

SPN/LAS 3930

FALL 2019

SPANISH AMERICAN THEATER FOR SOCIAL JUSTICE

A High Impact Experiential Learning Course in Spanish



M, W & F; Period 9

Pugh Hall 120

Instructor:

Antonio Sajid López, Ph. D.

antoniosajid@ufl.edu

(352) 273-3802

Office hours:

3A Daurer Hall

M, periods 8 & 10

W, period 8

Or by appointment



COURSE BACKGROUND AND DESCRIPTION



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. We will work in class with the Theater of the Oppressed by Augusto Boal, and some techniques of Theatresports.

In class, students will produce and analyze oral Spanish in a social and aesthetic framework. In other words, they will have the experience of Spanish language connotations in role-playing of social conflicts. Students will also improve their speech, elocution and pace in Spanish. Given that the class incorporates acting, political sciences, and community service, students will engage drama from a multidisciplinary perspective.

This course serves as a first step for students to be exposed to the certificate in the International Scholars Program, Peace Corps, and study abroad programs and its offerings.

INTERNATIONAL SCHOLARS PROGRAM (ISP)



University of Florida

WHAT IS THE ISP?

The [International Scholars Program](#) (ISP) is an exciting campus-wide opportunity available to all degree-seeking undergraduate students. It represents an avenue to structure your global learning experience through the completion of international coursework, international experience, language learning and co-curricular activities. *Define your international learning inside and outside the classroom! Join the UF International Scholars Program.*

Did you know?

Your enrollment in, and successful completion of, **SPN/LAS 3930: Spanish American Theater for Social Justice** counts as one of the requirements for the International Scholars Program distinction!

YOU WILL RECEIVE:

1. An Acknowledgement of Completion from the UF International Center
2. An International Scholar Commencement Medallion
3. An eportfolio showcasing your accomplishments and experiences
4. Intercultural, interpersonal, and career skills
5. An understanding of different perspectives and experiences

What are the components of/requirements for the International Scholars Program?

1. Coursework (12 credits)

- The ISP Program requires the completion of **four international courses**. Students must complete **at least one ISP specific international course** (min of 3 credits) from this list: [ISP course list](#)
- The remaining credits may be drawn from the [International Gen Ed \(N\) course list](#)

2. International Experience OR Language Learning

- Students can meet this requirement by participating in any international experience such as studying abroad, exchange programs, research or internships abroad, service learning, etc.
- **OR** by taking two semesters of foreign language coursework.

3. Campus Life Engagement

- International Scholars must attend at least four internationally and/or interculturally-focused events endorsed by Learning without Borders.
- Such events include **Speaker Series**, community based events such as **Art without Borders** or **Coffee without Borders**, or any globally focused lecture or event hosted by a variety of the internationally focused/identity based organizations at UF or in the greater Gainesville community.

80%

**OF EMPLOYERS
WOULD RATHER SEE
AN *EPORTFOLIO*
PLUS A TRANSCRIPT
OVER A TRANSCRIPT
ALONE.**

4.ePortfolio

- An ePortfolio is an online portfolio showcasing YOU – as an individual, as a UF student, and as an International Scholar. It provides a chance for you to describe your international experiences both in and outside of the classroom, and lets you articulate those experiences to potential employers.
- Students include their global achievements, reflections, and their resume in a creative and polished platform. Here are the [ePortfolio Guidelines](#). Visit our [online gallery](#) to see sample eportfolios from previous ISP students.
- The International Center offers workshops to help you get started with your ePortfolio. For a list of these workshops, please click [here](#).

“By internationalizing my degree, I have gained an appreciation for people’s stories and the diversity in the world in ways that I could have only imagined. I have grown more empathetic towards the challenges that are experienced globally; more analytical of development procedures; more inquisitive of all there is to learn.”

–Chizoba Ezenwa, Peace Corps Volunteer



Finance with minor in Leadership



Biology & Anthropology



Finance and Leadership



Health Education & Behavior



*International Studies with minor in International Development and Humanitarian Assistance
Future Peace Corps Volunteer in Benin*



*Microbiology & Cell Science
Future Peace Corps Volunteer in Cameroon*



Science in Information Systems with minor in Chinese Language



Health Education & Behavior with minor in Disabilities in Society

PEACE CORPS PREP

The University of Florida is consistently in the top 5 of universities who send the most Peace Corps Volunteers (PCVs) abroad. To better prepare students who would like to apply for the Peace Corps after graduation, UF, in partnership with Peace Corps, has developed the Peace Corps Prep program.

Students who are enrolled in the ISP have the option of co-enrolling in the Peace Corps Prep program, upon the completion of which they will receive a Certificate of Completion for Peace Corps. This will also make students more competitive when applying for Peace Corps.



What are the requirements for Peace Corps Prep?

- Students wishing to complete Peace Corps Prep must be enrolled in the International Scholars Program.
- Peace Corps Volunteers serve in six sectors, pictured below. When enrolling in Peace Corps Prep, students must select **one sector**, and complete **three courses** related to that sector.
- Additionally, students must complete **50 hours of hands-on experience** in their sector.
- For more information about each sector, including what courses count for that sector, examples of hands-on experience for that sector, etc. please click [here](#). You can also contact [Amanda Brinton](#), the UF Peace Corps Recruiter, for more information.

BY COMPLETING PEACE CORPS PREP YOU WILL...

- Build skills and knowledge through international coursework with a sector-specific focus.
- Gain hands-on experience.
- Receive professional development support.
- Be more competitive when applying to Peace Corps.



Education



Environment



Youth in Development



Health



Agriculture



Community Economic Development

Did you know?

Some of the courses offered as part of the International Scholars Program course requirements may also count as a sector specific course, and will fulfill both requirements! Additionally, it is possible that your international experience, volunteering, or research may meet the 50 hours of sector specific experience requirement!

How do I enroll in the International Scholars Program or Peace Corps Prep? Where can I learn more about the programs?

- Undergraduate students can enroll in the International Scholars Program as long as they have two semesters remaining at UF (by drop/add of the first semester of their senior year).
- Enrolling is easy! Just click [here](#)! Log in with your Gatorlink information, and answer a few questions, and you'll hear back from our office in 5-7 business days.
- If you'd like more information about the program, please come to an [info session](#) to learn more, or contact [Amila Tica](#), our ISP and PC Prep Program Assistant.

STUDENT LEARNING OUTCOMES (UF QUALITY ENHANCEMENT PLAN)

SLO1 (Content): Students identify, describe, and explain global and intercultural conditions and interdependencies.

Students will identify their own privilege, and how it situates them in relation to other groups or individuals. They will also describe and explain the variety of ways in which we oppress and are oppressed by others and ourselves.

SLO2 (Critical Thinking): Students analyze and interpret global and intercultural issues.

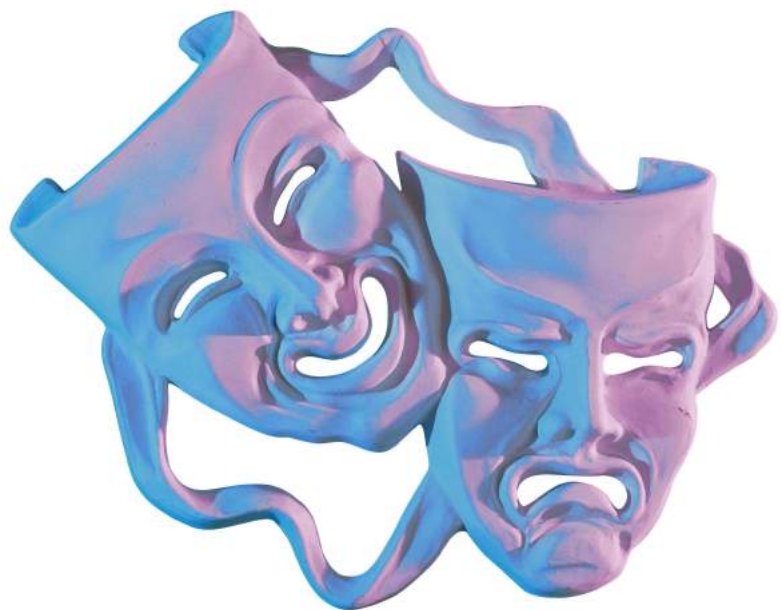
Students will articulate, analyze, witness, dialogue, and transform oppression using the tools and techniques of Augusto Boal's Theater of the Oppressed:

- **Image Theater:** Students will make the invisible visible; they will analyze and deconstruct received images, stories, mythologies and ideologies of oppression through acting.
- **Forum Theater:** They will intervene in and transform oppressive situations through collective problem solving. They will rehearse alternative outcomes; explore subjectivity, viewpoints, and styles of dialoguing, thus collaborating in collective empowerment and a community-oriented understanding of justice.

SLO3 (Communication): Students communicate effectively with members of other cultures.

Students will increase their ability to adapt to intercultural social dynamics. They will develop greater fluency in affiliation and individuation, as well as intensify their ability to empathize or distance themselves as needed. Students will flow properly between action, affect, and reflection in a concrete, experiential and abstract way.

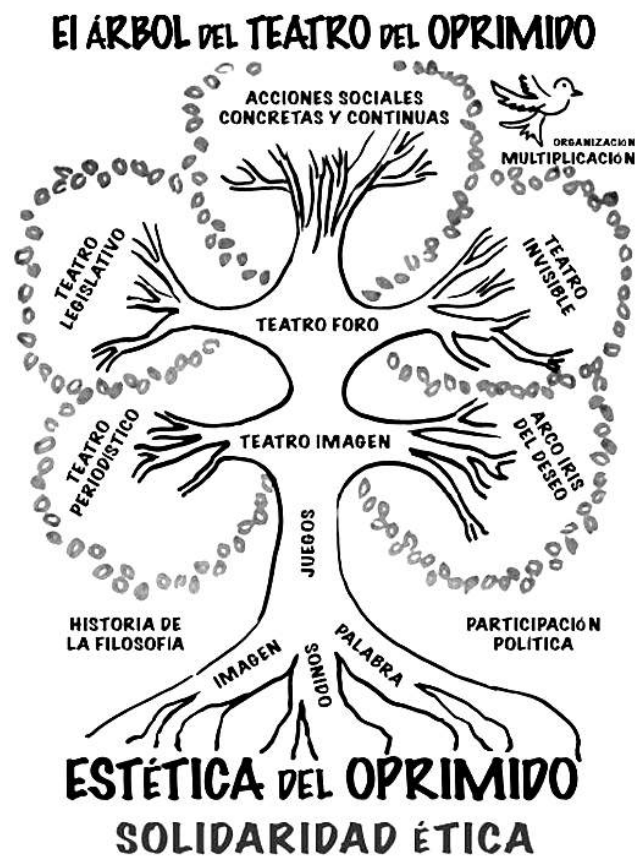
Students will collaborate with Spanish-speaking members of the community to practice Forum Theater.



COURSE MATERIALS

ebooks:

- Teatro del oprimido (Spanish edition), by Augusto Boal (Translator: Jorge Cabezas).
- El arco iris del deseo (Spanish Edition), by Augusto Boal (Translator: Jorge Cabezas).
- Impro: 90 juegos y ejercicios de improvisación teatral (Spanish edition), by Alfredo Mantovani Giribaldi, Jose Ramon Muñoz Leza, Borja Cortés García-Moreno, Pablo Pundik Davidovich, and Encarnación Corrales Peña.
- 101 juegos teatrales para grupos de actuación e improvisación (Spanish edition), by Ángel Serrano Laguna.
- *Other audiovisual materials will be available in Canvas.



ASSESSMENT

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

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.

GRADED COURSE COMPONENTS

Instructions and rubrics will be available on canvas.



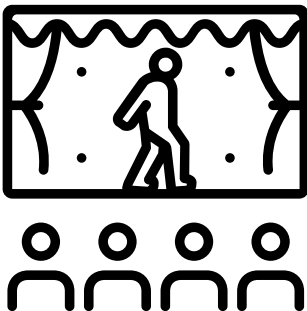
- Daily class activity = 15%
- Performances = 15%
- Self-reflecting journal = 15%
- Theater Forum = 35%
- ePortfolio = 20%

DAILY CLASS ACTIVITIES AND QUIZZES 15%

Students must actively participate in all class activities. Each time there is an assigned reading, there will be a quiz to confirm that the student read. It is the student's responsibility to come prepared to class and ready to work.



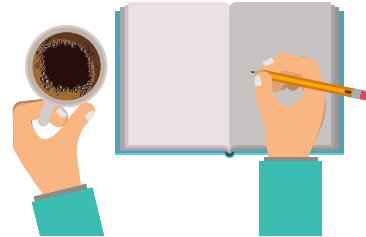
PERFORMANCES 15%



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.

SELF-REFLECTING JOURNAL 15%

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 35%

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/them selves into the ongoing acting scene.

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

INTERNATIONAL SCHOLAR PROGRAM 20%

ePortfolio

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.







Module 1: Introduction to the course


Date		Class topic	Homework due at class time (unless stated otherwise)
Aug.			
W	21	Introducción al curso	
F	23	“El teatro es un aparato de construcción de verdades”: bases y fundamentos	Leer en <i>El arco iris del deseo</i> : <ul style="list-style-type: none"> ➤ “El teatro es la primera invención humana” ➤ “Los seres humanos, la pasión y el tablado: el espacio estético” 

Module 2: Acting exercises to warm up




Date		Class topic	Homework due at class time (unless stated otherwise)
Aug.			
M	26	Organización de equipos para los proyectos del curso → Iniciamos los juegos de calentamiento	
W	28	Juegos de calentamiento	
F	30	Juegos de calentamiento	

Module 3: Introduction to *Theatersports*

Date		Class topic	Homework due at class time (unless stated otherwise)
Sept.			
M	2	Día del trabajo	
W	4	La improvisación deportiva	Ensayo reflexivo 1  Leer en <i>Impro: 90 juegos [...]</i> : <ul style="list-style-type: none"> ➤ El arte de improvisar (1.1-1.4) ➤ Técnica de Impro (2.1-2.3) 
F	6	Bloque 1: Raíces	Leer en <i>Impro: 90 juegos [...]</i> : <ul style="list-style-type: none"> ➤ Bloque 1 
M	9	Bloque 2: Tronco	Leer en <i>Impro: 90 juegos [...]</i> : <ul style="list-style-type: none"> ➤ Bloque 2 
W	11	Bloque 2: Ramas y hojas	Leer en <i>Impro: 90 juegos [...]</i> :



			➤ Bloque 3 
F	13	Tu propia ficha	Crear tu propia ficha de improvisación


Module 4: Introduction to *Theater of the oppressed*

Date		Topic	Homework due at class time (unless stated otherwise)
Sept.			
M	16	Poética del oprimido	Ensayo reflexivo 2  Lecturas en <i>Teatro del oprimido</i> : <ul style="list-style-type: none"> ➤ “Una experiencia de teatro popular en el Perú” ➤ “Conclusión: ‘Espectador’ ¡qué mala palabra!” 
W	18	Primera etapa: conocer el cuerpo (Todos los ejercicios de esta serie están destinados a deshacer las estructuras musculares propias de nuestra performance social.)	
F	20	Continuación de la primera etapa	
M	23	Segunda etapa: tornar el cuerpo expresivo (Ejercicios que intensifican la capacidad expresiva del cuerpo.)	
W	25	Continuación de la segunda etapa	
F	27	Tercera etapa: El teatro como lenguaje (Esta etapa se divide en tres partes, representando cada una un grado diferente de participación directa del espectador en el espectáculo.) 1.er grado: Dramaturgia simultánea	Ensayo reflexivo 3 
M	30	Continuación de la tercera etapa, 1.er grado	
Oct.			
W	2	Continuación de la tercera etapa, 1.er grado	
F	4	Homecoming	
M	7	Tercera etapa, 2.o grado: Teatro imagen	

W	9	Continuación de la tercera etapa, 2.o grado	
F	11	Continuación de la tercera etapa, 2.o grado	
M	14	Tercera etapa, 3.er grado: Teatro foro	
W	16	Continuación de la tercera etapa, 3.er grado	
F	18	Continuación de la tercera etapa, 3.er grado	


Module 5: Performance Activism

Date		Class topic	Homework due at class time (unless stated otherwise)
Oct.			
M	21	Las tres hipótesis del arco iris del deseo: la ósmosis, la metaxis y la inducción analógica	Leer en El arco iris del deseo: ➤ Las 3 hipótesis del arco iris del deseo 
W	23	Ejecución del arco iris del deseo	Leer en El arco iris del deseo: ➤ Preliminares a la utilización de las técnicas del arco iris del deseo 
F	25	Poder, privilegio y opresión en América Central ➤ <i>Sesión de activismo performativo 1</i>	
M	28	<i>Sesión de activismo performativo 2</i>	
W	30	El racismo en Colombia, Perú y el Caribe hispano ➤ <i>Sesión de activismo performativo 3</i>	
Nov.			
F	1	<i>Sesión de activismo performativo 4</i>	
M	4	Violencia de género, salud y derechos en México y Argentina ➤ <i>Sesión de activismo performativo 5</i>	
W	6	<i>Sesión de activismo performativo 6</i>	
F	8	LGBTQI y el activismo performativo en el Cono sur ➤ <i>Sesión de activismo performativo 7</i>	
M	11	Feriado: Día de los veteranos	
W	13	<i>Sesión de activismo performativo 8</i>	

F	15	Políticas de inmigración en Chile y Ecuador ➤ <i>Sesión de activismo performativo 9</i>	
M	18	<i>Sesión de activismo performativo 10</i>	
W	20	Hispanos en Estados Unidos ➤ <i>Sesión de activismo performativo 11</i>	
F	22	<i>Sesión de activismo performativo 12</i>	Ensayo reflexivo 4 

Module 6: Theater for Social Justice

Date	Class topic	Homework due at class time (unless stated otherwise)
Nov.		
M	25	Preparación para Teatro foro
W	27	Thanksgiving
F	29	
Dec.		
M	2	Teatro foro: Grupo B
W	4	Teatro foro: Grupo A

→ **Ensayo reflexivo final: Dec. 6, 2019** 

→ **ePortfolio: Dec. 11, 2019** 



UNIVERSITY POLICIES AND RESOURCES

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/UGRD/>

Accommodations

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. For more information see <http://www.dso.ufl.edu/drc>.

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 <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluvera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>

ACADEMIC INTEGRITY

Suggested wording: “UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.

The Honor Code specifies 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 or TAs in this class.

(<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>)

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/wc/Default.aspx>; 392-1575
- Sexual Assault Recovery Services (SARS): Student Health Care Center; 392-1161
- University Police Department: <http://www.police.ufl.edu/>; 392-1111 (911 for emergencies)

Academic Resources

- E-learning technical support: Learningsupport@ufl.edu; <https://lss.at.ufl.edu/help.shtml>; 352-392-4357 (opt. 2)
- Career Resource 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 or the Department Chair. 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).

Spanish and Portuguese Studies

Departmental policies related to DRC accommodations

The faculty and staff of Spanish and Portuguese Studies are committed to helping students gain proficiency in Spanish and/or Portuguese. In order to do so, **students must be prepared for class daily and must attend class regularly to practice the language in various ways (especially via interpersonal conversations)**. We of course understand that the physical, psychological, and/or emotional reality of some students sees them need course accommodations.

As such, we establish the following policies related to accommodations that students receive through the Disability Resource Center. Any student who presents a letter of accommodation from the DRC must read and sign this document to show that they understand what the department's policies related to disability-related absences, additional travel time, and additional time for outside of class work are and how students must be proactive in following procedures related to these policies.

As is DRC policy, **accommodations cannot be applied retroactively.**

_____ Accommodation: "Disability related absences"

1. During spring and fall semesters, all students are allowed three unexcused absences before their final grade is reduced for each additional absence beyond three. Students whose accommodation letter lists "Disability related absences" will have a total of **six total absences** without penalty in the course. Any absences beyond six will see the student's final grade reduced by one percentage point per absence.

If there is a change in an individual student's documented health status that necessitates additional absences, SPS faculty and staff – in collaboration with the Disability Resource Center – will review the policy on a case-by-case basis.

If students suspect that they will likely miss more than six classes during the semester and/or attending class will be a hardship, they should speak to their DRC Learning Specialist about taking SPN 1130 or 1131 via Flexible Learning.

2. **The student is required to inform the instructor via email the same day of a missed class if s/he is utilizing his/her disability-related absence accommodation.** If a student does not contact the instructor on the day of the absence, the student will not be able to make up any work missed in class.
3. Likewise, **if a student misses an appointment to take an SPS assessment** (for example, an exam or a composition) at the DRC and does not provide official documentation to DRC staff and Dr. Jennifer Pretak, **no make-up will be allowed and the student will receive a zero for the assignment.**
4. Connect/SuperSite/MyPortugueseLab exercises and quizzes **MUST** be taken as assigned and in accordance with the student's accommodations. There are **no make-ups** (as noted in the syllabus).

_____ **Accommodation: “Additional travel time”**

Courses in Spanish and Portuguese Studies use the entire 50 minutes of class for communicative, active learning, thus it is important that students are in class from start to finish.

1. During spring and fall semesters, three unexcused tardies or early departures equal an unexcused absence (with nine equaling three unexcused absences, after which a grade deduction is leveled for each additional absence). All students are permitted three unexcused absences without penalty.
2. Students whose accommodation letter lists “Additional travel time” will **share their schedule with their instructors** so that their instructors can see that students have class immediately before and after class and where those other classes are located. If there is no class right before or right after, additional travel time does not apply. Students with this accommodation should arrive to class within the first five minutes of class. Arriving more than 20 minutes late or leaving class more than 20 minutes early constitutes an absence.
3. Students whose accommodation letter lists “Additional travel time” will have **six additional tardies / early departures** without penalty in the course (for a total of fifteen, where arriving late and leaving early in the same class equals two towards the fifteen). Any other tardies / early departures will count towards the total number of unexcused absences. Thus, a student will have three unexcused absences like all students (unexcused absences and/or combination of tardies/early departures), plus the equivalent of two additional unexcused absences for up to six tardies/early departures. Any other unexcused absences will see the student’s final grade reduced by one percentage point per absence.

If there is a change in an individual student’s documented health status that necessitates additional absences, SPS faculty and staff – in collaboration with the Disability Resource Center – will review the policy on a case-by-case basis.

4. If students suspect they will regularly arrive late to class and/or need to leave early during the semester, they should speak to their DRC Learning Specialist about taking SPN 1130 or 1131 via Flexible Learning.

_____ **Accommodation: “Additional time to do outside of class work”**

Because language courses heavily emphasize daily preparation to enable daily participation, students must complete work prior to coming to class.

1. All assignments on Connect/SuperSite/MyPortugueseLab will be available at least seven days in advance of the due date. In Connect, all assignments in a chapter will open seven days before the first day of the chapter is discussed in class. In SuperSite/MyPortugueseLab, assignments are available from the beginning of the semester until the official due date.
2. Because of this advanced access of assignments, Connect/SuperSite/MyPortugueseLab assignments **MUST** be completed as assigned and in accordance with the student’s accommodations. There are **no make-ups or due date extensions** (as noted in the syllabus)

If you have questions about requirements and best practices related to your DRC accommodations, please contact your assigned Learning Specialist at the DRC. Likewise, maintain communication with your Spanish/Portuguese instructor about your accommodations and about how you can best be successful in the course.

Student signature _____ / Date _____

Photo/Video/Audio Release Form

AUTHORIZATION TO USE PHOTOGRAPHS AND/OR VISUAL AND/OR AUDIOMATERIALS

I, _____, UFID# _____

hereby authorize Prof. Antonio S. Lopez Mendez, the department of Spanish and Portuguese Studies (SPS) at the University of Florida, and the UF International Center (UFIC) to use, reproduce, and/or publish photographs and/or video and/or audio materials that may pertain to me—including my image, likeness, written language and/or voice without compensation. I understand that this material may be used in various publications, recruitment materials, or for other related endeavors. This material may also appear on the SPS or the UFIC Internet Web Page. This authorization is continuous and may only be withdrawn by my specific rescission of this authorization. Consequently, Prof. Antonio S. Lopez Mendez, SPS, and UFIC may publish materials, use my name, photograph, and/or make reference to me in any manner that they deem appropriate in order to promote the UF in the Dominican Republic: International Service Learning program and other service opportunities.

_____ Signature

_____ Date

Rubrics



Rubric: Participation Round

Name: _____

(See the syllabus for more on Attendance & Participation)

TOTAL: ____/20	Exceeds Expectations – Outstanding! (100%)	Meets expectations – Good work! (88%)	Approaching expectations – Okay, but needs improvement (73%)	Does not meet expectations
<i>Participation / Engagement in Class</i>	<p>(+10) I always actively participate in group/pair discussions, and I am often the leader in my groups.</p> <p>AND</p> <p>I participate regularly in whole-group discussions and the comments that I make and/or the questions that I ask show that I have been actively listening during our conversation and that I am building on/adding to that discussion purposefully.</p>	<p>(+9) I always participate actively in group/pair discussions, and I regularly contribute to whole-group discussions.</p> <p>AND/OR</p> <p>My comments in whole-group discussions sometimes link to what a colleague or the instructor has shared, but sometimes I make comments that don't go with the flow of the conversation (e.g., I sometimes make a comment just to comment).</p>	<p>(+7.5) I generally participate in group/pair discussions, but sometimes I show a lack of interest or initiative in these groups and/or in whole-group discussions.</p>	<p>(+5) I rarely participate in class, and I show little interest in group/pair discussion or whole-group discussions.</p>
<i>Preparation</i>	<p>(+6) I always come to class prepared (including bringing any texts, materials, or notes for the day as listed on the syllabus and/or shared via emails/Canvas announcements sent by the professor).</p> <p>AND</p> <p>Additionally, the questions I ask and the comments that I make often demonstrate that I am well-prepared for class (e.g., I refer specifically to what we were to prepare for the day, including class texts, classroom experiences, etc.).</p>	<p>(+5) I always come to class prepared (including bringing any texts, materials, or notes for the day as listed on the syllabus and/or shared via emails/Canvas announcements sent by the professor).</p> <p>AND</p> <p>The questions I ask and the comments that I make sometimes demonstrate that I am well-prepared for class (e.g., I sometimes refer to class texts, classroom experiences, etc. rather than making general statements.)</p>	<p>(+4) I generally come to class prepared, though occasionally it is clear that I do not bring the texts for the day and/or do not have the materials or notes as listed on the syllabus and/or shared via emails/Canvas announcements sent by the professor).</p>	<p>(+2) I rarely bring necessary materials (texts, materials, notes) to class.</p>

<p><i>Collegiality</i></p>	<p>(+4) I am respectful of the professor and my colleagues. AND I am always a good colleague (e.g., engaging with and involving others, actively helping classmates when needed) in tasks and before and after tasks. I contribute significantly to our positive interpersonal and academic environment of the class. AND I never use technology (incl. laptop) inappropriately in class.</p>	<p>(+3.5) I am respectful of the professor and my colleagues. AND I am a good colleague overall. I often show an effort to engage with and help the colleagues around me in tasks and before and after tasks. AND I never use technology (incl. laptop) inappropriately in the classroom.</p>	<p>(+3) I am respectful of the professor and my colleagues, but I don't show much interest in engaging with and/or helping those around me unless it's part of a task. AND I never use technology (incl. laptop) inappropriately in the classroom.</p>	<p>(+0) I have acted disrespectfully towards the professor and/or my colleagues (including refusing to collaborate). AND/OR I use / have used technology (incl. laptop) inappropriately in the classroom.</p>
----------------------------	--	--	--	---

Additional comments:

Rubric: Performance # _____ / 50 points

Name: _____

Date: _____

Criteria	10	9-8	7-6	5-0
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.

Comments:

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: