Cover Sheet: Request 14401

SPN 3XXX – Theater for Social Justice

Info

Process	Course|New|Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Antonio Lopez Mendez antoniosajid@ufl.edu
Created	11/1/2019 12:20:02 PM
Updated	12/7/2020 12:41:15 PM
Description of request	A new course on Hispanic Theater for Social Justice.

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CLAS - Spanish and Portuguese - PORTUG 16880500	Gillian Lord-Ward	This course was develop through a UFIC grant, and one of the conditions is that we continue to offer it. We are trying to move away from relying so heavily on our rotating topics numbers, and assigning "real" numbers to courses we know we will be offering again.	11/1/2019
No document changes					
College	Recycled	CLAS - College of Liberal Arts and Sciences	Joseph Spillane	The College Curriculum Committee recycles this proposal, with the following changes needed: 1) please confirm the course title, which is listed differently in the proposal title and under the course title section; 2) please fix the transcript title to something clearer, perhaps Span-Am Thtre Soc Just; 3) please rewrite the course description using UF approved style guidelines (see https://gov.clas.ufl.edu/files/Cor Problems-Checklist.pdf); 4) Please adjust the weekly schedule to only 15 weeks; 5) please add the grading scheme in the syllabus into the grading scheme section on the form.	12/8/2019
No document changes					
Department	Approved	CLAS - Spanish and Portuguese - PORTUG 16880500	Gillian Lord-Ward		8/20/2020
No document changes					

Step	Status	Group	User	Comment	Updated
College	Recycled	CLAS - College of Liberal Arts and Sciences	Joseph Spillane	The College Curriculum Committee recycles this request, with the following changes needed: 1) course description remains unchanged, please revise according to UF approved style guidelines; 2) daily class activities are not clear, how much is each part worth toward grade?; 3) cell phone policy can require silencing but not turning off/banning; 4) transcript titles can be 30 characters now, please utilize to make a clearer title.	10/16/2020
No document changes					
Department	Approved	CLAS - Spanish and Portuguese - PORTUG 16880500	Gillian Lord-Ward		11/2/2020
No document changes					
College	Conditionall Approved	CLAS - College of Liberal Arts and Sciences	Joseph Spillane	The College Curriculum Committee recycles this request, with some minor changes: • Make Course Title match item title; transcript title shortened version • Course Description more telegraphic: Fosters students' ability to apply theater as a change-agent on social justice issues in the U.S. and Latin America. Includes reading of texts, writing of scripts and essays, role plays and Theatre Sports. Basis of course is Augusto Boal's Theater of the Oppressed. • Remove syllabus • List specific courses for equivalence (SPN 3300 or SPN 3350) • Rubric for 25% class activities.	12/4/2020
No document changes					
Department	Approved	CLAS - Spanish and Portuguese - PORTUG 16880500	Gillian Lord-Ward		12/7/2020
Theater for Social Justice.pdf					12/7/2020
College	Approved	CLAS - College of Liberal Arts and Sciences	Joseph Spillane		12/7/2020
No document changes					

Step	Status	Group	User	Comment	Updated
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			12/7/2020
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

Course|New for request 14401

Info

Request: SPN 3XXX – Theater for Social Justice
Description of request: A new course on Hispanic Theater for Social Justice.
Submitter: Antonio Lopez Mendez antoniosajid@ufl.edu
Created: 12/7/2020 11:47:15 AM
Form version: 5

Responses

Recommended Prefix
Enter the three letter code indicating placement of course within the discipline (e.g., POS, ATR, ENC). Note that for new course proposals, the State Common Numbering System (SCNS) may assign a different prefix.

> Response:
> SPN

Course Level
Select the one digit code preceding the course number that indicates the course level at which the course is taught (e.g., 1=freshman, 2=sophomore, etc.).

> Response:
> 3

Course Number
Enter the three digit code indicating the specific content of the course based on the SCNS taxonomy and course equivalency profiles. For new course requests, this may be XXX until SCNS assigns an appropriate number.

> Response:
> XXX

Category of Instruction
Indicate whether the course is introductory, intermediate or advanced. Introductory courses are those that require no prerequisites and are general in nature. Intermediate courses require some prior preparation in a related area. Advanced courses require specific competencies or knowledge relevant to the topic prior to enrollment.

> Response:
> Intermediate

• 1000 level = Introductory undergraduate
• 2000 level = Introductory undergraduate
• 3000 level = Intermediate undergraduate
• 4000 level = Advanced undergraduate
• 5000 level = Introductory graduate
• 6000 level = Intermediate graduate
• 7000 level = Advanced graduate
• 4000/5000= Joint undergraduate/graduate
• 4000/6000= Joint undergraduate/graduate

*Joint undergraduate/graduate courses must be approved by the UCC and the Graduate Council)

Lab Code
Enter the lab code to indicate whether the course is lecture only (None), lab only (L), or a combined lecture and lab (C).

    Response:
    None

Course Title
Enter the title of the course as it should appear in the Academic Catalog.

    Response:
    Theater for Social Justice

Transcript Title
Enter the title that will appear in the transcript and the schedule of courses. Note that this must be limited to 21 characters (including spaces and punctuation).

    Response:
    Theat for Soc Just

Degree Type
Select the type of degree program for which this course is intended.

    Response:
    Baccalaureate

Delivery Method(s)
Indicate all platforms through which the course is currently planned to be delivered.

    Response:
    On-Campus

Co-Listing
Will this course be jointly taught to undergraduate, graduate, and/or professional students?

    Response:
    No

Effective Term
Select the requested term that the course will first be offered. Selecting "Earliest" will allow the course to be active in the earliest term after SCNS approval. If a specific term and year are selected, this should reflect the department's best projection. Courses cannot be implemented retroactively, and therefore the actual effective term cannot be prior to SCNS approval, which must be obtained prior to the first day of classes for the effective term. SCNS approval typically requires 2 to 6 weeks after approval of the course at UF.

    Response:

Fall

Effective Year
Select the requested year that the course will first be offered. See preceding item for further information.

Response:
2021

Rotating Topic?
Select "Yes" if the course can have rotating (varying) topics. These course titles can vary by topic in the Schedule of Courses.

Response:
No

Repeatable Credit?
Select "Yes" if the course may be repeated for credit. If the course will also have rotating topics, be sure to indicate this in the question above.

Response:
No

Amount of Credit
Select the number of credits awarded to the student upon successful completion, or select "Variable" if the course will be offered with variable credit and then indicate the minimum and maximum credits per section. Note that credit hours are regulated by Rule 6A-10.033, FAC. If you select "Variable" for the amount of credit, additional fields will appear in which to indicate the minimum and maximum number of total credits.

Response:
3

S/U Only?
Select "Yes" if all students should be graded as S/U in the course. Note that each course must be entered into the UF curriculum inventory as either letter-graded or S/U. A course may not have both options. However, letter-graded courses allow students to take the course S/U with instructor permission.

Response:
No

Contact Type
Select the best option to describe course contact type. This selection determines whether base hours or headcount hours will be used to determine the total contact hours per credit hour. Note that the headcount hour options are for courses that involve contact between the student and the professor on an individual basis.

Response:
Regularly Scheduled

- *Regularly Scheduled [base hr]*
- *Thesis/Dissertation Supervision [1.0 headcount hr]*
- *Directed Individual Studies [0.5 headcount hr]*
- *Supervision of Student Interns [0.8 headcount hr]*
- *Supervision of Teaching/Research [0.5 headcount hr]*
- *Supervision of Cooperative Education [0.8 headcount hr]*

Contact the Office of Institutional Planning and Research (352-392-0456) with questions regarding contact type.

Weekly Contact Hours
Indicate the number of hours instructors will have contact with students each week on average throughout the duration of the course.

Response:
3

Course Description
Provide a brief narrative description of the course content. This description will be published in the Academic Catalog and is limited to 50 words or fewer. See course description guidelines.

Response:
Fosters students' ability to apply theater as a change-agent on social justice issues in the U.S. and Latin America. Includes reading of texts, writing of scripts and essays, role plays and Theatre Sports. Basis of course is Augusto Boal's Theater of the Oppressed.

Prerequisites
Indicate all requirements that must be satisfied prior to enrollment in the course. Prerequisites will be automatically checked for each student attempting to register for the course. The prerequisite will be published in the Academic Catalog and must be formulated so that it can be enforced in the registration system. Please note that upper division courses (i.e., intermediate or advanced level of instruction) must have proper prerequisites to target the appropriate audience for the course.
Courses level 3000 and above must have a prerequisite.

Response:
SPN 3300 or SPN 3350 or equivalent background (native language or comparable coursework)

Completing Prerequisites on UCC forms:

- *Use "&" and "or" to conjoin multiple requirements; do not used commas, semicolons, etc.*
- *Use parentheses to specify groupings in multiple requirements.*
- *Specifying a course prerequisite (without specifying a grade) assumes the required passing grade is D-. In order to specify a different grade, include the grade in parentheses immediately after the course number. For example, "MAC 2311(B)" indicates that students are required to obtain a grade of B in Calculus I. MAC2311 by itself would only require a grade of D-.*
- *Specify all majors or minors included (if all majors in a college are acceptable the college code is sufficient).*
- *"Permission of department" is always an option so it should not be included in any prerequisite or co-requisite.*

Example: A grade of C in HSC 3502, passing grades in HSC 3057 or HSC 4558, and major/minor in PHHP should be written as follows:
HSC 3502(C) & (HSC 3057 or HSC 4558) & (HP college or (HS or CMS or DSC or HP or RS minor)

Co-requisites
Indicate all requirements that must be taken concurrently with the course. Co-requisites are not checked by the registration system. If there are none please enter N/A.

Response:
N/A

Rationale and Placement in Curriculum
Explain the rationale for offering the course and its place in the curriculum.

Response:
In Spanish America, community theater has been one of the main generators of political and social change. According to Bertolt Brecht, one of its great influencers, dialectical theatre is a laboratory of truths where spectators become part of the theatrical fiction. In this process, discourses of oppression are made evident. By questioning fiction, we also question all social scaffolding. As a result, spectators can identify possible solutions to conflicts that affect us daily. The social and political implications of this coming to consciousness through theater is what inspires me to offer this course.

Course Objectives
Describe the core knowledge and skills that student should derive from the course. The objectives should be both observable and measurable.

Response:
1. Students identify, describe, and explain the historical, political, and socioeconomic conditions and contexts that shape the role of theater as an agent of social change. (Content)
2. Students analyze and interpret through study and theater practice the ways in which racist and class prejudices have historically affected the educational and career paths of Afro-descendants, Indigenous people, those who live in communities with a level of low socioeconomic status, and those with intellectual and physical disabilities, taking into account global and intercultural aspects. (Critical thinking)
3. Students apply creative expression with the purpose of promoting human growth, healthy communication, social integration, and the achievement of justice at the individual, organizational and community levels. (Communication)

Course Textbook(s) and/or Other Assigned Reading
Enter the title, author(s) and publication date of textbooks and/or readings that will be assigned. Please provide specific examples to evaluate the course.

Response:
- Boal, Augusto. Teatro del oprimido. Alba Editorial. 1st Ed. April 1st 2013. eBook.
- ---. El arco iris del deseo. Alba Editorial. 1st Ed. April 1st 2013. eBook.

Weekly Schedule of Topics
Provide a projected weekly schedule of topics. This should have sufficient detail to evaluate how the course would meet current curricular needs and the extent to which it overlaps with existing courses at UF.

Response:
Week 1: Introduction to the course
Week 2: Acting exercises to warm up
Week 3: Influence of Bertolt Brecht in Latin America
- Read: Badiou, Alain. Le siècle. Paris: Seuil, 2005. / Dubatti, Jorge. El convivio teatral: Teoría y práctica del Teatro Contemporáneo. Argentina: Atuel, 2003.

- Group Discussion
- Reflective Essay 1

Week 4: Psychodrama
- Read: Moreno, J.L. The Essential Moreno: Writings on Psycodrama, Group Method, and Spontaneity. Edited by Jonathan Fox, Tusitala Publishing, 2008.
- Group Discussion

Week 5: Poetics of the oppressed
- Read: Boal, Augusto. Teatro del oprimido. Alba Editorial. 1st Ed. April 1st 2013. eBook.
- Group Discussion

Week 6: Theater of the oppressed- First Stage
- Knowing the body. Games for actors and Non actors.
- Reflective Essay 2

Week 7: Theater of the oppressed- Second Stage
- Make the body expressive. Games for actors and Non actors.

Week 8: Theater of the oppressed- Third Stage
- Theater as a language:
o Simultaneous Dramaturgy
o Image Theater
o Forum Theater
- Group discussion

Week 9: Theater of the oppressed- Final Stage
- Theater as discourse
o Invisible theater
o Journalistic theater
o others
- Reflective Essay 3

Week 10: The rainbow of desire
- Read: Boal, Augusto. El arco iris del deseo. Alba Editorial. 1st Ed. April 1st 2013. eBook.
- Acting exercises
- Group discussion

Week 11: Performance Activism
- Read: Fuentes, Marcela. Performance Costellations: Networks of Protest and Activism in Latin America. Ann Arbor: University of Michigan Press, 2019.
- Peformances Fest-Students'presentations

Week 12: Metatheater
- Read: López Méndez, Antonio Sajid. Metateatro hispanoamericano contemporáneo. Madrid: Editorial Pliegos, 2020.
- Group discussion

Week 13: Latinx Theater in the US
- Read: Burbano, Diana; Teresa Dovalpage, Pablo García Gámez, Teresa Marrero, Tere Martínez, Pedro R. Monge Rafuls and Carlos Murillo. Teatro Latino: Nuevas obras de los Estados Unidos. Edited by Boffone, Trevor, Amrita Das, Michele Shaul and Kathryn Quinn-Sánchez. U.S.A.: La Casita Grande, 2019.

Week 14: Theater Forum Dress Rehearsal

Week 15: Theater Forum Fest
- Reflective Essay 4
- ePortfolio

Grading Scheme
List the types of assessments, assignments and other activities that will be used to determine the course grade, and the percentage contribution from each. This list should have sufficient detail to evaluate the course rigor and grade integrity. Include details about the grading rubric and percentage breakdowns for determining grades.

Response:
The final grade in this course will be determined according to the following components and percentages. Each is discussed in more detail below.
- Daily class activities = 25%
- Performances = 15%
- Reflective Essays = 25%

- Theater Forum = 25%
- ePortfolio = 10%

Daily Class Activities 25%
Students must actively participate in all class activities. There will be group discussions, games for actors and NON actors, role playing, simultaneous dramaturgy and other traditional and nontraditional activities.

Performances 15%
Students will be assigned into small groups and will prepare several theatrical performances during the semester. In each of the performances, students will become members of some oppressed social sector and they will seek their release through the theatrical act. The instructor will assign the Boalian technique, but students will be in charge of creating the representation. At the end of each performance, both the classmates and the instructor will comment on the scene.

Reflective essays 25%
Students will analyze and evaluate their growth as agents of social change through self-reflecting journals. The journals must be a minimum of 300 words, unless stated otherwise. The students should answer thoroughly and thought-fully all the questions asked. It's important to stick to the topic.

Theater Forum 25%
Students will identify members of the community who want to attend their forum theater session. In this session, both actors and spectators will participate in the dramatic action. The theater session consists of the following six stages:

1. Spectators are asked to tell a story with a difficult political or social conflict. Immediately, the actors will improvise or rehearse the story (10 to 15 minutes), proposing a possible solution.
2. When the presentation ends, the spectators are asked if they agree with the solution presented. This exercise requires the spectator to say, no. The scene will be represented once again, in the same way as the first time, but; this second time, any participant of the audience has the right to substitute any actor and lead the action into the direction that seems most appropriate to him/her/them.
3. The substituted actor waits outside and will be reinstated later when the "spect-actor" is done. Then, the other actors must face the new situation created, examining all the possibilities that the new proposal offers.
4. Spectators who intervene must continue the physical actions of the actors they replaced.
5. Theatrical activity must remain on stage. Anyone that wishes to suggest a solution must do it from the stage while immersing him/her/themselves into the ongoing acting scene.
6. At the end of the activity there will be a brief discussion about the theater forum.

ePortfolio 10%
Creating an ePortfolio allows you to chronicle your experience. The ePortfolio is a professional document that will present what you have learned about yourself, the academic and professional knowledge and skills you have acquired. It also gives you an opportunity to list questions you want to further explore in your studies and your life. The ePortfolio will help you organize your thoughts about your academic and professional goals.
See detailed information in Canvas about the ePortfolio. You are welcomed to show the various sections to the instructor during the course to get feedback and suggestions, and to help you stay on a timely schedule.

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

NOTE: A grade of C- will not be a qualifying grade for major, minor, Gen Ed, Gordon Rule or Basic Distribution Credit courses. For further information regarding passing grades and grade point equivalents, please refer to the Undergraduate Catalog at

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

Instructor(s)
Enter the name of the planned instructor or instructors, or "to be determined" if instructors are not yet identified.

    Response:
Antonio Sajid Lopez Mendez

Attendance & Make-up
Please confirm that you have read and understand the University of Florida Attendance policy.
A required statement statement related to class attendance, make-up exams and other work will be included in the syllabus and adhered to in the course. Courses may not have any policies which conflict with the University of Florida policy. The following statement may be used directly in the syllabus.

• Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:
https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx

    Response:
Yes

Accomodations
Please confirm that you have read and understand the University of Florida Accommodations policy.
A statement related to accommodations for students with disabilities will be included in the syllabus and adhered to in the course. The following statement may be used directly in the syllabus:

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

    Response:
Yes

UF Grading Policies for assigning Grade Points
Please confirm that you have read and understand the University of Florida Grading policies.
Information on current UF grading policies for assigning grade points is require to be included in the course syllabus. The following link may be used directly in the syllabus:

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

    Response:
Yes

Course Evaluation Policy
Course Evaluation Policy
Please confirm that you have read and understand the University of Florida Course Evaluation Policy.
A statement related to course evaluations will be included in the syllabus. The following statement may be used

directly in the syllabus:

• 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/public-results/. 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/.

* *

Response:
Yes

Theater for Social Justice

Photo by Ahmad Odeh on Unsplash

INSTRUCTOR INFORMATION

Instructor: Antonio Sajid López Méndez
Office: 3A Dauer Hall
Email: antoniosajid@ufl.edu
Phone: 352-273-3802
Office hours: TBA

STATEMENT ON LANGUAGE USE IN THE CLASSROOM

Following departmental policy, this course will be taught *in Spanish*. Research in language teaching and learning has shown that language instruction must provide significant levels of meaningful communication and interactive feedback in the target language in order for students to develop language and cultural proficiency. The American Council on the Teaching of Foreign Languages recommends that language educators and their students use the target language as exclusively as possible (at least 90%) at all levels of instruction. The Department of Spanish and Portuguese Studies follows this recommendation in all coursework.

Course Description

Fosters students' ability to apply theater as a change-agent on social justice issues in the U.S. and Latin America. Includes reading of texts, writing of scripts and essays, role plays and Theatre Sports. Basis of course is Augusto Boal's Theater of the Oppressed.

Objectives and Learning Outcomes
* These objectives have been adapted from the "Quality Enhancement Plan for the University of Florida" and aligned with the mission and vision of the Spanish program.

1. **Students identify, describe, and explain the historical, political, and socioeconomic conditions and contexts that shape the role of theater as an agent of social change. (Content)**
   a) Consistently and effectively, students demonstrate a sophisticated understanding of theater as a procedure for evaluating the history, values, politics, communication styles, economics, beliefs, and practices of members of Latino and Latin American cultures.
   b) They constantly recognize and effectively use essential and relevant terminology regarding the performing arts as agents of social change, in appropriate intercultural and global contexts.
   c) They persistently understand and effectively use diverse creative expression methodologies to distinguish, interpret, and relate complex social problems in Latino and Latin American communities.
2. **Students analyze and interpret through study and theater practice the ways in which racist and class prejudices have historically affected the educational and career paths of Afro-descendants, Indigenous people, those who live in communities with a level of low socioeconomic status, and those with intellectual and physical disabilities, taking into account global and intercultural aspects. (Critical thinking)**
   a) Effectively and systematically, students make logical and informed value judgments about oppression, acknowledging and examining their own privilege / status / power, and how it situates them in relation to other groups or individuals; they relate the multiplicity of ways in which we oppress and are oppressed by ourselves and by others.
   b) Students logically and systematically analyze alternative points of view, recognizing important differences or similarities in cultural points of view with respect to systems of oppression; In addition, they articulate, analyze, witness, dialogue and transform oppression using the tools and techniques of the Theater of the Oppressed.
   c) Students comprehensively and effectively use inductive and deductive reasoning skills to draw appropriate conclusions on social, intercultural, and global issues in the American and Latin American context.
   d) Students comprehensively and effectively evaluate potential solutions and include, in a thorough and comprehensive manner, all of the following: consider

the history of the problem, review the logic / reasoning, examine the feasibility of the solution, and weigh the impacts of the solution on the binomial "oppressor" / "oppressed", in an intercultural and global context.

3. **Students apply creative expression with the purpose of promoting human growth, healthy communication, social integration, and the achievement of justice at the individual, organizational and community levels. (Communication)**

   a) Effectively and consistently, students exhibit sensitivity, understand cultural differences, and appropriately navigate various sensitive cross-cultural situations with community members; they develop a greater awareness of themselves as individuals and as members of various social groups with whom they interact.

   b) Effectively and consistently, students understand how to communicate (verbal and non-verbal) effectively in intercultural and global contexts; They increase their linguistic (in Spanish) and expressive skills (communication, exploration and conflict resolution, and skills to build bridges) using videoconferencing as a medium.

   c) Students effectively and consistently recognize and explore differences in intercultural communication (verbal and non-verbal) with Latino and Latin American members of the community; apply deconstruction strategies for social justice problems to everyday situations.

   d) They effectively and consistently explore and adapt multiple cultural perspectives into their own worldview; They promote actions that contribute to the creation of socially just communities.

COURSE MATERIALS

- Boal, Augusto. Teatro del oprimido. Alba Editorial. 1st Ed. April 1st 2013. eBook.
- ---. El arco iris del deseo. Alba Editorial. 1st Ed. April 1st 2013. eBook.

ASSESSMENT

Grade Scale and Policies

The grade scale for all classes in the Department of Spanish and Portuguese Studies is as follows:

A = 100-93	C(S) = 76-73	NOTE: A grade of C- will not be a qualifying grade for major, minor, Gen Ed, Gordon Rule or Basic Distribution Credit courses. (*highlighted text may be removed for graduate classes). For further information regarding passing grades and grade point equivalents, please refer to the Undergraduate Catalog: https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx.
A- = 92-90	C-(U) = 72-70	
B+ = 89-87	D+ = 69-67	
B = 86-83	D = 66-63	
B- = 82-80	D- = 62-60	
C+ = 79-77	E = 59-0	

Graded Course Components

The final grade in this course will be determined according to the following components and percentages. Each is discussed in more detail below.

- **Daily class activities = 25%**
- **Performances = 15%**
- **Reflective Essays = 25%**
- **Theater Forum = 25%**
- **ePortfolio = 10%**

Daily Class Activities 25%

Students must actively participate in all class activities. There will be group discussions, games for actors and NON actors, role playing, simultaneous dramaturgy and other traditional and nontraditional activities.

Performances 15%

Students will be assigned into small groups and will prepare several theatrical performances during the semester. In each of the performances, students will become members of some oppressed social sector and they will seek their release through the theatrical act. The instructor will assign the Boalian technique, but students will be in charge of creating the representation. At the end of each performance, both the classmates and the instructor will comment on the scene.

Reflective essays 25%

Students will analyze and evaluate their growth as agents of social change through self-reflecting journals. The journals must be a minimum of 300 words, unless stated otherwise. The students should answer thoroughly and thought-fully all the questions asked. It's important to stick to the topic.

Theater Forum 25%

Students will identify members of the community who want to attend their forum theater session. In this session, both actors and spectators will participate in the dramatic action. The theater session consists of the following six stages:

1. Spectators are asked to tell a story with a difficult political or social conflict. Immediately, the actors will improvise or rehearse the story (10 to 15 minutes), proposing a possible solution.
2. When the presentation ends, the spectators are asked if they agree with the solution presented. This exercise requires the spectator to say, no. The scene will be represented once again, in the same way as the first time, but; this second time, any participant of the audience has the right to substitute any actor and lead the action into the direction that seems most appropriate to him/her/them.

3. The substituted actor waits outside and will be reinstated later when the "spect-actor" is done. Then, the other actors must face the new situation created, examining all the possibilities that the new proposal offers.

4. Spectators who intervene must continue the physical actions of the actors they replaced.

5. Theatrical activity must remain on stage. Anyone that wishes to suggest a solution must do it from the stage while immersing him/her/themselves into the ongoing acting scene.

6. At the end of the activity there will be a brief discussion about the theater forum.

ePortfolio 10%

Creating an ePortfolio allows you to chronicle your experience. The ePortfolio is a professional document that will present what you have learned about yourself, the academic and professional knowledge and skills you have acquired. It also gives you an opportunity to list questions you want to further explore in your studies and your life. The ePortfolio will help you organize your thoughts about your academic and professional goals.

See detailed information in Canvas about the ePortfolio. You are welcomed to show the various sections to the instructor during the course to get feedback and suggestions, and to help you stay on a timely schedule.

CALENDAR

This calendar is subject to change for pedagogical or logistical motivations. To the extent possible, students will be notified in advance of any such changes.

Week 1: Introduction to the course

Week 2: Acting exercises to warm up

Week 3: Influence of Bertolt Brecht in Latin America
- Read: Badiou, Alain. Le siècle. Paris: Seuil, 2005. / Dubatti, Jorge. El convivio teatral: Teoría y práctica del Teatro Contemporáneo. Argentina: Atuel, 2003.
- Group Discussion
- *Reflective Essay 1*

Week 4: Psychodrama
- Read: Moreno, J.L. The Essential Moreno: Writings on Psycodrama, Group Method, and Spontaneity. Edited by Jonathan Fox, Tusitala Publishing, 2008.
- Group Discussion

Week 5: Poetics of the oppressed
- Read: Boal, Augusto. Teatro del oprimido. Alba Editorial. 1st Ed. April 1st 2013. eBook.
- Group Discussion

Week 6: Theater of the oppressed- First Stage
- Knowing the body. Games for actors and Non actors.
- *Reflective Essay 2*

Week 7: Theater of the oppressed- Second Stage
- Make the body expressive. Games for actors and Non actors.

Week 8: Theater of the oppressed- Third Stage
- Theater as a language:

- o Simultaneous Dramaturgy
- o Image Theater
- o Forum Theater
- Group discussion

Week 9: Theater of the oppressed- Final Stage
- Theater as discourse
  - o Invisible theater
  - o Journalistic theater
  - o others
- *Reflective Essay 3*

Week 10: The rainbow of desire
- Read: Boal, Augusto. El arco iris del deseo. Alba Editorial. 1st Ed. April 1ˢᵗ 2013. eBook.
- Acting exercises
- Group discussion

Week 11: Performance Activism
- Read: Fuentes, Marcela. Performance Costellations: Networks of Protest and Activism in Latin America. Ann Arbor: University of Michigan Press, 2019.
- *Peformances Fest-Students'presentations*

Week 12: Metatheater
- Read: López Méndez, Antonio Sajid. Metateatro hispanoamericano contemporáneo. Madrid: Editorial Pliegos, 2020.
- Group discussion

Week 13: Latinx Theater in the US
- Read: Burbano, Diana; Teresa Dovalpage, Pablo García Gámez, Teresa Marrero, Tere Martínez, Pedro R. Monge Rafuls and Carlos Murillo. Teatro Latino: Nuevas obras de los Estados Unidos. Edited by Boffone, Trevor, Amrita Das, Michele Shaul and Kathryn Quinn-Sánchez. U.S.A.: La Casita Grande, 2019.

Week 14: Theater Forum Dress Rehearsal

Week 15: Theater Forum Fest
- *Reflective Essay 4*
- *ePortfolio*

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- Caballero, Christian. Cómo educar la voz hablada y cantada. México: EDAMEX, 1998.
- Cahnmann-Taylor, Melissa and Souto-Manning. Teachers Act: Creating Multicultural Communities Through Theater. New York and London: Teachers College Press, 2010.
- Badiou, Alain. Le siècle. Paris: Seuil, 2005.
- Burbano, Diana; Teresa Dovalpage, Pablo García Gámez, Teresa Marrero, Tere Martínez, Pedro R. Monge Rafuls and Carlos Murillo. Teatro Latino: Nuevas obras de los Estados Unidos. Edited by Boffone, Trevor, Amrita Das, Michele Shaul and Kathryn Quinn-Sánchez. U.S.A.: La Casita Grande, 2019.
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- López Méndez, Antonio Sajid. Metateatro hispanoamericano contemporáneo. Madrid: Editorial Pliegos, 2020.
- Moreno, J.L. The Essential Moreno: Writings on Psycodrama, Group Method, and Spontaneity. Edited by Jonathan Fox, Tusitala Publishing, 2008.
- Noriega, Jimmy A. and Analola Santana. Theater and Cartographies of Power: Reposting the Latina/o Americas. Carbondale: Southern Illinois University Press, 2018. Tovar González, Manuel. Taller de redacción literaria. México: Editorial Trillas, 2014.

UNIVERSITY POLICIES AND RESOURCES

We will have face-to-face instructional sessions to accomplish the student learning objectives of this course. In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of our in-classroom interactions:
- You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.
- This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. Please do not move desks or stations.
- Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
- Follow your instructor's guidance on how to enter and exit the classroom. Practice physical distancing to the extent possible when entering and exiting the classroom.
- If you are experiencing COVID-19 symptoms (see https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html for CDC guidance on symptoms). Please use the UF Health screening system and follow the instructions on whether you are able to attend class. See

https://coronavirus.ufhealth.org/screen-test-protect/covid-19-exposure-and-symptoms-who-do-i-call-if/ for guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms.

- o Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. Find more information in the university attendance policies at https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/.

Student privacy in on-line sessions
Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

Attendance and make-ups
Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx.

Accommodations
Students 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.

Course Evaluations
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 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 ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.aa.ufl.edu/public-results/.

Academic Integrity
 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 (http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/) specifies a number of behaviors that are in violation of this code and the possible 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 in this class.

Resources Available to Students

Health and Wellness

- *U Matter, We Care*: umatter@ufl.edu; 392-1575
- *Counseling and Wellness Center*: http://www.counseling.ufl.edu/cwc/Default.aspx; 392-1575
- *Student Health Care Center:* https://shcc.ufl.edu; 352-392-1161.
- *Sexual Assault Recovery Services (SARS)*: Student Health Care Center; 392-1161
- *University Police Department*: http://www.police.ufl.edu/; 392-1111 (911 for emergencies)
- *UF Health Shands Emergency Room / Trauma Center:* https://ufhealth.org/emergency-room-trauma-center; 352-733-0111; 1515 SW Archer Road

Academic Resources

- *E-learning technical support*: Learningsupport@ufl.edu; https://lss.at.ufl.edu/help.shtml; 352-392-4357 (opt. 2)
- *Career Connections Center*: Reitz Union; http://www.crc.ufl.edu/; 392-1601
- Library Support: http://cms.uflib.ufl.edu/ask
- Teaching Center: Broward Hall; 392-2010 or 392-6420
- Writing Studio: 302 Tigert Hall; http://writing.ufl.edu/writing-studio/; 846-1138

Procedure for Conflict Resolution

Any classroom issues, disagreements or grade disputes should be discussed first between the instructor and the student. If the problem cannot be resolved, please contact the Undergraduate Coordinator, who will refer the issue to the Department Chair if it cannot be solved. Be prepared to provide documentation of the problem, as well as all graded materials for the semester. Issues that cannot be resolved departmentally will be referred to the University Ombuds Office (http://www.ombuds.ufl.edu; 392-1308) or the Dean of Students Office (http://www.dso.ufl.edu; 392-1261). For further information refer to https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf (for residential classes) or http://www.distance.ufl.edu/student-complaintprocess (for online classes).

Rubric: Reflection   #_____   _____ / 50 points   Name: _____   Date: _____

Criteria	10	9-8	7-6	5-0
Depth of Reflection	_____ Response demonstrates an in-depth reflection on, and personalization of, the theories, concepts, and/or strategies presented in the course materials to date. Viewpoints and interpretations are insightful and well supported. Clear, detailed examples are provided, as applicable.	_____ Response demonstrates a general reflection on, and personalization of, the theories, concepts, and/or strategies presented in the course materials to date. Viewpoints and interpretations are supported. Appropriate examples are provided, as applicable.	_____ Response demonstrates a minimal reflection on, and personalization of, the theories, concepts, and/or strategies presented in the course materials to date. Viewpoints and interpretations are unsupported or supported with flawed arguments. Examples, when applicable, are not provided or are irrelevant to the assignment.	_____ Response demonstrates a lack of reflection on, or personalization of, the theories, concepts, and/or strategies presented in the course materials to date. Viewpoints and interpretations are missing, inappropriate, and/or unsupported. Examples, when applicable, are not provided.
Use of textual evidence and historical context	_____ Use specific and convincing examples from the texts studied to support claims in your own writing, making insightful and applicable connections between texts.	_____ Use relevant examples from the texts studied to support claims in your own writing, making applicable connections between texts.	_____ Use vaguely examples from the text to support most claims in your writing with some connections made between texts.	_____ No examples from the text are used and claims made in your own writing are unsupported and irrelevant to the topic at hand.
Structure	_____ Writing is clear, concise, and well organized with excellent sentence/paragraph construction. Thoughts are expressed in a coherent and logical manner. There are no more than three spelling, grammar, or syntax errors per page of writing.	_____ Writing is mostly clear, concise, and well organized with good sentence/paragraph construction. Thoughts are expressed in a coherent and logical manner. There are no more than five spelling, grammar, or syntax errors per page of writing.	_____ Writing is unclear and/or disorganized. Thoughts are not expressed in a logical manner. There are more than five spelling, grammar, or syntax errors per page of writing.	_____ Writing is unclear and disorganized. Thoughts ramble and make little sense. There are numerous spelling, grammar, or syntax errors throughout the response.
Voice (Translanguaging)	_____ Use stylistically sophisticated language that is precise and engaging, with notable sense of voice,	_____ Use language that is fluent and original, with evident a sense of voice, awareness of audience and purpose, and the ability to vary	_____ Use basic but appropriate language, with a basic sense of voice, some awareness of audience and	_____ Use language that is unsuitable for the audience and purpose, with little or no awareness of sentence structure.

	awareness of audience and purpose, and varied sentence structure.	sentence structure.	purpose and some attempt to vary sentence structure.	
Personal Growth	_____ Demonstrates significant personal growth and awareness of deeper meaning through inferences made, examples, well developed insights, and substantial depth in perceptions and challenges. Synthesizes current experience into future implications.	_____ Demonstrates satisfactory personal growth and awareness through some inferences made, examples, insights, and challenges. Some thought of the future implications of current experience.	_____ Demonstrates less than adequate personal growth and awareness through few or simplistic inferences made, examples, insights, and/or challenges that are not well developed. Minimal thought of the future implications of current experience.	_____ Personal growth and awareness are not evident and/or demonstrates a neutral experience with negligible personal impact. Lacks enough inferences, examples, personal insights and challenges, and/or future implications are overlooked.

Comments:

Rubric: Theater Forum   _____ / 100 points   Name: _____   Date: _____

Criteria	10	9-8	7-6	5-0
Presentation	_____ Group is well prepared and delivers piece in a comprehensible manner.	_____ Students appear to be prepared.	_____ Students are reading lines from a piece of paper and do not appear confident about what they are doing.	_____ Students do not seem to be aware of what they should be doing at all.
Cooperation	_____ Students were able to work together and assist each other in interpreting, understanding and presenting the story.	_____ Students were able to cooperate and complete most of the work. There were few conflicts.	_____ Students were able to get along and complete some of the work without conflict.	_____ Students were not able to get along and were not able to complete the work as a result of their lack of cooperation.
Focus	_____ Performance is alive and explores the bounds of form.	_____ Flashes of spontaneity and style enliven solid performance.	_____ Performance mostly consistent and relatively smooth.	_____ Performance inconsistent.
Scene Movement	_____ Student demonstrates an excellent understanding of scene rhythm, tempo, and pace.	_____ Student demonstrates an adequate understanding of scene rhythm, tempo, and pace.	_____ Student demonstrates inadequate understanding of scene rhythm, tempo, and pace.	_____ Student demonstrates no understanding of scene rhythm, tempo, and pace.
Stage Composition	_____ Student demonstrates an excellent understanding of stage pictures, spacing, levels, lines, and planes.	_____ Student demonstrates an adequate understanding of stage pictures, spacing, levels, lines, and planes.	_____ Student demonstrates an inadequate understanding of stage pictures, spacing, levels, lines, and planes.	_____ Student demonstrates no understanding of stage pictures, spacing, levels, lines, and planes.
Clarity of Storytelling	_____ Student demonstrates an excellent synthesis of staging choices with scene's dramatic action.	_____ Student demonstrates an adequate synthesis of staging choices with scene's dramatic action.	_____ Student demonstrates an inadequate synthesis of staging choices with scene's dramatic action.	_____ Student demonstrates very little or no synthesis of staging choices with scene's dramatic action.
Execution	_____ Performance demonstrates strong clarity of directorial elements and shows strong evidence or actor engagement.	_____ Performance demonstrates adequate clarity of directorial elements and shows adequate evidence or actor engagement.	_____ Performance demonstrates lack of clarity of directorial elements and shows lack evidence or actor engagement.	_____ Performance demonstrate little or no clarity of directorial elements and/or Performance shows little evidence or actor engagement.
Vocal Quality	_____ Clear and nuanced vocal interpretation that reflects character.	_____ Demonstrates consistent vocal choices that reflects character.	_____ Articulation is a problem and some vocal choices are apparent.	_____ Inarticulate and no clear vocal choices.
Effect on Audience	_____ Audience is deeply	_____ Audience clearly enjoys	_____ Audience follows	_____ Audience is confused.

	engaged, eager to follow performance and responds enthusiastically.	performance.	performance politely.	
Overall Performance	_____ Students followed sequence of story, were enthusiastic about performing, and demonstrated great group effort.	_____ Students followed sequence of story and were enthusiastic about performing.	_____ Students partially followed the sequence and showed some enthusiasm about performing.	_____ Students did not follow story and had little or no enthusiasm for performing.

Comments:

ePortfolio

QEP Student Learning Outcome (SLO) Assignment Rubric

CONTENT: Students identify, describe, and explain global and intercultural conditions and interdependencies. (SLO 1)				

Assignment: _____   Date: _____

Student Name: _____   Term: _____

College: _____   Course: _____

SLO Components	Outstanding 3	Satisfactory 2	Unsatisfactory 1	Not Applicable 0	Points
Concepts/Principles (_____) Points	Consistently and effectively demonstrates sophisticated understanding of the complexity of factors important to members of another culture in relation to its history, values, politics, communication styles, economy, and beliefs and practices.	Usually demonstrates understanding of the complexity of factors important to members of another culture in relation to its history, values, politics, communication styles, economy, or beliefs and practices.	Rarely or never understands the complexity of factors important to members of another culture in relation to its history, values, politics, communication styles, economy, or beliefs and practices.	Not Applicable To Assignment or Course	
Terminology (_____) Points	Consistently recognizes and effectively utilizes important and relevant terminology regarding intercultural and global issues in the appropriate environmental context.	Usually identifies and implements important and relevant terminology regarding intercultural and global issues in the appropriate environmental context.	Rarely or never understands important and relevant terminology regarding intercultural and global issues in the appropriate environmental context.	Not Applicable To Assignment or Course	
Methodologies (_____) Points	Consistently comprehends and effectively utilizes diverse and appropriate methodologies for understanding complex intercultural and global issues.	Usually comprehends and utilizes diverse and appropriate methodologies for understanding intercultural and global issues.	Rarely or never comprehends and utilize diverse and appropriate methodologies for understanding intercultural and global issues.	Not Applicable To Assignment or Course	
				Total Points: _____	

Comments:

CRITICAL THINKING: Students analyze and interpret global and intercultural issues. (SLO 2)

Assignment: _____   Date: _____

Student Name: _____   Term: _____

College: _____   Course: _____

SLO Components	Outstanding 3	Satisfactory 2	Unsatisfactory 1	Not Applicable 0	Points
Judgement (_____) Points	Effectively and consistently makes logical and informed judgments when encountering diverse intercultural and global situations.	Usually makes logical and informed judgments when encountering diverse intercultural and global situations.	Rarely or never makes logical and informed judgments when encountering diverse intercultural and global situations.	Not Applicable To Assignment or Course	
Analysis (_____) Points	Logically and consistently analyzes alternate points of view, recognizing important differences or similarities of cultural points of view regarding global issues.	Usually analyzes alternate points of view, recognizing some differences or similarities of cultural points of view regarding global issues.	Rarely or never analyzes alternate points of view, recognizing some differences or similarities of cultural points of view regarding global issues.	Not Applicable To Assignment or Course	
Reasoning (_____) Points	Comprehensively and effectively utilizes inductive and deductive reasoning skills to draw appropriate conclusions about intercultural and global issues.	Usually utilizes inductive and deductive reasoning skills to draw conclusions about intercultural and global issues.	Rarely or never utilizes inductive and deductive reasoning skills to draw conclusions about intercultural and global issues.	Not Applicable To Assignment or Course	
Solution Finding (_____) Points	Comprehensively and effectively evaluates possible solutions (for example, contains thorough and insightful explanation) and includes, deeply and thoroughly, all of the following: considers history of problem, reviews logic/reasoning, examines feasibility of solution, and weighs impacts of solution in regards to intercultural and global issues.	Usually evaluates possible solutions (for example, contains thorough explanation, but lacks insight) by including the following: considers history of problem, reviews logic/reasoning, examines feasibility of solution, and weighs impacts of solution in regards to intercultural and global issues.	Rarely or never evaluates possible solutions (for example, contains cursory, surface level explanation) and fails to include to any significant degree the following: history of problem, logic/reasoning, an examination of feasibility of solution, and weighs impacts of solution in regards to intercultural and global issues.	Not Applicable To Assignment or Course	
				Total Points: _____	

Comments:

COMMUNICATION: Students communicate effectively with members of other cultures. (SLO 3)

Assignment: _____   **Date:** _____

Student Name: _____   **Term:** _____

College: _____   **Course:** _____

SLO Components	Outstanding 3	Satisfactory 2	Unsatisfactory 1	Not Applicable 0	Points
Sensitivity (_____) Points	Effectively and consistently exhibits sensitivity, comprehends cultural differences, and navigates appropriately in various sensitive Intercultural situations.	Usually exhibits sensitivity, comprehends cultural differences, and navigates appropriately in various sensitive intercultural situations.	Rarely or never exhibits sensitivity, comprehends cultural differences, and navigates appropriately in various sensitive intercultural situations.	Not Applicable To Assignment or Course	
Production (_____) Points	Effectively and consistently understands how to communicate (verbal and non-verbal) effectively in intercultural and global contexts.	Usually understands how to communicate (verbal and non-verbal) effectively in intercultural and global contexts.	Rarely or never understands how to communicate (verbal and non-verbal) effectively in intercultural and global contexts.	Not Applicable To Assignment or Course	
Awareness (_____) Points	Effectively and consistently recognizes and explores intercultural communication differences (verbal and non-verbal).	Usually recognizes and explores intercultural communication differences (verbal and non-verbal).	Rarely or never recognizes and explores intercultural communication differences (verbal and non-verbal).	Not Applicable To Assignment or Course	
Adaptability (_____) Points	Effectively and consistently explores and adapts multiple cultural perspectives into their own world view.	Usually explores and adapts multiple cultural perspectives into their own world view.	Rarely or never explores and adapts multiple cultural perspectives into their own world view.	Not Applicable To Assignment or Course	
Acceptance (_____) Points	Effectively and consistently expresses and fosters openness to other cultural views, differences, and opinions.	Usually expresses and fosters openness to other cultural views, differences, and opinions.	Rarely or never expresses and fosters openness to other cultural views, differences, and opinions.	Not Applicable To Assignment or Course	
				Total Points: _____	

Comments: