

Submit originals (including syllabus) and one copy and electronic copy to the Faculty Senate Office
 See <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures/> for a complete description of the rules governing curriculum & course changes.

CHANGE COURSE (MAJOR) and DROP COURSE PROPOSAL
 Attach a syllabus, except if dropping a course.

SUBMITTED BY:

Department	Theatre	College/School	College of Liberal Arts
Prepared by	Stephan Golux	Phone	474-5253
Email Contact	sgolux@alaska.edu	Faculty Contact	Stephan Golux

1. COURSE IDENTIFICATION: As the course now exists.

Dept Course # No. of Credits

COURSE TITLE

2. ACTION DESIRED: Check the changes to be made to the existing course.

Change Course If Change, indicate below what is changing. Drop Course

NUMBER	TITLE	DESCRIPTION
PREREQUISITES*		FREQUENCY OF OFFERING

*Prerequisites will be required before a student is allowed to enroll in the course.
 Reference the registration implications below due to Banner coding of these terms:
Prerequisite: Course completed and grade of "C" (2.0) or higher prior to registering for the course that requires it.
Concurrent: Course may be taken simultaneously (and allows for a course to have been previously completed).
Co-requisite: Courses MUST be taken simultaneously and does NOT allow for fact that a course was previously completed!

CREDITS (including credit distribution)	<input checked="" type="checkbox"/>	COURSE CLASSIFICATION	<input type="checkbox"/>
ADD CROSS-LISTING See #8 if intent is to stop an existing cross-listing.	Dept. <input type="checkbox"/>	(Requires approval of both departments and deans involved. Add lines at end of form for additional signatures.)	
STACKED (400/600) Include syllabi.	Dept. <input type="checkbox"/>	Course #	<input type="checkbox"/>

Stacked course applications are reviewed by the (Undergraduate) Curricular Review Committee and by the Graduate Academic and Advising Committee. Creating two different syllabi—undergraduate and graduate versions—will help emphasize the different qualities of what are supposed to be two different courses. The committees will determine: 1) whether the two versions are sufficiently different (i.e. is there undergraduate and graduate level content being offered); 2) are undergraduates being overtaxed?; 3) are graduate students being undertaxed? In this context, the committees are looking out for the interests of the students taking the course. Typically, if either committee has qualms, they both do. More info online - see URL at top of this page.

OTHER (please specify)

3. COURSE FORMAT

NOTE: Course hours may not be compressed into fewer than three days per credit. Any course compressed into fewer than six weeks must be approved by the college or school's curriculum council and the appropriate Faculty Senate curriculum committee. Furthermore, any core course compressed to less than six weeks must be approved by the core review committee.

COURSE FORMAT: (check all that apply) 1 2 3 4 5 6 weeks to full semester

OTHER FORMAT (specify all that apply)

Mode of delivery (specify lecture, field trips, labs, etc)

4. **COURSE CLASSIFICATIONS:** (undergraduate courses only. Use approved criteria found on Page 10 & 17 of the manual. If justification is needed, attach on separate sheet.)

H = Humanities S = Social Sciences

Will this course be used to fulfill a requirement for the baccalaureate core? YES NO

IF YES*, check which core requirements it could be used to fulfill:

O = Oral Intensive, W = Writing Intensive, Natural Science,
*Format 6 also submitted *Format 7 submitted *Format 8 submitted

4.A Is course content related to northern, arctic or circumpolar studies? If yes, a "snowflake" symbol will be added in the printed Catalog, and flagged in Banner.

YES NO

5. **COURSE REPEATABILITY:**

Is this course repeatable for credit? YES NO

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

How many times may the course be repeated for credit? TIMES

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course? CREDITS

6. **COMPLETE CATALOG DESCRIPTION** including dept., number, title, credits, credit distribution, cross-listings and/or stacking, clearly showing the changes you want made. (Underline new wording strike through old wording and use complete catalog format including dept., number, title, credits and cross-listed and stacked.)

Example of a complete description:

PS F450 Comparative ~~Aberiginal~~ Indigenous Rights and Policies (s)

3 Credits

Offered As Demand Warrants

~~Case study~~ Comparative approach in ~~assessing Aberiginal~~ to analyzing Indigenous rights and policies in different nation-state systems. ~~Seven Aberiginal situations~~

Multiple countries and specific policy developments examined for factors promoting or limiting self-determination. Prerequisites: Upper division standing or permission of instructor. (Cross-listed with ANS F450.) (3+0)

THR F221 Acting II (h)

3 Credits

Continued development of physical, emotional and imaginative awareness. This is a scene study class with emphasis on naturalistic modern material. Prerequisites: THR F121 and THR F215; or permission of instructor. (3+0) (1+4)

7. **COMPLETE CATALOG DESCRIPTION AS IT SHOULD APPEAR AFTER ALL CHANGES ARE MADE:**

THR F221 Acting II (h)

3 Credits

Continued development of physical, emotional and imaginative awareness. This is a scene study class with emphasis on naturalistic modern material. Prerequisites: THR F121 and THR F215; or permission of instructor. (3+0)

8. **IS THIS COURSE CURRENTLY CROSS-LISTED?**

YES/NO If Yes, DEPT NUMBER

DROPPING A CROSS-LISTING:

YES DEPT NUMBER

Changing or dropping requires written notification of each department and dean involved. Attach a copy of written notification.

9. **GRADING SYSTEM:** Specify only one.

LETTER: PASS/FAIL:

10. ESTIMATED IMPACT

WHAT IMPACT, IF ANY, WILL THIS HAVE ON BUDGET, FACILITIES/SPACE, FACULTY, ETC.

None

11. LIBRARY COLLECTIONS

Have you contacted the library collection development officer (kljensen@alaska.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.

No X Yes Not relevant for this change.

12. IMPACTS ON PROGRAMS/DEPTS:

What programs/departments will be affected by this proposed action? Include information on the Programs/Departments contacted (e.g., email, memo)

None

13. POSITIVE AND NEGATIVE IMPACTS

Please specify positive and negative impacts on other courses, programs and departments resulting from the proposed action.

None

JUSTIFICATION FOR ACTION REQUESTED

The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. If you ask for a change in # of credits, explain why; are you increasing the amount of material covered in the class? If you drop a prerequisite, is it because the material is covered elsewhere? If course is changing to stacked (400/600), explain higher level of effort and performance required on part of students earning graduate credit. Use as much space as needed to fully justify the proposed change and explain what has been done to ensure that the quality of the course is not compromised as a result.

Credit distribution: For the last 7 years, this class has been a lecture, instructor led class. We were surprised to see it still listed as (1+4). All the work in the class is led by the professor; there is no lab time when students are working independently. It should be listed as (3+0) as all the rest of the Acting classes now are.

APPROVALS: (Additional signature blocks may be added as necessary.)

Signature, Chair, Program/Department of: Theatre Date 9/28/12

Signature, Chair, College/School Curriculum Council for: CLA Date 10/01/12

Signature, Dean, College/School of: CLA Date 10-01-12

Offerings above the level of approved programs must be approved in advance by the Provost:

Signature of Provost (if applicable) Date

ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE.

	Date	
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Signature, Chair

Faculty Senate Review Committee: ___Curriculum Review ___GAAC

___Core Review ___SADAC

ADDITIONAL SIGNATURES: (As needed for cross-listing and/or stacking; add more blocks as necessary.)

	Date	
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Signature, Chair,
Program/Department of:

	Date	
--	------	--

Signature, Chair, College/School
Curriculum Council for:

	Date	
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Signature, Dean, College/School
of:

THR F221 F01 Acting II – Spring 2012 – Syllabus
University of Alaska Fairbanks, Theatre Department

1. COURSE INFORMATION:

Title: Acting II
Number: THR F221 F01
CRN: 39812
Credits: 3
Prerequisites: THR F121 Fundamentals of Acting (Minimum Grade of C)
THR F215 Dramatic Literature (Minimum Grade of C)
Meeting Location: Salisbury Stage / Lab Theatre
Meeting Time: Wed/Fri 1:00pm – 2:30pm

2. INSTRUCTOR:

Instructor: Stephan Golux, Assistant Professor of Theatre, Directing
Email: sgolux@alaska.edu
Telephone: (907)-474-5253
Office: FAC 104
Office Hours: By appointment

3. MATERIALS:

- **Required Reading:**
 - *Acting One* (Fifth Edition)
by Robert Cohen
McGraw-Hill, 2008
ISBN 978-0-07-351416-1
(NB: This text is also required in THR F121 Fundamentals of Acting)
 - *Chekhov: The Essential Plays*
by Anton Chekhov
Translated, with an Introduction and Notes, by Michael Heim
Modern Library (Imprint of Random House), 2003
ISBN 978-0-37-576134-8
(NB: This text is also required in THR F215 Dramatic Literature)
 - Other texts may be made available as handouts or on Blackboard.
- **Recommended Supplies:**
 - Serious actors keep and maintain appropriate rehearsal clothing. Your rehearsal

work and your presentations will be greatly enhanced if you both rehearse and present your work in appropriate clothing. For men, this means at the minimum formal-style long trousers with a crease, dress collared shirt, and dress-type shoes. For women this means at a minimum a dress-type blouse, three-quarter-length full skirt, and dress-type low-heel (or flat) shoes. Men might want to consider additionally ties and/or vests and/or sport jackets. Women may want to consider various hair notions, hose, jackets, and/or shoe options. You may wish to secure a locker for yourself from SDA so that you might have a place to conveniently store these items.

4. DESCRIPTION:

Acting II serves as the second course in the series of required acting course for those students in the Theatre Department following the Acting Track. Other students are heartily welcome. Assuming the solid analytic foundation learned in the *Fundamentals of Acting* class, we will focus intensely on the practice of a critical subset of technique through scene study. Some audition practice and business issues will also be addressed.

5. COURSE GOALS:

- Acquire a personalized vocabulary and toolkit for working as an actor.
- Experience the practice of “Scene Study” as an ongoing and lifelong development technique for actors.
- Become a more skilled, versatile, and generous actor who avoids the pitfalls of demonstration and quality.

6. LEARNING OUTCOMES:

- Evaluate scripts and scenes with an eye toward how they are to be acted, with a realistic understanding of personal artistic temperament and aesthetic frame.
- Build discipline and stamina as a practicing actor.
- Embrace the strategy of acting as a “Transaction”, itself made up of the technical components “Action”, “Chaining”, and “Threading”.

7. INSTRUCTIONAL METHODS:

In an ideal world, this class would be 100% scene study. In practice, we will need to spend some weeks reading and analyzing the plays that will serve as the source for most of the scenes we will

engage in – namely Anton Chekhov’s four major plays. While we are reading and analyzing those plays, we will undertake some self-contained learning units on various aspects of the Acting Business, including auditions.

8. TENTATIVE CALENDAR:

This calendar is subject to change. There is a heavy reading load early in the semester – one play per week for four weeks AND a total of two sections of the Cohen text – one per week for the first two weeks. The Cohen text should be review, but we will be focusing on detail. The Chekhov Plays will be due on Fridays, and the two Cohen readings will be due on Wednesdays. Note that scene proposals are due “cumulatively”, and you are encouraged to turn them in well before the “due” dates on this calendar. Rehearsal Reports will be due every Wednesday starting on February 15. Once all readings are complete, it will be all Scene Study, all the time.

<u>WK</u>	<u>DATE</u>	<u>PREP OUTSIDE CLASS</u>	<u>CLASS PLAN</u>	<u>TURN IN</u>
1	Fri, Jan 20		Intro, 4 Minutes, what class is about, what it isn't about, Syllabus, Policies, Procedures, Paperwork.	
2	Wed, Jan 25	<i>The Seagull</i>	Quiz, Seagull Discussion, Intro to TACT.	Quiz from class.
	Fri, Jan 27	Cohen Part II, pp 21-65	Quiz, Discuss how scene study works, Cohen Exercises.	Quiz from class.
3	Wed, Feb 1	<i>Uncle Vanya</i>	Quiz, Vanya Discussion, Bridge TACT to GOTE	Quiz from class.
	Fri, Feb 3	Cohen Part III, pp 67-110	Quiz, More on how class will work, Cohen Exercises.	Quiz from class. At least one scene proposal total handed in by this date.

<u>WK</u>	<u>DATE</u>	<u>PREP OUTSIDE CLASS</u>	<u>CLASS PLAN</u>	<u>TURN IN</u>
4	Wed, Feb 8	<i>The Three Sisters</i> Scene Rehearsals	Quiz, Three Sisters Discussion, More on Action.	Quiz from class.
	Fri, Feb 10	Scene Rehearsals	Unit on Auditions and Business Issues	
5	Wed, Feb 15	<i>The Cherry Orchard</i> Scene Rehearsals	Quiz, Cherry Orchard Discussion, Chaining and Threading	Quiz from class. Rehearsal Report
	Fri, Feb 17	Scene Rehearsals	In Class Scene work	Paperwork for scenes worked in class. At least two scene proposals total handed in by this date.
6	Wed, Feb 22	Scene Rehearsals	In Class Scene work	Paperwork for scenes worked in class. Rehearsal Report
	Fri, Feb 24	Scene Rehearsals	In Class Scene work	Paperwork for scenes worked in class.
7	Wed, Feb 29	Scene Rehearsals	In Class Scene work	Paperwork for scenes worked in class. Rehearsal Report
	Fri, Mar 2	Scene Rehearsals	In Class Scene work	Paperwork for scenes worked in class.

<u>WK</u>	<u>DATE</u>	<u>PREP OUTSIDE CLASS</u>	<u>CLASS PLAN</u>	<u>TURN IN</u>
8	Wed, Mar 7	Scene Rehearsals	In Class Scene work	Paperwork for scenes worked in class. Rehearsal Report
	Fri, Mar 9	Scene Rehearsals	In Class Scene work	Paperwork for scenes worked in class. At least three scene proposals total handed in by this date.
BR	Wed, Mar 14	S P R I N G B R E A K		
	Fri, Mar 16			
9	Wed, Mar 21	Scene Rehearsals	In Class Scene work	Paperwork for scenes worked in class. Rehearsal Report
	Fri, Mar 23	Scene Rehearsals	In Class Scene work	Paperwork for scenes worked in class.
10	Wed, Mar 28	Scene Rehearsals	In Class Scene work	Paperwork for scenes worked in class. Rehearsal Report
	Fri, Mar 30	Scene Rehearsals	In Class Scene work	Paperwork for scenes worked in class.
11	Wed, Apr 4	Scene Rehearsals	In Class Scene work	Paperwork for scenes worked in class. Rehearsal Report
	Fri, Apr 6	Scene Rehearsals	In Class Scene work	Paperwork for scenes worked in class. At least four scene proposals total handed in by this date.

<u>WK</u>	<u>DATE</u>	<u>PREP OUTSIDE CLASS</u>	<u>CLASS PLAN</u>	<u>TURN IN</u>
12	Wed, Apr 11	Scene Rehearsals	In Class Scene work	Paperwork for scenes worked in class. Rehearsal Report
	Fri, Apr 13	Scene Rehearsals	In Class Scene work	Paperwork for scenes worked in class.
13	Wed, Apr 18	Scene Rehearsals	In Class Scene work	Paperwork for scenes worked in class. Rehearsal Report
	Fri, Apr 20	Scene Rehearsals	In Class Scene work	Paperwork for scenes worked in class.
14	Wed, Apr 25	Scene Rehearsals	In Class Scene work	Paperwork for scenes worked in class. Rehearsal Report
	Fri, Apr 27	S P R I N G F L I N G - N O C L A S S E S		
15	Wed, May 2	Scene Rehearsals	In Class Scene work	Paperwork for scenes worked in class. Rehearsal Report
	Fri, May 4	Scene Rehearsals	In Class Scene work	Paperwork for scenes worked in class.
EX	Wed, May 9	Scene Rehearsals	Final Exam	Paperwork for scenes presented in exam.

9. POLICIES:

- Attendance at *all* classes is mandatory, and is part of the grade for this course. You will receive one-half of one point for every class you attend when you arrive on time. We are working as a cohort-based acting ensemble, and it is of utmost importance that *all* participants be present at *all* classes. There is no such thing as an “excused absence”. If you contract an infectious disease (like the flu) you should be in touch with me as soon as possible, but certainly *at least one hour before* any class meeting that you will be missing as a result. I will need confirmation from a medical professional in writing upon your return in order to offer 90% of your average attendance credit to the class. In addition, if your level of attendance ever falls below an 85% rate of

attendance, any subsequent tardiness or absence will lead to my request that you drop or withdraw from the class, and may be grounds for instructor withdrawal. Please note on the grading rubric (at the end of this Syllabus) that if you have perfect attendance, you will actually get extra credit for attendance.

- Not only must you attend every class, but you must be on time to every meeting of the class. The standard for time we will use is the network time as expressed by the AT&T Wireless Cell Phone System. You must be present *and ready to work* at 1:01pm when classes meet. If you are late but arrive earlier than 1:05pm, I will offer half points for attendance. If you arrive after 1:05pm, you will be considered “absent” for the purposes of grading, although you may of course still get points for your work in class.

- I will never taunt or disparage you for lateness. The cost will be only in your grade, so *definitely* come to class without guilt or bad feeling even if you are late. You will still be able to get partial credit for your participation and your preparation for the part of class you do attend.

- If you leave class early, you will be considered absent for grading purposes. I am generally pretty good about respecting your time and ensuring that class ends promptly by 2:30pm. *Please* do not hesitate to interrupt me and point out that class is over on those occasions where I have lost my grip on the time! I want to respect your time as much as I hope you respect mine and that of your class colleagues.

- Active and enthusiastic participation during class meetings is mandatory, and is part of the grade for this class. You will not receive credit (of course) for participation in any class you miss. Participation includes your work in exercises and discussions, and your quiet attention and support when your colleagues are working on scenes. You will receive up to one-quarter of a point for participation in any given class. If you are not in attendance, you will not receive participation points. Please note on the grading rubric (at the end of this Syllabus) that if you have perfect attendance and participate appropriately in all class meetings, you will actually get extra credit for participation.

- Preparation for the class meeting is mandatory, and is part of the grade for this class. You must complete the readings, research your plays, and do substantial outside rehearsing and development as per the schedule, which is printed above but still subject to change. For the first several meetings of the class, there will be a quiz covering each of the reading assignments. Each of these quizzes will be scored at 2% of your overall grade. Please note that these quizzes will be short and simple – but are intended to audit your reading and may ask randomly detailed questions to assure that you have read your assignments in depth.

- The heart of our class is Scene Study, and you will be required to present scenes frequently. As you will see on the Grading Rubric below, your work on your scene presentations is

the single-most important aspect of the evaluation of your work in this class. The expectations around preparation and rehearsal of scenes will be detailed in a separate document and/or discussed in class, but please plan to spend six or eight hours per week outside of class rehearsing scenes, and plan to be working on two or three of them at a time. You must be off-book on all scenes presented in class. Note that these scenes will not be as long as the scenes you presented as final projects in THR 121. Scenes will primarily be chosen by you and edited by you from the four Chekhov plays we read, namely *The Seagull*, *Uncle Vanya*, *The Three Sisters*, and *The Cherry Orchard*. In exceptional circumstances I might consider allowing you to work on scenes from other plays, most likely the middle plays of Henrik Ibsen. If you want to go that route, please ask me for permission in advance of starting work.

- When we begin on scene work, you will be required to turn in a “Scene Proposal” form for each scene you plan to work on. This proposal will be turned in by groups of two people who wish to work together. The scene proposal will include the first two rehearsals that you will schedule for your scene, and will include the commitment that you are off-book within two weeks of proposal submission. You must propose at least four scenes over the course of the semester, but you may propose more. Each complete and on-time scene proposal will give you one point toward your grade. If you turn in more than four, you have extra credit opportunities. More information about proposing scenes and the form for doing so will be discussed in class. Scene proposals are not onerous, but they are important.
- Every week on Wednesday, after our scene work begins, you will be asked to submit a rehearsal report detailing the meetings you have had with scene partners outside of class. Each rehearsal report will be worth 1 point of your final grade. There are eleven weeks of scene work scheduled in the class, and only 10 rehearsal reports are required, so there is an extra-credit option if you do all eleven rehearsal reports. Rehearsal reports are not onerous, but they are important. More information about them will be discussed in class.
- Attendance at one performance of the UAF Theatre Department Production of *All in the Timing* by David Ives is mandatory. You will receive one free ticket because you are in this class. Simply give your name to the box office when getting your ticket and inform them that you are in this class. Preview night (the night before opening) is free for everyone and no tickets are required. *All in the Timing* will preview on March 22. Ticketed performances are March 23, 24, 30 and 31 in the evening, and April 1 at 2:00pm. Failure to attend the performance will count against your preparation and your participation scores.
- Communication about changes in schedule, the provision of class handouts, and the ongoing day to day record of your current grade will be maintained on the UAF secure software environment known as “Blackboard”. You are required to understand the basics of Blackboard use and navigation. See “Support Services” below for information on getting help with computer technology. Blackboard is available online at:
<http://classes.uaf.edu/>

Please note that Blackboard has changed rather significantly over the winter break, so your instructor may be wrestling with it a bit to get it to behave. Please be patient!

- You must ensure that your official UAF email address is functioning and can be reliably used for communication. This is your email address that ends with “alaska.edu”. Blackboard will only use that email address. It is possible to set up that email address to forward messages to some other email system, but it is your responsibility to do so. See “Support Services” below for information on getting help with computer technology. University of Alaska email is available online at:

<http://google.alaska.edu>

- You are to respect yourselves, your colleagues, and me at all times. Work in the theatre can get very personal and emotionally evocative, and discussions can get heated, and that is fine; but disparaging, bigoted, sexist, violent, or otherwise disrespectful commentary or behavior will not be tolerated. I will warn any offender once. The second offense will result in a 10% reduction in your final grade. A third offense will result in a request that you withdraw from the class or receive a failing grade.

- You are encouraged to bring plain unadulterated water to class. No other food or drink or gum or candy or anything else whatsoever that you put in your mouth is welcome in class. Eat before you come.

- All electronic devices, including but not limited to cell phones and laptop computers are banned from class.

- Please wear clothes appropriate to our class meetings. For the initial class meetings, prior to engaging in Scene Study work, sneakers are strongly advised – jazz shoes are acceptable. Hard footwear, heels, or boots are not to be considered. Please ensure that your clothes are appropriately modest for physical work that might put you in aggressive and unfamiliar poses – embarrassment is not helpful in acting training. All jewelry, watches, belts, or anything hard or sharp that could hurt you or a colleague should be left off for class meetings. Once our classes transition to Scene Study classes, you should strongly consider wearing clothing that is appropriate to your scene work. This will be discussed later in the class. If you need to change for class, please make sure you do this *before the start time of the class*. The attendance and lateness policy applies to the time you are available and ready to work. You may decide that renting a locker in the Theatre Department from the Student Drama Association (SDA) for your studio and rehearsal clothing will be of great benefit.

- It is my desire to be highly accessible to all students in my classes. As the departmental “Director”, my day to day and week to week schedule is precariously irregular, but I keep a tight calendar and will be enthusiastically available to meet you by appointment for any help I can provide. Please contact me by telephone or email to set up an appointment. As any of

you who have studied with me before know, I will bend over backwards to help you outside of class, and never consider a request to be invasive. PLEASE NOTE: due to my directing schedule, my “weekend” is Mondays and Tuesdays, and I work Wednesdays through Sundays. This means it may be inconvenient to meet you on a Monday or Tuesday, but I may be able to meet you over the weekend. (I will need to be on campus some Mondays and Tuesdays, so please don’t hesitate to ask.)

- Both personal and academic honesty are discussed at length in the Student Handbook. Any willful dishonesty about your work in the class will result in a 10% reduction in your grade.

10. EVALUATION:

	Expected for full marks	Max possible with available extra credit	Notes
Attendance	13.00%	14.00%	0.5% per class for 28 classes. If class attendance rate falls below 85%, any subsequent missed classes may result in request that you drop or withdraw.
Quizzes	12.00%	12.00%	2% per quiz.
Participation	6.00%	7.00%	0.25% per class for 28 classes.
Scene Proposals	4.00%	6.00%	1% each when complete and on-time.
Rehearsal Reports	10.00%	11.00%	1% each. Should reflect minimum of 6 hours rehearsed in any given week.
Scene Work	30.00%	30.00%	10 points each for top three presentations.
Final Presentation	25.00%	25.00%	Public Performance.
TOTAL	100.00%	105.00%	

- 90 percent and up: A
- 80-89.99 percent: B
- 70-79.99 percent: C
- 60-69.99 percent: D
- Less than 60 percent: F

11. SUPPORT SERVICES:

- There are no papers due in this class, however UAF does appreciate it if we

evangelize for the writing center. In the event that you need help at any time with written work, check it out:

<http://www.alaska.edu/english/studentresources/writing/>
(907) 474-5314

- As it so happens, I am a bit of a computer geek and may be able to help if you are having difficulties with Blackboard or Email. However, I am no match for the Office of Information Technology Support Services:

<http://www.alaska.edu/oit/students/>
(907) 450-8300

For a list of walk-in support locations, visit the following website:

<http://www.alaska.edu/oit/sc/about/contact.xml>

12. DISABILITY SERVICES:

I will enthusiastically work with the Office of Disabilities Services (208 WHIT, 474-5655) to provide reasonable accommodation to students with disabilities. Please note that it is University policy that disabilities *must* be *confidentially* disclosed to the Office of Disabilities Services, and they will issue a letter to the instructor (me in this case) recommending or requiring accommodations for disabilities. Getting this letter to me is of utmost importance if you need accommodation, and I *must* have the letter *before* any accommodation is given. This is not my rule, but University policy in accordance with Federal Law. If you need accommodation for any disability, whether it be physical, behavioral, or cognitive, you *must* identify yourself to the Office of Disabilities Services *before* accommodation can be made.