to Discussions, Activities, & the Ensemble

These actions comprise 12% of your course grade.

1. Consistent engagement in and contributions to class discussions, learning activities, acting exercises, theatre games, observations of peers' scenes/monologues, and feedback to peers; being a highly active, not a passive learner.
2. In-class writing geared to help you analyze plays and characters and reflect on your learning.
3. Reliable and punctual attendance at all rehearsals outside of class with classmates.
4. Fostering open, proactive, and productive communication with instructor and classmates; cooperating and working respectfully and harmoniously with instructor and classmates; supporting, encouraging, and including all classmates.
5. Accountability for your actions and taking responsibility for yourself and your own learning; keeping the promises you make to yourself and other people and doing what you say you will do.

Actor Development Assignments

These 4 assignments comprise 12% of your course grade.

1. **Skill-Building Assignments** (2) - for which you will rehearse on your own outside of class and present your work in-class; these assignments may also include a brief digital, visual, note-taking, or other short component to document or reflect upon the activity.
2. **Coaching Session Assignments** (2) - for which your scene or monologue has been memorized and rehearsed outside of class. You must be completely off-book (memorized) to qualify for a passing grade on the Coaching Session Assignments. At the coaching sessions, you will present

your scene or monologue in its entirety, after which you will receive specific directions, images, suggestions, or exercises from the instructor to incorporate into your work as you present all or parts of your scene or monologue again, and possibly several times, during the session. Flexibility, imagination, cooperation, and a willingness to experiment will be required in order to do your best work in the coaching sessions.

Reading Responses & Replies

These activities comprise 12% of your course grade.

Completion of all readings and demonstration of your understanding and response through:

1. A total of four (4) digital discussion board postings of *at least* one full paragraph each (or more, if you wish) posted on the digital class discussion board no later than **24 hours prior** to the class at which that week's assigned reading is due. In each posting, respond to at least one specific statement contained in the current week's reading; include the statement as a quotation AND include the page number. Explain what the idea means to you: Why does this idea matter? How does it relate to what you are experiencing and learning in this course? How does it connect to your own work in exercises, activities, and acting assignments in this course? You may disagree with ideas as long as you thoroughly explain why you disagree.
2. Return to the discussion board no later than 24 hours before class and write replies to the postings of at least two different classmates (or more than two classmates if you wish). Devote at least three complete sentences (or more) to each classmate's posting for a total of at least six sentences. Refer to each classmate by name, so it is clear to which two posts you are replying. Your reply should be substantive, thoughtful, and respectful. Furthermore, you may respectfully disagree with your classmates' or your instructor. In any case, you should support your point of view or opinions with clear explanations as to why you hold these viewpoints.

Quizzes: Actor Performances & Technique

These 3 quizzes and associated theatre-going comprise 14% of your course grade.

Note ticketing dates, performance dates and quiz dates listed in the syllabus schedule below.

1. The 3 quizzes require that you attend the performances of three (3) different plays listed in this syllabus. **SAVE YOUR TICKET STUBS & PROGRAMS/PLAYBILLS:** you will turn them in on Canvas as they are worth 10% of your grade on each quiz.
2. The quizzes focus on the ACTING in the live performance of each play. The quizzes will NOT focus on the plays' story, plot, or events; do NOT write about the storyline in these quizzes. Quiz questions will ask you to address the ACTING – the actors' use of acting techniques and what you saw and heard actors doing on stage that demonstrated those techniques. Quiz questions may also ask you to define acting concepts and terms addressed in the course.
3. You are *strongly* advised to take handwritten notes in a notebook during each play (NEVER use digital devices during a performance). Pay extremely close attention to the acting of those actors who play the leading and major supporting roles. If the play is an ensemble piece with no clear leads, then pay most attention to the acting of those actors who speak the most in each scene.
4. The quizzes will also require you to understand and draw upon concepts and terms addressed in course readings, classroom activities, and in-class discussions. You are also *strongly* advised to take handwritten notes in a notebook as you read course readings and during each of our class sessions (NO digital devices in class). Pay extremely close attention to the acting techniques, concepts, terminology, and vocabulary addressed in readings *and* in class sessions.
5. Each quiz will consist of 5 - 10 questions, which may include short-answer, true or false, fill in the blank, and/or multiple choice questions. Quizzes may be written or oral.

6. Choose your three performance dates, put them on your calendar, and obtain tickets **as soon as possible**. **TICKETS WILL SELL OUT**. Sold out performances, work schedules, or any other circumstances will NOT excuse students from this assignment. Ample time has been provided for students to obtain tickets and arrange their schedules to see all three plays.

Analysis Assignments: Script & Character and Self

These 3 assignments comprise 14% of your final grade.

1. **Script & Character Analyses (2)** - For these assignments, you will develop analyses of the scripts of two plays and the respective character you will be playing (in a scene or monologue) from each of these plays. The professor will provide you with a list of questions about each play and the respective character; you will draw upon your close reading of the play to develop thoughtful answers to the questions, which will comprise your working analysis of each script and associated character. **Each** of these 2 papers will be a minimum of 550 words.
2. **Actor's Self-Analysis (1)** - In this paper, you will share your thoughts regarding what you hope to take away from this class. What are your current perceptions, thoughts/feelings on the term "acting?" Why do you choose acting? Please take time to reflect on your previous experiences with the craft, inspirations, challenges, triumphs, and failures—in acting, the arts, your life. This paper will be a minimum of 550 words.

Mid-Term Scene

This assignment comprises 18% of your final grade.

1. Work with an assigned partner on a scene that is memorized and fully rehearsed for two (2) in-class presentations of the scene. Use your learnings in the course to play your character truthfully and bring the circumstances of the scene and the play to life. *The instructor will provide an approved collection of plays from which you and your partner will choose a scene.*
2. Multiple rehearsals *outside of class* and thorough memorization are required to perform at a passing level. You will need to put in time and effort outside of class to prepare for this Mid-Term, just as you would for any other course at the University of Florida.
3. Turn in a *Scored Script* and a revised Scored Script; instructor will provide directions.
4. Plan in advance how you will arrange furniture and items in the studio to create your set in a manner appropriate to the play.
5. Bring in appropriate props (objects and supplies from home or borrowed) to use in your scene and to decorate your set as appropriate to the play and as realistically as possible.
6. Assemble and wear a costume (items from home or borrowed) that accurately reflects your character in a manner appropriate to the play. Costume includes accessories, hair style, and make-up as appropriate to the character (working with what you own or borrow).
7. Observe and provide supportive feedback on peers' acting and reflect upon your own work.

Final Monologue

This assignment comprises 18% of your final grade.

1. Work on a monologue that is memorized and fully rehearsed for two (2) in-class presentations. Use your learnings in the course to play your character truthfully and bring the circumstances of the monologue and the play to life. The student will obtain and turn in to the instructor the text of a monologue for the instructor's review and approval. Instructor will provide further information including parameters and tips for monologue selection.

PLEASE NOTE: Students are required to obtain the instructor's approval on the monologue selection. Without instructor approval of the monologue, the student will not receive consideration for a passing grade on the Final.

2. Multiple rehearsals *outside of class* and thorough memorization are required to perform at a competent (passing) level. You will need to put in time and effort outside of class to prepare for this Final, just as you would for any other course at the University of Florida.
3. Turn in a *Scored Script* and a revised Scored Script; instructor will provide directions.
4. For the monologue, you will *imagine* that you are in the appropriate location, rather than physically arranging a set in the studio. In other words, your set is imaginary.
5. Bring in appropriate props (objects and supplies from home or borrowed) to use in your monologue, if needed.
6. Assemble and wear a costume (items from home or borrowed) that accurately reflects your character in a manner appropriate to the play. Costume includes accessories, hair style, and make-up as appropriate to the character (working with what you own or borrow).
7. Observe and provide supportive feedback on peers' acting and reflect upon your own work.

Mid-Term and Final Exam Policies

Please be aware of the following policies regarding the Mid-Term Scene and Final Monologue:

- A. These presentations are your Mid-Term and Final Examinations for this course. Presentation of each of these assignments takes place over two (2) days, and students are required to attend both days. Absence or non-participation without official documentation on either of these days results in failure of the exam.
- B. Each scene and monologue is presented twice: the exam grade is the average of scores on the 1st and 2nd presentations.
- C. All material must be fully memorized and actors cannot hold scripts during presentations. In the theatre and performance industries, this is called '*being off-book*' and it is mandatory in order to be considered for a passing grade on the examinations.
- D. All material must be from professionally published plays (non-internet) by professional playwrights (no musicals, no films, no TV). Students may inform the instructor of any plays with monologues or scenes on which they wish to work. If the instructor approves the material, the student will be permitted to present it. In the case of a scene, the scene partner would also need to approve.
- E. The professor assigns a scene partner to each student for the Mid-Term. Students are held accountable to communicate and cooperate with scene partners, to show up to rehearsals, and to show up on time. Lack of communication or cooperation with your scene partner will negatively impact your grade on the Mid-Term.
- F. If your scene partner does not respond to your communication (text, email, phone, etc.) or does not show up to rehearsals or does not show up to rehearsals on time, it is your responsibility to inform the instructor *immediately*. If you are having a problem with your scene partner and you do not communicate *immediately* with the instructor, then you will be considered equally responsible for the problem, which will then negatively impact your grade on the Mid-Term.

Assignment Weights

Assignment	Percentage of Grade
Participation	12%
Actor Development Assignments (4) (2 skill-builders + 2 coachings)	12%
Reading Responses + Replies (4)	12%
Script & Character and Self-Analyses (3)	14%
Quizzes + Attending Plays (3)	14%
Mid-Term Scene	18%
Final Monologue	18%
TOTAL	100%

Grading Scale

A	94 – 100%
A-	90 – 93%
B+	87 – 89%
B	84 – 86%
B-	80 – 83%
C+	77 – 79%
C	74 – 76%
C-	70 – 73%
D+	67 – 69%
D	64 – 66%
D-	60 – 63%
E	<60 = Fail

For information about how UF assigns grade points per course, visit:
<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

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.

Assessment Rubric for Contributions to Discussions, Activities, & the Ensemble*

	HIGH QUALITY	COMPETENT	IMPROVEMENT NEEDED	SIGNIFICANT IMPROVEMENT NEEDED
CONTRIBUTION	Student volunteers one or more analytical, well-reasoned, or insightful comments, questions, or observations in <u>every</u> class meeting. Arguments, claims, or positions are relevant to the topic and supported with evidence from the readings (or other compelling evidence).	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).	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 or elsewhere..	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 evidence from readings or elsewhere..
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. In class, the student is focused only on the content of this course.	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 utmost respect for all classmates and instructor, both in speech and manner, and shows respect 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 a lack of 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.

III. Course Schedule

The course schedule appears on the version of this syllabus available at the following link:

<https://docs.google.com/document/d/16D3wx15HbT5pkG0wDeAJVRNUfRVp63qLQYTWKHbeAPs/edit?usp=sharing>

IV. Course Policies

Attendance and Punctuality

Students are expected to attend class and to be on time. Attendance and punctuality are crucial and count from day one of this course.

Absence:

Absence will result in grade penalties. In special circumstances, however, an absence can be excused, but only if proper procedures are followed. To be considered excused, an absence must be accompanied by appropriate official documentation (except for religious holidays/observances, which do not require documentation). An absence can be excused only for the following reasons and only if it is supported by acceptable official documentation:

- Illness—doctor's note must be on official letterhead with address and phone number, noting the date and time of visit and verifying that an absence from class is warranted, including the date student is cleared to return to school, doctor name, and doctor signature.
- Title IX related situations
- Serious family emergencies
- Special curricular requirements (e.g., judging trips, field trips, professional conferences)
- Military obligation
- Religious holidays/observances (documentation not required in this case only)
- Severe weather conditions
- Court-imposed legal obligations (e.g., jury duty or subpoena)
- Participation in official university activities such as music performances, athletic competition or debate.

Note that sorority/fraternity or UF student club/organization activities are not “official university activities.” Job interviews and auditions are not considered excused absences. Please schedule all such appointments around your academic obligations.

If you are experiencing COVID-19 symptoms, then please stay home, get tested, and follow guidance from the Center for Disease Control; follow above policy for absence due to illness.

The One Freebie:

As a courtesy, the instructor will excuse one (1) absence that may not conform to the acceptable reasons above or may not be supported by acceptable official documentation—with no grade penalty. I call this *The One Freebie*. NOTE: Absence on Coaching Sessions, Midterm Scene, or Final Monologue presentation days do NOT qualify for The One Freebie.

Grade Penalties:

Other than The One Freebie, any unexcused absence will result in a penalty of a full letter grade (10%) deducted from the overall course grade for EACH unexcused absence (A becomes B; B becomes C; and so on).

Communication:

To help organize accommodations, the instructor requests that students privately inform the instructor by the end of the second week of classes of any religious observances of their faith or any other planned absences that will conflict with class attendance this semester.

If you must miss a class meeting or class activity for any reason, notify the instructor and your scene partner PRIOR to the missed class; notify them as early as possible. This notification does not excuse your absence; it is simple professional courtesy. For any absence due to accidents or emergency situations, students should contact the instructor as soon as conditions permit. This type of absence would still require acceptable official documentation to be excused.

Whose Responsibility? Your Responsibility.

If absent for any reason, it is your responsibility--and yours alone--to obtain information about missed course content, which may include information or directions for upcoming assignments. Class buddies, study partners, or small study groups are strongly recommended; reach out to your classmates and build community. But always do your own work; never plagiarize, ever.

Lateness:

Three instances of lateness count as one unexcused absence (unless the lateness is excused with an acceptable reason AND official documentation). Attendance will be recorded at the beginning of each class period. Arrival after the official start time of the class as published on ONE.UF will be considered late. Early departure from class will also be considered a lateness.

Hippodrome Productions and Student Handbook

Please see the most recent SoTD Student Handbook regarding involvement in Hippodrome productions. Best practice is to consult with your instructors before accepting a role, so you are fully aware of the expectations. See the Student Handbook also for information about attendance policies around other types of productions.

Further Consequences of Repeated Unexcused Absence

- 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.
- Any student that acquires 3 absences (whether excused or unexcused) will be required to meet with this course's instructor and/or performance area faculty to discuss the student's continued participation in the course. Failure to attend this meeting will result in Artistic Probation.

- Be clear that the UF policy on absence states:

The university recognizes the right of the instructor to make attendance mandatory and require documentation for absences (except for religious holidays), missed work, or inability to fully engage in class. After due warning, an instructor can prohibit further attendance and subsequently assign a failing grade for excessive absences.

All requirements detailed above for class attendance and make-up exams/assignments and other work in this course are fully consistent with university attendance policies that can be found at:

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

Due Dates

All written assignments are due at the start 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, 1/3 of a letter grade for the assignment will be deducted for EACH school day that the assignment is late (holidays and weekends excepted).

If an assignment is missed due to an excused absence, then the assignment will be due by the next class period following the excused absence. An assignment missed due to unexcused absence cannot be made up.

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. There will be a 10 minute break and I encourage you to bring a snack to eat outside of the classroom. You must properly dispose of all trash.

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. Content in the humanities often 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 the above grounds. Part of the student's work is to learn how to investigate and analyze content that may convey perspectives that differ significantly 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 and challenging ideas, take healthy and creative risks, and grow as artists, scholars, and human beings.

Given that this is an acting class in which we will examine plays, you should assume that we will address controversial or challenging topics. After all, drama does not focus primarily on the uneventful, serene, and harmonious times in people's lives. On the contrary, drama is built upon conflict, betrayal, injustice, disaster, and calamitous circumstances. Dramatic material often addresses issues of identity, oppression (economic inequity, sexism, racism, homophobia, etc.), abuse, violence, and death.

Please communicate to me privately (verbally or by email) as soon as possible, preferably within the first week of the course, if you wish to be alerted before a specific topic will be addressed and I will accommodate your request. Otherwise, I will assume that all topics relevant to our course work may be addressed without advance alerts. 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.

If you have any questions or concerns about these issues, then please communicate privately with the instructor as early as possible, preferably within the first week of the course.

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

Students Requiring Accommodations

Students with disabilities or clinically diagnosed neurological or mental health conditions 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/>

V. 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.

VI. 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.