THE 6507
Dramatic Theory and Criticism
Fall 2020
Tuesday/Thursday: 10:30-11:45
SYNCHRONOUS MEETINGS

Dr. Julia Listengarten
Office: virtual hours by appointment
Please request an appointment via email:
julia.listengarten@ucf.edu

REMOTE INSTRUCTION STATEMENT
Because of the continued remote instruction requirement due to the COVID-19 pandemic, this course will use Zoom for synchronous (“real time”) class meetings twice a week unless you are notified otherwise. Meeting dates and times will be scheduled through Webcourses@UCF and should appear on your calendar. If you have to miss a synchronous class meeting, please contact me before class; I will be happy to make arrangements to meet with you individually during my office hours to update you on the missed content.

Please take the time to familiarize yourself with Zoom by visiting the UCF Zoom Guides at <https://cdl.ucf.edu/support/webcourses/zoom/>. You may choose to use Zoom on your mobile device (phone or tablet).

Things to Know About Zoom:
• You must sign in to my Zoom session using your UCF NID and password.
• The Zoom sessions may be recorded.
• Improper classroom behavior is not tolerated within Zoom sessions and may result in a referral to the Office of Student Conduct.
• You can contact Webcourses@UCF Support at <https://cdl.ucf.edu/support/webcourses/> if you have any technical issues accessing Zoom.
COURSE DESCRIPTION:
This course will investigate theoretical developments in theatre and their connections with theatre history and dramatic literature. What is the impact of theory on theatre practice and dramatic literature? How does the evolution of theatre theory reflect the development of theatre? What is the place of theatre theory in the context of the world’s cultural and intellectual history? What are the ways in which theory may interact with theatre practice in contemporary theatre settings? How can we--theatre practitioners of the twenty first century--interact with theory to challenge our own practice?

LEARNING OUTCOMES
To develop an appreciation of different facets of theory in relation to theatre
To gain an understanding of theoretical developments from a historical perspective
To activate the application of theory to practice and explore the relationship between theory and practical work
To strengthen written and verbal skills to discuss complex theoretical ideas in relation to theatre practice
To generate a collaborative practice to explore the relationship between theory and practice

REQUIRED TEXTS:
Theories of the Theatre: A Historical and Critical Survey, From the Greeks to the Present, by Marvin Carlson


Theatre in Theory, 1900-2000; An Anthology, ed. David Krasner

REQUIRED PLAYS:
The knowledge of these texts is assumed during class discussions

The Bacchae by Euripides
Dr. Faustus by Marlowe
Phaedra by Racine
Life is a Dream by Calderon
Faust, Part 1 by Goethe
Miss Julie by Strindberg

Good Woman of Setzuan by Brecht

Far Away by Churchill

Phaedra’s Love by Kane

Vienna: Lusthaus by Mee

Intimate Apparel by Lynn Nottage

Handouts:

Dramatic Theory and Criticism: From Greeks to Grotowski, ed. Bernard Dukore (handouts)

Other readings

RECOMMENDED SOURCES:

(The following books will be extremely useful as you prepare your reports.)

Modern Theories of Drama: A Selection of Writings on Drama and Theatre, 1840-1990, ed. George W. Brandt

History of the Theatre, by Oscar Brockett (latest edition)

Century of Innovation: A History of European and American Theatre and Drama Since the Late Nineteenth Century, by Oscar Brockett and Robert Findlay

European Theories of the Drama, by Barrett Harper Clark

Theatre Semiotics, by Marvin Carlson

Places of Performance, by Marvin Carlson

Mythology, by Edith Hamilton

The Death of Tragedy, by George Steiner

The Oxford Illustrated History of Theatre, ed. John Russell Brown

The Player’s Passion, by Joseph Roach

Theatre of the Oppressed, by Augusto Boal

Performance Art from Futurism to the Present, by RoseLee Goldberg

The Social History of Art, by Arnold Hauser

Directors on Directing, eds. Toby Cole and Helen Krich Chinoy

Playing with Theory in Theatre Practice, eds. Megan Alrutz, Julia Listengarten, and Vandy Wood
ATTENDANCE:
Attendance of synchronous meetings is required. Per university policy, students are also allowed to turn in make-up work for university-sponsored events, religious observances, or legal obligations (such as jury duty). In these instances, students are excused from class.

If you have to miss a synchronous class meeting due to illness reason, please contact me before class if possible. I will be happy to make arrangements to meet with you individually during my office hours to update you on the missed content, and/or adjust course requirements as needed.

Note: Plus and minus grades will be implemented in the grading policy. The following is the system that will be used to determine your grade:

- A 93-100
- A- 90-92
- B+ 87-89
- B 83-86
- B- 80-82
- C+ 77-79
- C 73-76
- C- 70-72
- D+ 67-69
- D 63-66
- D- 60-62
- F 0-59

COURSE REQUIREMENTS:
As of Fall 2014, all faculty members are required to document students' academic activity at the beginning of each course. In order to document that you began this course, please complete the following academic activity by the end of the first week of classes, or as soon as possible after adding the course, but no later than August 28. Failure to do so will result in a delay in the disbursement of your financial aid.
*** Write a brief (2-4 paragraphs) essay on What is Theory?***

You must use “Webcourses” to submit this assignment.

(5 points—will be added as extra credit)

1. **Class participation (20 pts.)**

   Each student is required to participate in class discussions. Participation in this class is essential, both to maintain a high level of discussion and to encourage you to practice your spoken communication skills. You will be graded on quality as well as quantity of your participation.

2. **Two Individual Research Report (40 pts. each).** You may choose any topic with a star next to it or suggest your own topic pertaining to the class content.

   You will be allowed 10-15 minutes for your presentation. A short handout for the class is a requirement.

   **Report I:**

   **Objective:** to explore the relationship between theory and practice (examples: Aristotle, Ziami, Racine, Diderot, Zola, Strindberg, Stanislavsky, Appia, Craig, Artaud, Brecht, Grotowski, Kantor, Boal, Soyinka, Suzan-Lori Parks, Ntozake Shange, Mitsuya Mori, etc.)

   **The body of your presentation should contain:**

   - **Abstract (10 pts.)**
   - Clear context and theoretical/historical framework (10 pts.)
   - (historical developments; social/political highlights; arts trends)
   - Concise research portion (10 pts.)
   - Guiding questions to generate further discussion (10 pts.)
   - One-page handout should be submitted on webcourses

   **Report II:**

   **Objective:** to examine the impact of a respective critical theory (i.e., phenomenology, gender studies, post-colonialism, etc.) on theatre

   **The body of your presentation should contain:**

   - **Abstract (10 pts.)**
   - Clear context and theoretical/historical framework (10 pts.)
Concise research portion (10 pts.)
Guiding questions to generate further discussion (10 pts.)
One-page handout should be submitted through webcourses

3. **One critical essay 7-10 pages (2500-3000 words) (100 pts.). Submit on webcourses**

**Objective:** to examine the impact of a respective theatre theory or critical theory on theatre

**The body of your paper should contain:**
- Abstract (10 pts.)
- Clear context and theoretical/historical framework (20 pts.)
- Concise research portion (20 pts.)
- Critical examination of a selected point (20 pts.)
- Guiding questions to generate further discussion (20 pts.)
- Bibliography/References (10 pts.)

4. **Theory/Practice Creative Project (50 pts.)**

**Objective:** to explore interactions between theory and practice through a generative collaborative practice (40 pts.). Due to Covid-19 restrictions, all projects will be presented virtually.

**Group abstracts should be submit on webcourses.**

**Presentations should be no longer than 20 minutes each and should include the following:**
- Present theoretical framework (15 pts.)
- Discuss the use of respective theory as a lens in your practice (15 pts.)
- Present your practice-based project (this can include elements of design, acting, directing, etc.) (15 pts.)
- Include one page handout and abstract (5 pts.)
- One-page handout with your abstract should be submitted on webcourses

5. **Final Project (50 pts.).** For your final project, write a reflection paper on the use of theory in your practice in your creative project. Questions to consider: Did the respective theoretical
frame inform your decisions? Did it become a challenge/obstacle? Did it illuminate your practical approach?

The paper should be at least 1000 words and include the following: Abstract (adjusted), Literature Review, Methodology, Project Description, Reflection. Submit on webcourses.

TOTAL: 300 points

PAPERS:
The papers will be turned in by 11:59 pm on the date due. The papers should be prepared in accordance with Gibaldi/Achtert, *MLA Handbook for Writers of Research Papers*. Each paper should include a complete bibliography. As a guide to writing, you may use Strunk and White, *Elements of Style*.

The quality of writing is an extremely important element in a course such as this. It is assumed that any student enrolled in a graduate level course has acquired fundamental academic writing skills. Any paper in which writing faults (form, grammar, spelling, style, sentence or paragraph structure, etc.) impede the flow or validity of the ideas will be returned marked “unable to grade.” The student must then revise the paper to meet at least minimal academic writing standards and resubmit it. A grade penalty will then be accessed, based on the quality of revision and length of time before resubmission.

In addition to the papers, there will be other occasional written assignments.

**Notes:**

1. All written assignments must be typed.
2. All written work must follow the style outlined in the *MLA Handbook*. Grammar, clarity, organization, style, and documentation count and will affect your grade.
3. The penalty for plagiarism is the semester grade of F.

**SCHEDULE OF TOPICS AND READINGS:**

**Early History and Theory**

*Week 1*

*Tuesday 8/25*

*Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.)*

Syllabus

Initial Introductions
Thursday 8/27

Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.)

Why Theory?
Gerould’s Introduction

Week 2

Tuesday 9/1

Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.)

Plato, Aristotle, and Greek Tragedy
Greek Comedy
Carlson, Chapter 1.
Gerould, Aristotle (Introduction, p.18); Aristotle, Poetics
Euripides, The Bacchae

Thursday 9/3

Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.)

Roman Theatre. Medieval Theatre
Eastern Theatrical Thought
Carlson, Chapters 2 & 3
Gerould, Horace: The Art of Poetry
Gerould, Zeami: On the Art of the No Drama

Week 3

Tuesday 9/8

Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.)

Renaissance Italy
Carlson, Chapter 4
Thursday 9/10

Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.)

Renaissance Spain
Carlson, Chapter 5
Lope de Vega: “The New Art of Writing Plays”
Life is a Dream

Week 4

Tuesday 9/15

Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.)

English Renaissance
Carlson, Chapter 7
Marlowe, Dr. Faustus

Thursday 9/17

Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.)

French Renaissance and Neoclassicism
Carlson, Chapters 6 & 8
Gerould, Pierre Corneille: “Of the Three Unities of Action, Time and Place”
Racine, Phaedra

Week 5

Tuesday 9/22

Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.)

Work in progress: Discuss the “theory into practice” project and/or paper ideas.

Thursday 9/24
Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.)

Pre-Modern History and Theory

Enlightenment in Germany and France
Carlson, Chapters 10 & 11

Week 6
Tuesday 9/29

Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.)

Spread of Romanticism in Germany and France
Carlson, Chapters 11 & 12
Goethe, Faust, Part 1
Gerould, Schiller: “The Stage as a Moral Institution”; Goethe: “Shakespeare Once Again”

Thursday 10/1

Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.)

Modern and Contemporary History and Theory

Nineteenth-Century England. Late Nineteenth-Century Germany
Carlson, Chapters 13 & 15
Gerould, Nietzsche: The Birth of Tragedy

Week 7
Tuesday 10/6

Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.)

France in the Late Nineteenth Century. Naturalism. Beginning of Modernism. Early Twentieth-Century
Carlson, Chapters 16 & 17
Gerould, Zola: Preface to *Therese Raquin*; Naturalism in Theatre
Gerould, Strindberg: Preface to *Miss Julie*

**Thursday 10/8**

*Join URL:* [https://ucf.zoom.us/j/92261145504](https://ucf.zoom.us/j/92261145504) (*Links to an external site.*)

The Rise of the Avant-Garde. Pre-World War II Theatrical Thought and Practice
Carlson, Chapters 17 & 18

**Week 8**

**Tuesday 10/13**

*Join URL:* [https://ucf.zoom.us/j/92261145504](https://ucf.zoom.us/j/92261145504) (*Links to an external site.*)

Pre-World War II Theatrical Thought and Practice (continued)
Carlson, Chapter 19
Gerould, Artaud: *The Theatre and Its Double*

**Thursday 10/15**

*Abstracts for Creative Presentations are due at noon. No synchronous meeting on this day.*

**Week 9**

**Tuesday 10/20**

*Join URL:* [https://ucf.zoom.us/j/92261145504](https://ucf.zoom.us/j/92261145504) (*Links to an external site.*)

Carlson, Chapter 19

Epic Theatre and Bertolt Brecht
Gerould, Brecht: “The Modern Theatre is the Epic Theatre”
Krasner, Walter Benjamin, “What is Epic Theatre?”
Brecht, Good Woman of Setzuan

**Thursday 10/22**

*Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.*)

Post-World War II Thought and Practice. Existentialism. The Theatre of the Absurd

Carlson, Chapter 20

Krasner Ionesco: “The Avant-Garde Theatre”*

Krasner, Duerrenmatt: “Problems of the Theatre”*

Krasner, Esslin, *The Theatre of the Absurd*

**Week 10**

*Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.*)

**Tuesday 10/27**


Carlson, Chapter 21

Krasner: Grotowski: *Towards the Poor Theatre*; Peter Brook: “The Immediate Theatre”

**Thursday 10/29**

*Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.*)

**Creative Project due in class.**

**Week 11**

**Tuesday 11/3**

*Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.*)


Carlson, Chapter 21

Thursday 11/5

Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.)

Theatre in the Sixties, Seventies, Eighties, and Beyond

Krasner, Judith Butler: Butler, Performative acts.pdf (Gender/ Queer Studies)
Krasner, Schneider: “The Explicit Body in Performance” (Feminism)
Kane, Phaedra’s Love

Week 12

Tuesday 11/10

Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.)

Twentieth Century Since 1980 (continued)

Carlson, Chapter 22. Readings will be divided.
Krasner, Patrice Pavis: “Languages of the Stage” (Semiotics)
Krasner, Kirby: “Manifesto on Structuralism” (Structuralism)
Krasner, Richard Schechner: “What is Performance Studies Anyways?” (Performance Studies)

Thursday 11/12

Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.)

Critical paper abstract due in class.

Be ready to present your guiding questions in class

Week 13

Tuesday 11/17

Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.)

Twentieth Century Since 1980 (continued) Readings will be divided

Critical theory topics include Phenomenology—Bert O. States (Krasner)
Post-colonialism—Edward Said (Orientalism), Homi Bhaba (Hybridity), Frantz Fanon (Post-Colonialism)
Race Theory—W. E. B. DuBois, Alain Locke, *Black Performance Theory* (DeFrantz and Gonzalez)

**Thursday 11/19**

*Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.)*

Twentieth Century Since 1980 (continued)

Carlson, Chapter 22

Select a critical theory and discuss it in relation to the following plays:

Churchill, *Far Away*

Mee, *Vienna: Lusthaus*

Nottage, *Intimate Apparel*

Also please visit: THESE TRUTHS: REALIZING A NEW THEATRE WITH LYNN NOTTAGE AND JEREMY O. HARRIS

[https://pen.org/these-truths-lynn-nottage-jeremy-o-harris/](https://pen.org/these-truths-lynn-nottage-jeremy-o-harris/) (Links to an external site.)

**Week 14**

**Tuesday 11/24**

*Critical paper due. No synchronous session on this day.*

**Thursday 11/28**

Thanksgiving

**Week 15**

**Tuesday 12/1**

*Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.)*

Muller, *Explosion of Memory/Description of a Picture*

Krasner, Muller: “Reflections on Post-Modernism” *(Post-Modernism)*

**Thursday 12/3**
Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.)

Concluding Thoughts

Final:

December 18, 10:00 am-12:50 pm

Join URL: https://ucf.zoom.us/j/92261145504 (Links to an external site.)

Disclaimer

This syllabus is subject to change at the discretion of the instructor.

There are plays and materials that may express adult or controversial themes as well as strong language. If this presents a problem for you, please let me know as soon as possible.

Policy Statements

http://theatre.cah.ucf.edu/files/Theatre_UCF_Standards.pdf (Links to an external site.)

Statement Regarding COVID-19

University-Wide Face Covering Policy for Common Spaces and Face-to-Face Classes

To protect members of our community, everyone is required to wear a facial covering inside all common spaces including classrooms (https://policies.ucf.edu/documents/PolicyEmergencyCOVIDReturnPolicy.pdf). Students who choose not to wear facial coverings will be asked to leave the classroom by the instructor. If they refuse to leave the classroom or put on a facial covering, they may be considered disruptive (please see the Golden Rule for student behavior expectations). Faculty have the right to cancel class if the safety and well-being of class members are in jeopardy. Students will be responsible for the material that would have been covered in class as provided by the instructor.
Notifications in Case of Changes to Course Modality

Depending on the course of the pandemic during the semester, the university may make changes to the way classes are offered. If that happens, please look for announcements or messages in Webcourses@UCF or Knights email about changes specific to this course.

COVID-19 and Illness Notification

Students who believe they may have a COVID-19 diagnosis should contact UCF Student Health Services (407-823-2509) so proper contact tracing procedures can take place.

Students should not come to campus if they are ill, are experiencing any symptoms of COVID-19, have tested positive for COVID, or if anyone living in their residence has tested positive or is sick with COVID-19 symptoms. CDC guidance for COVID-19 symptoms is located here: (https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html (Links to an external site.))

Students should contact their instructor(s) as soon as possible if they miss class for any illness reason to discuss reasonable adjustments that might need to be made. When possible, students should contact their instructor(s) before missing class.

In Case of Faculty Illness

If the instructor falls ill during the semester, there may be changes to this course, including having a backup instructor take over the course. Please look for announcements or mail in Webcourses@UCF or Knights email for any alterations to this course.

Course Accessibility and Disability COVID-19 Supplemental Statement

Accommodations may need to be added or adjusted should this course shift from an on-campus to a remote format. Students with disabilities should speak with their instructor and should contact sas@ucf.edu to discuss specific accommodations for this or other courses.

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Academic Integrity

The Center for Academic Integrity (CAI) defines academic integrity as a commitment, even in the face of adversity, to five fundamental values: honesty, trust, fairness, respect, and responsibility. From these values flow principles of behavior that enable academic communities to translate ideals into action.

http://www.academicintegrity.org/icai/assets/FVProject.pdf (Links to an external site.)

UCF Creed: Integrity, scholarship, community, creativity, and excellence are the core values that guide our conduct, performance, and decisions.

1. Integrity: I will practice and defend academic and personal honesty.
2. Scholarship: I will cherish and honor learning as a fundamental purpose of my membership in the UCF community.
3. Community: I will promote an open and supportive campus environment by respecting the rights and contributions of every individual.
4. Creativity: I will use my talents to enrich the human experience.
5. Excellence: I will strive toward the highest standards of performance in any endeavor I undertake.

The following definitions of plagiarism and misuse of sources comes from the Council of Writing Program Administrators <http://wpacouncil.org/node/9 (Links to an external site.)> and has been adopted by UCF’s Department of Writing & Rhetoric.

**Plagiarism**

In an instructional setting, plagiarism occurs when a writer deliberately uses someone else’s language, ideas, or other original (not common-knowledge) material without acknowledging its source. This definition applies to texts published in print or on-line, to manuscripts, and to the work of other student writers.

**Misuse of Sources**

A student who attempts (even if clumsily) to identify and credit his or her source, but who misuses a specific citation format or incorrectly uses quotation marks or other forms of identifying material taken from other sources, has not plagiarized. Instead, such a student should be considered to have failed to cite and document sources appropriately.

**Responses to Academic Dishonesty, Plagiarism, or Cheating**

UCF faculty members have a responsibility for your education and the value of a UCF degree, and so seek to prevent unethical behavior and when necessary respond to infringements of academic integrity. Penalties can include a failing grade in an assignment or in the course, suspension or expulsion from the university, and/or a "Z Designation" on a student’s official transcript indicating academic dishonesty, where the final grade for this course will be preceded by the letter Z. For more information about the Z Designation, see http://goldenrule.sdes.ucf.edu/zgradeLinks to an external site. For more information about UCF's Rules of Conduct, see http://www.osc.sdes.ucf.edu/Links to an external site.
Unauthorized Use of Class Materials

There are many fraudulent websites claiming to offer study aids to students but are actually cheat sites. They encourage students to upload course materials, such as test questions, individual assignments, and examples of graded material. Such materials are the intellectual property of instructors, the university, or publishers and may not be distributed without prior authorization. Students who engage in such activity are in violation of academic conduct standards and may face penalties.

Unauthorized Use of Class Notes

Faculty have reported errors in class notes being sold by third parties, and the errors may be contributing to higher failure rates in some classes. The following is a statement appropriate for distribution to your classes or for inclusion on your syllabus:

Third parties may be selling class notes from this class without my authorization. Please be aware that such class materials may contain errors, which could affect your performance or grade. Use these materials at your own risk.

In-Class Recording Policy

Outside of the notetaking and recording services offered by Student Accessibility Services, the creation of an audio or video recording of all or part of a class for personal use is allowed only with the advance and explicit written consent of the instructor. Such recordings are only acceptable in the context of personal, private studying and notetaking and are not authorized to be shared with anyone without the separate written approval of the instructor.

Course Accessibility Statement

The University of Central Florida is committed to providing access and inclusion for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need specific access in this course, such as accommodations, should contact the professor as soon as possible to discuss various access options. Students should also connect with Student Accessibility ServicesLinks to an external site, (Ferrell Commons, 7F, Room 185, sas@ucf.edu, phone (407) 823-2371). Through Student Accessibility Services, a Course Accessibility Letter may be created and sent to professors, which informs faculty of potential access and accommodations that might be reasonable.

Campus Safety Statement
Emergencies on campus are rare, but if one should arise in our class, we will all need to work together. Everyone should be aware of the surroundings and familiar with some basic safety and security concepts.

- In case of an emergency, dial 911 for assistance.
- Every UCF classroom contains an emergency procedure guide posted on a wall near the door. Please make a note of the guide’s physical location and consider reviewing the online version at [http://emergency.ucf.edu/emergency_guide.html](http://emergency.ucf.edu/emergency_guide.html).
- Familiarize yourself with evacuation routes from each of your classrooms and have a plan for finding safety in case of an emergency. (Insert class-specific details if appropriate)
- If there is a medical emergency during class, we may need to access a first aid kit or AED (Automated External Defibrillator). To learn where those items are located in this building, see [http://www.ehs.ucf.edu/AEDLocations-UCF](http://www.ehs.ucf.edu/AEDLocations-UCF). (Click on link from menu on left). (insert class specific information if appropriate)
- To stay informed about emergency situations, sign up to receive UCF text alerts by going to [my.ucf.edu](http://my.ucf.edu), and logging in. Click on “Student Self Service” located on the left side of the screen in the tool bar, scroll down to the blue “Personal Information” heading on your Student Center screen, click on “UCF Alert”, fill out the information, including your e-mail address, cell phone number, and cell phone provider, click “Apply” to save the changes, and then click “OK.”
- If you have a special need related to emergency situations, please speak with me during office hours.
- Consider viewing this video ([You CAN Survive an Active Shooter](http://www.ehs.ucf.edu/AEDLocations-UCF) about how to manage an active shooter situation on campus or elsewhere.

### Deployed Active Duty Military Students

If you are a deployed active duty military student and feel that you may need a special accommodation due to that unique status, please contact your instructor to discuss your circumstances.

### Course Summary:
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