

## **THE 5910 Research Methods**

Dr. Julia Listengarten

University of Central Florida

Fall 2021; Tuesdays-Thursdays 12:30-1:20; PAC M-263

**“There is an intellectual component to every artistic passion, just as there is the fire of creation in every intellectual pursuit.” –Author Unknown**

Office: T237

Phone: 823-3858

Office hours:

Tuesday/Thursday 11:00am-12:00pm (in the office)

and by appointment on zoom

**COURSE DESCRIPTION:** Theatre 5910 is a graduate seminar in theatre research and writing. The course will encourage students to explore various types and modes of theatre research, to develop a plan of research toward their final project for the course, to generate a production vision that comes out of such research, and to examine their writing closely for the clarity and efficiency of style, structure, and argument. The course will also prepare graduate students for the challenges of the thesis project. During course meetings, students will be sharing their research, presenting oral reports, and discussing short writing assignments. All handouts must be uploaded or emailed a day before they are due for all members of the class. Class discussions will also treat journals and theatre organizations that might be particularly helpful in students' research as well as the development of their professional career.

Matters of research and discussion may include the following:

### **Research Resources**

1. Library Workshop
2. Organizations/Publications
3. MLA Style
4. Annotated Journal Bibliography/Literature Review

### **Research methodologies**

1. Autoethnography
2. Historiography (primary/secondary/tertiary sources)
3. PAR (Practice as Research)

### **Dramaturgy**

### **Theory as a Lens**

### **Peer Review/Book Review/ Collaborative Practices**

Coursework will culminate in a final project, consisting of students' research findings, production vision, and literature review/ bibliography.

### **COURSE OBJECTIVES:**

To demystify research and find the relevance of research methods/skills to each of our interest areas

To develop writing and research skills necessary for success in graduate school and the professional world, including the navigation of the library and its various research tools

To practice applying research theories, methods, and skills in preparation for your thesis, responsible theatre practices, and other scholarly and artistic pursuits

To gain an understanding of how to publish and present your work in various settings

To: \_\_\_\_\_

### **REQUIRED TEXTS:**

Paula Vogel, *Indecent*

Bertolt Brecht, *Mother Courage*

Lynn Nottage, *Ruined*

Handouts/ other readings

### **SUGGESTED TEXTS:**

Strunk and White. *Elements of Style*. Latest Edition

William Zinsser. *On Writing Well*. Latest Edition

Gibaldi/Achert. *MLA Handbook for Writers of Research Papers*. Latest edition

Eds. Thomas Postlewait and Bruce A. McConachie, *Interpreting the Theatrical Past: Essays in the Historiography of Performance* (1989)

Roy Peter Clark, *Writing Tools*. Latest Edition.

John W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Latest Edition.

Theatre is fundamentally an exploration of the human condition; therefore, the study of dramatic literature, research, and analysis must necessarily include a wide range of human behaviors. The discussions, scripts, and productions covered in this class may occasionally touch upon language and subject matter that some might find immoral, anti-social, or profane. Should anything we cover be outside your comfort range, please let me know as soon as possible and we can make accommodations.

### **Note on Identity, Diversity, and Learning**

It is my intent that you—students from diverse backgrounds and perspectives—be well served by this course. To this end, I strive to address students’ learning needs both in and out of the class. The diversity that you collectively bring to this class is a resource, strength, and benefit of this educational context and the world. It is my intent to present materials and facilitate conversations that are respectful of and center diversity across gender, sexuality, disability, age, socioeconomic status, ethnicity, race, and culture. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups. In addition, if any of our class meetings conflict with your religious events, please let me know so that we can make arrangements to support your learning and success.

I strive to teach this course through an anti-racist and anti-oppression lens. We will intentionally look at the ways that our texts, research, knowledge, and ideas about quality have been shaped by those in power and have shaped our own ideas about what research is and looks like and sounds like. We will explore research methods and resources that aim to broaden who and what counts as valuable in research. It is my hope that these explorations will spark your own interests and goals for furthering research questions and approaches.

### **ATTENDANCE:**

Attendance is mandatory. However, if you are sick, please stay home. Contact me as soon as possible if you are unable to attend class. Make-up tests and presentations will be allowed **only**

in case of emergency or illness. 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 without penalty.

You are responsible for any missed work. You will be allowed 3 absences for illness, emergencies, university-sponsored events, religious observances, or legal obligations. Please contact me as soon as possible in case you must miss more classes due to prolonged illness or any other extenuating circumstances, and I will make necessary arrangements to assist you with class content that you missed. For every additional unexcused absence, 10 points will be subtracted from your participation grade. Please be punctual. Leaving class early or arriving late two times without any excuse is the equivalent of one absence.

### **CLASS REQUIREMENTS AND DESCRIPTION OF ASSIGNMENTS:**

**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 27. Failure to do so will result in a delay in the disbursement of your financial aid.**

**\*\*\* Write one sentence to explain each term:**

**Dramaturgy, Practice as Research, and Historiography\*\*\***

**You must use Webcourses to submit this assignment.**

**(5 points--will be added as extra credit)**

### **CLASS PARTICIPATION**

Participation in this class is essential, both to maintain a high level of discussion and to encourage you to practice your spoken and written communication skills. You will be graded on quality as well as quantity of your participation. Each and every student is expected take active responsibility for the content and quality of discussions—whether in class or online.

Participation in this class is mandatory and means more than just being present in class. Participation and involvement require concentration, thoughtful speaking and listening in

discussions, respect for others in the group, cooperatively working in small groups, and a commitment to the class.

## REPORTS

### 1. REPORTS

1. One ten minute in-class presentations on a professional organization (such as ATHE or AATE) and a one-page detailed handout for the class. Present your handout in class and also submit it on web courses.

Creatively present your organization to the class in a 10-minute pitch, providing us with a **creative and informative** handout of RELEVANT information about the organization (email this to the class via CANVAS prior to the start of the period).

How might the presentation and handout work together to deepen our understanding? Help your classmates know what they might get out of membership in a professional organization, as well as how the organizations' publications and other benefits will serve as resources for gathering research and/or publishing their own scholarship. PLEASE do not read to us directly from the websites or your notes; put important information into your own words and help it stick in our minds. Citations are required on the handout.

This assignment also invites you to explore the various journals and other informational and scholarly resources offered by each organization. Use the online library journal search to access the journals produced by your organization. Read over several articles from each journal to get a sense of focus, style, and purpose for each publication. In addition, read the call for papers and/or any other descriptions of the journal's mission and submission guidelines to familiarize yourself with the journal as a whole. For your presentation, describe the type of information and topics covered by each publication, the intended audience/readership for the journal, how the journal or publication is UNIQUE, and your own thoughts about how this resource might inform creative and scholarly interests in our class.

#### Organizations:

Alternate Roots (Community-based Arts and Social Justice)

ArtsEquity

International Association of Blacks in Dance

Dance/USA

Collegium for African Diaspora Dance

Theatre for Young Audiences/USA (TYA USA)

Theatre Communications Group (TCG)

American Society for Theatre Research (ASTR)

United States Institute for Theatre and Technology (USITT)

Performance Studies International (PSi)

American Alliance for Theatre and Education (AATE)

International Federation for Theatre Research Group (IFTR)

Association for Theatre in Higher Education (ATHE)

Hemispheric Institute (Hemi)

Prague Quadrennial of Performance Design and Space

National Dance Education Organization (NDEO)

Dance and the Child International

2. Brief weekly research assignments on various aspects of research. There will be a series of online and in-person seminar reports in which the results of each student's research will be presented, discussed, and evaluated. They will include various dramaturgical assignments (short handout is required for each report) and written responses (in the form of online discussion) to the reading. Some dramaturgical assignments will also require sharing media sources and peer reviewing on "webcourses." The responses to the reading will require participation in online discussions.

## **CONFERENCE PROPOSAL**

Choose a conference particular to your area of study and print out the "Call for Papers, Workshops, Panels, Poster-Board Presentations," etc. Following the guidelines provided by your chosen organization, create a written proposal to present at the conference. Please submit the guidelines/call for papers, as well as your written proposal. While you are highly encouraged to submit your proposal for consideration, you are not required to do so. Submit through webcourses.

## **BOOK REVIEW**

One critical book review (1000 words) in your area of expertise

It should be a recent book (2019 or later) that professionals working in your field would consult in the course of their research or teaching. Your book review should be geared towards a particular publication, both in writing style and content. You will be required to provide a draft of the book review for peer reviewing. You will peer review each other's work in pairs. Pairs will be assigned. Submit through webcourses.

## **ANNOTATED JOURNAL REVIEW**

This exercise encourages you to explore the various journals that inform your field of study. Please create a comprehensive list of various journals that can and will inform you as a scholarly theatre artist—this includes published criticism, scholarly and reflective articles, as well as historical, cultural, and other relevant sources. Include all the necessary bibliographic information for locating each journal followed by a brief reflective paragraph that summarizes the types of information and topics covered by the publication, the intended audience/readership, and your own thoughts about how this journal might inform your creative and scholarly work. **You will work in pairs.** Submit through webcourses.

## **THESIS READER RESPONSE**

In order to learn more about writing a thesis, you will choose to read two thesis projects (and/or dissertations) that prove relevant to your area(s) of interest and/or study. Please write a reader response (300-500 words) to either one or both thesis projects. Please submit your response on webcourses.

**ORIGINAL RESEARCH PROJECT PORTFOLIO** (consists of Dramaturgical Portfolio and Generative Practice with Advanced Scenography and Themed Experience Students). This project emerges from the continuous intersection between research and practice. Questions to consider throughout the project: How does research impact your practice? How does practice generate research questions? What are the possibilities for practice to produce new knowledge or lead to new methodology?

You can work individually or pair up with your classmate. The project must be approved by me. The project includes:

1. Presentations of work-in-progress (project abstract, outline, literature review)
2. Outline of dramaturgical research/ literature review for your production/ creative practice with initial research findings attached (including literature review)
3. 5 to 7-page reflection that details your creative vision for generative practice and explores the process of creating it
4. Bibliography
5. Final Project Presentation

The project proposal must be approved by me.

**NOTE:** This class requires high quality written work and professional standards of communication in all areas. All written assignments are to be typed/word processed in 12-point font (Times New Roman), double spaced, and formatted according to the latest edition of the MLA handbook (One-inch margins please!). Assignments should be proofread and professional in appearance. Substandard assignments/written work will not receive credit.

## **GRADING POLICY**

*Each assignment carries a designated point value:*

- 1. Online reading responses (20 pts.)**
- 2. Active Class Participation and Commitment (20 pts.)**
- 3. Professional Organization Presentation/Handout (20 pts.)**
- 4. Weekly Research Assignments (20 pts.)**

*Dramaturgical reports (online & in class)*

- 5. Book Review (40 pts.)**

*Peer review process (both feedback and revision) (15 pts.)*

*Final draft (25 pts.)*

- 6. Conference Proposal/Abstract (20 pts.)**

**7. Annotated Journal Review** (20 pts.)

**8. Thesis Reader Response** (20 pts.)

**9. ORIGINAL RESEARCH PROJECT PORTFOLIO (including a generative collaborative performative element) (120 pt. total)**

*Proposal/abstract –what/why/ how (methodology)* (20 pts.)

*Bibliography* (20 pts.)

*Work-in-Progress* (20 pts.)

*Outline of Dramaturgical Research/ Literature Review (each research section)* (20 pts.)

*Original Creative Practice Reflection (how does your research inform vision/choices of your generative collaborative project?)* (20 pts.)

*Presentation of research and generative practice* (20 pts.)

**Total: 300 points**

***I DO NOT accept late work and I DO NOT give incompletes. Please make every effort to stay on top of the syllabus and contact me immediately if you are falling behind or having difficulty with the course. You may rewrite papers within one week of the date you receive them back and replace your grade with the new grade.***

**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

## **READINGS AND CLASS TOPICS**

(The schedule is subject to change based on needs of the class. Even if you are absent, you are responsible for any changes made to the schedule and any work covered in class. Assignments may be added and/or altered as we proceed through the course.)

**8/24**

### **Topic:**

Introduction

Looking Beyond the Surface

“This is Not a Box”

### **Assignment:**

Definition of terms

**8/26**

### **Topic:**

## **POSTMODERNISM**

### **Assignment:**

Read a handout and write a discussion response (1):

[Postmodernism-.pdf](#)

**8/31**

**Topic:**

**SUBJECT POSITION**

**EPISTEMOLOGY**

**AUTOETHNOGRAPHY**

**Assignments/Reading (due on this date)**

Read 2 articles/chapters for the discussion in class:

[Patricia Hill Collins, Black Feminist Epistemology](#)

[Charlotte Canning, Act One](#)

**9/2**

**Topic:**

**AUTOETHNOGRAPHY**

**(continued)**

[Jorge Huerta AutoArchive.pdf](#)

[Johann Robert Wood, Queer Makishi](#)

**9/7**

**Topic:**

**COLLABORATIVE MEETING 1**

**WHAT IS COLLABORATION? MEETING WITH SCENOGRAPHY STUDENTS AND  
INTRODUCTORY DISCUSSION OF COLLABORATIVE FINAL PROJECTS**

**Assignment:**

Think about how your subject position guides your artistic visions and come to class with a few ideas for your collaborative generative practice. Explore the images that you are drawn to and define what draws you to them.

**9/9**

**Topic:**

## **PROFESSIONAL DEVELOPMENT AND PROFESSIONAL ORGANIZATIONS**

Description and assignment of in-class presentations on publications and organizations ([handout](#))

Discussion of Annotated Journal Assignment

**9/14**

**Topic:**

## **HISTORIOGRAPHY**

**BOOK REVIEWS.** Knowing your readership. Major principles of reviewing. Organization.

Query letters

**Assignment:**

Read a handout and write a 250-word discussion response (2):

[“Historiography and the Theatrical Event: A Primer with Twelve Cruxes”](#)

Read two book reviews as examples to discuss in class:

[Book Review of Eudora Welty, Whiteness, and Race in Eudora Welty Review.pdf](#)

[Book review of Diana Taylor, The Archive and the Repertoire .pdf](#)

**9/16**

**Topic:**

**BOOK REVIEWS (continued)****WHAT IS THEORY?****Assignment:**

Read handouts from *Playing with Theory in Theatre Practice* and write a 250-word discussion response to one of them (3):

[“Approaching Theory: Scholar and Practitioner”](#)

[“Resisting Binaries: Theory and Acting”](#)

**9/21**

**Topic:****PROFESSIONAL DEVELOPMENT AND PROFESSIONAL ORGANIZATIONS  
(presentations)**

**9/23**

**Topic:****PROFESSIONAL DEVELOPMENT AND PROFESSIONAL ORGANIZATIONS  
(presentations)**

*Select your book for review*

**9/28**

**Topic:****LIBRARY WORKSHOP**

**9/30**

**Topic:**

## CONFERENCE PROPOSALS: PAPERS, PANELS, WORKSHOPS

Proposing a paper or workshop. Discussing mock proposals and presentations in class.

### Assignment:

Bring one conference call for papers or workshops: ATHE, AATE, ASTR, USITT, etc.

10/5

### Topic:

**COLLABORATIVE MEETING 2: Present Your Project Ideas to Class. Proposal**

*Annotated Journal Bibliography due*

10/7

### Topic:

**PLAY ANALYSIS**

**DRAMATURGY**

### Assignment:

### Read:

[ef\\_smallplanet.pdf](#)

Read Paula Vogel's *Indecent* and analyze it using Fuchs's model.

10/12

### Topic:

**DRAMATURGY**

[Dramaturgy.pdf](#)

[Active Dramaturgy.pdf](#)

[Bogart.pdf](#) (The art of collaboration)

[Faedra Chatard Carpenter.pdf](#) (Reading and (re)-directing "racial scripts" on and beyond the stage)

Read the handouts and write a 250-word response to one or a few of them (4)

**10/14**

**Topic:**

**DRAMATURGY**

**PRIMARY SOURCES/PRODUCTION DRAMATURGY.** Oral histories. Archival research.

Video libraries and collections. [Primary Sources according to Nagler.pdf](#)

Assignment:

Dramaturgical reports on Paula Vogel's *Indecent*:

Bring one primary source to class. Primary sources may include visual materials such photographs, paintings, letters, etc.

**10/19**

**Topic:**

**DRAMATURGY**

**SECONDARY SOURCES/ PRODUCTION DRAMATURGY. Historical research. Critical histories. Production histories**

Assignment:

Dramaturgical reports on Paula Vogel's *Indecent*.

Bring one secondary source to class.

**10/21**

**Topic:**

**BOOK REVIEW**

Class critique of drafts of book reviews: work with your writing partner

**Assignment:**

*Bring your book review draft to class*

**10/26**

**Topic:**

**COLLABORATIVE MEETING 3: Working Meeting/ Storyboarding Session**

**Assignment:**

Your project proposal should be approved prior to this date

**10/28**

**Topic:**

**Research Day**

*Book review due on October 31 by 11:59 pm*

**11/2**

**Topic:**

## CONFERENCE PROPOSALS: PAPERS, PANELS, WORKSHOPS (again)

### Assignment:

Bring your panel or workshop proposal to class for a mock presentation/discussion

11/4

### Topic:

**In-class discussions/presentations of your work-in-progress**

11/9

### Topic:

## TRANSLATION AND ADAPTATIONS

### Assignment:

Read [The Task of the Translator.pdf](#)

Read two different translations of *Mother Courage*

Bring one scene from *Mother Courage* in two different translations to class

**Conference panel or workshop proposal submission due**

11/11

### Topic:

## PRACTICE AS RESEARCH

## THESIS METHODOLOGIES

Establishing your point of view. Approaches to criticism and analysis. Approach to writing: what is the relationship with the reader; is language formal or informal; did the writer have an effective outline? Organizing material.

**Assignment:**

Read a handout and write a 250-word discussion response (5):

“Representing Silenced Voices” in *Playing with Theory in Theatre Practice*

**11/16**

**Topic:****THESIS METHODOLOGIES****Assignment:**

Read two thesis projects and write a one-page response.

**11/18**

**Topic:****THEORY AS A LENS****CRITICAL THEORY: FEMINIST AND GENDER THEORY****POSTCOLONIAL THEORY****Assignment:**

Handouts to read:

[Fortier: Feminist and Gender Theory;](#)

[Fortier: Postcolonial Theory](#)

Read Lynn Nottage, *Ruined*

Come to class with ideas about the application of a critical lens to *Ruined*. Think about what a specific critical lens might help illuminate, reveal, magnify, reenvision, challenge, etc. in your analysis of the play.

**11/23**

**Topic:**

**COLLABORATIVE MEETING 4: Working Meeting (meet with your group on your own via zoom or in person)**

During this meeting, you will discuss and plan presentation/performance logistics (e.g., when can you meet in the space?; how do you divide your responsibility for creating/facilitating the performance; what are the remaining questions to consider for the project?).

**11/25**

**No class. Thanksgiving Holiday**

**11/30**

**Topic:**

In-class discussions/presentations of your work-in-progress

Discuss research and writing process in research cohorts

**Assignment:**

Bring your work-in-progress to class

Draft of each research outline due

Provide copies to your research cohort prior to class. Read All Drafts in your cohort —Come to class with Feedback

**12/2**

**Topic:**

Final Project Preparations

Research Outline (continued)

Creative Practice Proposal

**Assignment:**

Draft of each REVISED research outline due

**12/9**

***Final***

10:00-12:50

### **Disclaimer**

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

## **Policy Statements**

[http://theatre.cah.ucf.edu/files/Theatre\\_UCF\\_Standards.pdf](http://theatre.cah.ucf.edu/files/Theatre_UCF_Standards.pdf)

## **Academic Integrity**

Students should familiarize themselves with UCF's Rules of Conduct at <https://scai.sdes.ucf.edu/student-rules-of-conduct/>. According to Section 1, "Academic Misconduct," students are prohibited from engaging in

- **Unauthorized assistance:** Using or attempting to use unauthorized materials, information or study aids in any academic exercise unless specifically authorized by the instructor of record. The unauthorized possession of examination or course-related material also constitutes cheating.
- **Communication to another through written, visual, electronic, or oral means:** The presentation of material which has not been studied or learned, but rather was obtained through someone else's efforts and used as part of an examination, course assignment, or project.
- **Commercial Use of Academic Material:** Selling of course material to another person, student, and/or uploading course material to a third-party vendor without authorization or without the express written permission of the university and the instructor. Course materials include but are not limited to class notes, Instructor's PowerPoints, course syllabi, tests, quizzes, labs, instruction sheets, homework, study guides, handouts, etc.
- **Falsifying or misrepresenting the student's own academic work.**

- Plagiarism: Using or appropriating another's work without any indication of the source, thereby attempting to convey the impression that such work is the student's own.
- Multiple Submissions: Submitting the same academic work for credit more than once without the express written permission of the instructor.
- Helping another violate academic behavior standards.
- Soliciting assistance with academic coursework and/or degree requirements.

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

Students should also familiarize themselves with the procedures for academic misconduct in UCF's student handbook, The Golden Rule <<https://goldenrule.sdes.ucf.edu/>>. UCF faculty members have a responsibility for students' education and the value of a UCF degree, and so seek to prevent unethical behavior and respond to academic misconduct when necessary. Penalties for violating rules, policies, and instructions within this course can range from a zero on the exercise to an "F" letter grade in the course. In addition, an Academic Misconduct report could be filed with the Office of Student Conduct, which could lead to disciplinary warning, disciplinary probation, or deferred suspension or separation from the University through suspension, dismissal, or expulsion with the addition of a "Z" designation on one's transcript.

Being found in violation of academic conduct standards could result in a student having to disclose such behavior on a graduate school application, being removed from a leadership position within a student organization, the recipient of scholarships, participation in University activities such as study abroad, internships, etc.

Let's avoid all of this by demonstrating values of honesty, trust, and integrity. No grade is worth compromising your integrity and moving your moral compass. Stay true to doing the right thing: take the zero, not a shortcut.

## **Course Accessibility Statement**

The University of Central Florida is committed to providing access and inclusion for all persons with disabilities. Students with disabilities who need access to course content due to course design limitations should contact the professor as soon as possible. Students should also connect with Student Accessibility Services (SAS) <<http://sas.sdes.ucf.edu/>> (Ferrell Commons 185, sas@ucf.edu, phone 407-823-2371). For students connected with SAS, a Course Accessibility Letter may be created and sent to professors, which informs faculty of potential course access and accommodations that might be necessary and reasonable. Determining reasonable access and accommodations requires consideration of the course design, course learning objectives and the individual academic and course barriers experienced by the student. Further conversation with SAS, faculty and the student may be warranted to ensure an accessible course experience.

## Campus Safety Statement

Emergencies on campus are rare, but if one should arise during class, everyone needs to work together. Students should be aware of their 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. Students should make a note of the guide's physical location and review the online version at [http://emergency.ucf.edu/emergency\\_guide.html](http://emergency.ucf.edu/emergency_guide.html). Students should know the evacuation routes from each of their classrooms and have a plan for finding safety in case of an emergency.
- If there is a medical emergency during class, students may need to access a first-aid kit or AED (Automated External Defibrillator). To learn where those are located, see <https://ehs.ucf.edu/automated-external-defibrillator-aed-locations>.
- To stay informed about emergency situations, students can sign up to receive UCF text alerts by going to <https://my.ucf.edu> and logging in. Click on "Student Self Service" located on the left side of the screen in the toolbar, scroll down to the blue "Personal Information" heading on the Student Center screen, click on "UCF Alert", fill out the information, including e-mail address, cell phone number, and cell phone provider, click "Apply" to save the changes, and then click "OK."
- Students with special needs related to emergency situations should speak with their instructors outside of class.
- To learn about how to manage an active-shooter situation on campus or elsewhere, consider viewing this video (<https://youtu.be/NIKYajEx4pk>).

## Campus Safety Statement for Students in Online-Only Courses

Though most emergency situations are primarily relevant to courses that meet in person, such incidents can also impact online students, either when they are on or near campus to participate in other courses or activities or when their course work is affected by off-campus emergencies. The following policies apply to courses in online modalities.

- To stay informed about emergency situations, students can sign up to receive UCF text alerts by going to <https://my.ucf.edu> and logging in. Click on "Student Self Service" located on the left side of the screen in the toolbar, scroll down to the blue "Personal Information" heading on the Student Center screen, click on "UCF Alert", fill out the information, including e-mail address, cell phone number, and cell phone provider, click "Apply" to save the changes, and then click "OK."
- Students with special needs related to emergency situations should speak with their instructors outside of class.

## Deployed Active Duty Military Students

Students who are deployed active duty military and/or National Guard personnel and require accommodation should contact their instructors as soon as possible after the semester begins and/or after they receive notification of deployment to make related arrangements.

## Make-Up Assignments for Authorized University Events or Co-curricular Activities

Students who represent the university in an authorized event or activity (for example, student-athletes) and who are unable to meet a course deadline due to a conflict with that event must provide the instructor with documentation in advance to arrange a make-up. No penalty will be applied. For more information, see the UCF policy at <<https://policies.ucf.edu/documents/4-401.pdf>>

## Religious Observances

Students must notify their instructor in advance if they intend to miss class for a religious observance. For more information, see the UCF policy at <<http://regulations.ucf.edu/chapter5/documents/5.020ReligiousObservancesFINALJan19.pdf>>.

## Course Summary:

Date	Details	Due
Fri Aug 27, 2021	Assignment <a href="#">Academic Activity Required Assignment</a>	due by 11:59pm
Tue Sep 28, 2021	Assignment <a href="#">Report on Professional Organization</a>	due by 11:59pm
Tue Oct 5, 2021	Assignment <a href="#">Annotated Journal Review</a>	due by 11:59pm
Sun Oct 31, 2021	Assignment <a href="#">Book review</a>	due by 11:59pm
Tue Nov 9, 2021	Assignment <a href="#">CONFERENCE PROPOSAL</a>	due by 11:59pm
Tue Nov 16, 2021	Assignment <a href="#">Thesis Reader Response</a>	due by 11:59pm
Thu Dec 2, 2021	Assignment <a href="#">Class Participation</a>	due by 11:59pm
	Assignment <a href="#">Weekly Dramaturgical Reports</a>	due by 11:59pm
Thu Dec 9, 2021	Assignment <a href="#">Original Research Project Portfolio</a>	due by 11:59pm