

Theatre for Social Change

The University of Central Florida

TPP 6247, Section 0001

Spring 2024

This syllabus is subject to change at the instructor's discretion. Any changes will be communicated in a timely manner.

Course Philosophy:

We live in a world that can feel scary and hopeless. In the face of so many environmental and humanitarian crises, how can we, as theatre artists, move the needle toward a more just society? I teach Theatre for Social Change to empower you to believe that your voice and your art *matters*.



Theatre intrinsically brings people together, using collaboration and imagination to build empathy, promote dialogue, and examine our collective humanity. Some artists argue that any good theatre can lead to social change. This may be true. However, this course exists because when we create theatre *for* social change – in other words, when we see theatre as both an art form and a tool – we can bring intention to what we create, how, and why. From there, we can make ethically responsible choices to create theatre that promotes change on both individual and system levels. By broadening your understanding of theatre as a vehicle for social change, you'll grow in your capacities as an artist, educator, scholar, and citizen.

The Basics:

Instructor: Elizabeth Horn (she/her/hers)

Email: Elizabeth.Horn@ucf.edu

Meeting Times: Tuesdays and Thursdays, 3:00-4:15pm

Class Location: TCH 0102

Credit Hours: 3

Office Hours Scheduler: <https://bit.ly/MeetWithLiz>

Zoom Office: <https://ucf.zoom.us/j/8149056954>

In-Person Office: PAC T214

Meet the Instructor:

I am an educator, scholar, director, playwright, applied theatre artist, and associate professor of Theatre for Young Audiences. As a queer, invisibly disabled, neurodivergent, college educated, middle-class, white female, I navigate our society with intersectional privilege and marginalization.



My work in Theatre for Social Change primarily involves devised theatre using personal narrative. I've facilitated devised theatre about topics ranging from police brutality to food insecurity with teenagers. My applied theatre projects brought together intergenerational and mixed-abilities ensembles to spark conversations across differences. These projects aim to empower participants and center marginalized perspectives, while using participatory theatre-based strategies to engage audience in dialogue. Currently, I'm editing an anthology of plays and curriculum about mental health for high school students. I also work with UCF students to provide drama-based programming for youth in pediatric hospitals. Projects I've dreamed up but have not yet done include using devised theatre to dismantle anti-fat bias and diet culture; and drama-based strategies to promote literacy and play between teenage mothers and toddlers.

I believe fiercely in the power of restorative play. When I'm not working, you can find me sharing stories at Orlando Story Club, hiking, camping, crocheting, playing board games with my husband and two awesome kids, or cuddling my dogs and cat.

Want to meet?: See [The Basics](#) for the sign-up link for appointments. While you are welcome to stop by my office anytime, I feel I offer you my best if you book an appointment with me in advance. I do not do drop-ins for virtual office hours.

About the Course:

Course Description: We'll study dramatic texts, artists, and organizations in Theatre for Social Change, inviting diverse voices into dialogue. You'll reflect on the issues that matter to you; your identity markers; ethics, responsibility, reciprocity, and power; working within oppressive systems; and theory versus practice. Your primary project in this class will be dreaming up and planning a Theatre for Social Change project or program. Implementing this project is beyond the scope of this class and is not required. Rather, by envisioning a program, you'll critically examine these issues and gain an appreciation for the opportunities and challenges in facilitating Theatre for Social Change.

Objectives:

Students will:

- Explore structures of Theatre for Social Change, including: forum theatre, newspaper theatre, and invisible theatre.
- Analyze and reflect on historical and contemporary Theatre for Social Change plays and programs created by/with/for diverse populations.
- Examine issues of identity, power, reciprocity, and ethics, in creating Theatre for Social Change.
- Identify, research, and reflect on a social change topic of personal interest.
- Imagine, develop, and demonstrate a proposed Theatre for Social Change initiative.

Catalog Description: PR: Methods of Teaching Drama. The study and application of interactive theatre techniques to effect change related to social, cultural, interpersonal and personal issues.

Required Texts:

1. Alrutz, Megan. *Devising Critically Engaged Theatre with Youth*. ISBN: 9781138104273
2. Boal, Augusto. *Games for Actors and Non-Actors*. 2nd edition. ISBN: 9780415267083

Additional readings, videos, and sources listed in the course schedule will be provided by the instructor.

Class Policies:

Attendance and Participation:

1. Showing up, physically and mentally, contributes hugely to our class culture. Repeated unexcused absences or tardies may result in as much as a 10% deduction in the student's final grade. Throughout this class, you will be encouraged to reflect on what you want to get from our time together, and what choices you can make to bring the most to the experience for yourself and your peers.
2. This class is hands-on and participatory. I reserve the right to deduct as much as 10% from your final grade for lack of participation.

3. Participation includes dressing for movement and stowing cell phones during class time. Laptops and tablets are permitted for class activities and notetaking only.
4. Your participation should not come at a detriment to your peers. Active listening, sharing the space, and encountering diverse perspectives with curiosity are vital to our success. "Hogging the mic," sarcasm, put downs, foul language, discrimination, and bullying will not be tolerated.
5. Excused absences may include: illness with a doctor's note, a death in the family, a University-sanctioned event, a religious holiday, or at the instructor's discretion. I require written explanations of all excused absences. Please refer to the University handbook regarding timely communication of prearranged absences.
 - a. **University Authorized Events Policy:** 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>>
 - b. **University Religious Observations Policy:** 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>>.

Late Work and Work Quality:

Late work will only be accepted under the most extreme of emergencies and at the instructor's discretion. Incomplete work will receive an automatic zero. Please see me if you are struggling to keep up.

This class requires high quality written work and professional standards of communication in all areas. Formal written assignments are to be typed in 12-point font, double-spaced, Times New Roman, with an MLA works cited page.

Policy on Children in Class:

Parents and caregivers deserve access to education. Currently, the university does not have a formal policy on children in the classroom. The policy described here is thus a reflection of my own beliefs and commitments to student, staff, and faculty parents.

- 1) All exclusively breastfeeding babies are welcome in class as often as is necessary to support the breastfeeding relationship. I never want students to feel like they have to choose between feeding their baby and continuing their education.
- 2) For older children and babies, with advanced notification and on an occasional basis, children may be brought to class. While this is not a substitute for regular childcare, I understand that issues arise and want you to be able to attend class.
- 3) I ask that all students work with me to create a welcoming environment that is respectful of all forms of diversity, including diversity in parenting status.
- 4) I hope that you will feel comfortable disclosing your student-parent status to me. This is the first step in my being able to accommodate any special needs that arise. While I maintain the same high expectations for all student in my classes regardless of parenting status, I am happy to problem solve with you in a way that makes you feel supported as you strive for school-parenting balance.

Disclaimer:

Studying Theatre for Social Change inherently opens up a wide variety of topics. Please see me if you have any concerns about class materials and we will discuss possibilities for an alternative assignment.

Course Assignments:

Discussion Posts:

- #1: Prior knowledge ___/5
- #2: *Beyond Boal* ___/5
- #3: Legislation ___/5
- #4: Contemporary T4SC ___/5

Script Responses:

- #1: Your choice ___/20
- #2: Your choice ___/20

Workshop Participation and Preparation:

- #1: Dana Edell ___/10
- #2: Shavonne Coleman ___/10
- #3: Scottie Rowell ___/10
- #4: Nick Bazo ___/10

Final Project:

- Brainstorm ___/10
- Collage ___/10
- Initial Research ___/10
- Theatrical Framework ___/10
- Title and Pitch ___/10
- Informational Diagram ___/10
- Practical Component ___/20
- Final Presentation ___/20

Total Possible Points: ___/200

Letter Grade Points	
A	94 – 100 %
A-	90 – 93.99 %
B+	87 – 89.99 %
B	84 – 86.99 %
B-	80 – 83.99 %
C+	77 – 79.99 %
C	74 – 76.99 %
C-	70 – 73.99 %
D+	67 – 69.99 %
D	64 – 66.99 %
D-	61 – 63.99 %
F	60.99 % and below

Assignment Descriptions:

Discussion Posts (4): For each of the assigned discussion topics, post your response by Thursday and respond to a minimum of two peers' posts by Sunday. Note that some discussion posts include additional readings. Please see discussion post descriptions for additional detail.

Script Responses (2): Read and respond to two dramatic scripts, reflecting on how/if these scripts are Theatre for Social Change. Your response should be a minimum of 2 pages and should include the following:

- Title
- Playwright(s)
- Year premiered
- Brief summary
- Contextualization: What makes this a work of theatre for social change? How is this script a reflection of the world in which it was created? What was the reception of the play, or how has it been challenged? Include external resources as necessary.
- Reflection: What was your response to this script? In what ways does this script reinforce, challenge, or add to the ideas we have been exploring as a class? Would you produce it, and why or why not? What would a producing company need to consider to approach this play in a responsible and meaningful way?
- Additional works cited page with MLA citation for play and any additional resources used

While this class explores a wide variety of theatre that may not translate into traditional script format, for this assignment please choose readable scripts. Please see the list of scripts below for preapproved options. This list is by no means comprehensive. Email me to request approval for a script not on this list.

General Theatre:

- *The Exonerated* – Jessica Blank and Erik Jensen
- *The Children's Hour* – Lillian Hellman
- *The Cradle Will Rock* – Marc Blizstein/Federal Theatre Project
- *A Doll's House* – Henrik Ibsen
- *Fires in the Mirror* – Anna Deavere Smith
- *The Good Body* – Eve Ensler
- *Hype Man* – Idris Goodwin
- *The Inheritance* – Matthew Lopez

- *The Laramie Project* – Moisés Kaufman/Members of the Tectonic Theatre Project
- *Mother Courage and Her Children* – Bertolt Brecht
- *A Raisin in the Sun* – Lorraine Hansberry
- *Sweat* – Lynn Nottage
- *Twilight, Los Angeles: 1992* – Anna Deavere Smith
- *The Vagina Monologues* – Eve Ensler
- *Waiting for Lefty* – Clifford Odets

Works with/for Youth:

- *Anon(ymous)* – Naomi Iizuka
- *Bulletproof Backpack* – Eric Coble
- *Bus Stop* – Kendra Thomas
- *Lift Every Voice* – G. Riley Mills and Prince Roc
- *The Race* – Michael Rohd/Sojourn Theatre
- *Revolt of the Beavers* – Oscar Saul and Louis Lantz/Federal Theatre Project
- *Shine* – Beth Osnes
- *somebody's children* – José Casas
- *This is Modern Art* – Idris Goodwin & Kevin Coval
- *Triangle* – Laurie Brooks
- *The Wolves* – Sarah DeLappe
- *The Wrestling Season* – Laurie Brooks

Workshop Participation and Preparation (4): For each of the four workshops offered by guest speakers throughout the semester, you will receive a grade for your engagement and participation in the workshop. To receive full credit, you must: in advance, read and/or watch any supplemental materials provided by the presenter; prepare thoughtful questions to ask the facilitator; show up physically and mentally to engage in the workshop; and engage with your peers and instructor in the following class session to discuss and debrief. **Note: Your attendance is crucial for this assignment. In the event that you have to miss a workshop, you may substitute Nicole B. Adkin's playwriting workshop on Friday, March 1st for one of the Theatre for Social Change workshops.**

Final Project: Your primary project in this class, factoring for 50% of your overall grade, requires you to imagine a practical Theatre for Social Change project of your choosing (independently or with a partner). Because of the multiple ethical and logistical considerations required to bring a Theatre for Social Change project to fruition, you are not required to implement this project. Rather, this assignment is about considering what social change issue(s) are most important to you, exploring how theatre might

serve as a tool through which to examine this topic and inspire change. You will consider issues of power, identity, agency, reciprocity, and ethics as you envision this project, imagine your role in it, and identify what community partner(s) might come together for this cause.

This overarching project will be broken into the following elements, some of which we will spend time on in class:

- Brainstorm: Spend time reflecting on social change topics that feel important to you. While you will submit this for a grade, this is a personal assignment and can take many forms: bullet points, ranking, a decision tree, word cloud, identity iceberg, free write, etc.
- Collage: Once you have identified the social change topic(s) you will explore in this class, create a multimedia collage exploring this topic. Begin with a base, such as a canvas, piece of cardboard, or three-dimensional object. Identify at least one piece of text to incorporate, such as a poem, quote, statistic, personal writing, or newspaper headline. Using a variety of materials (fabric, paint, paper, found objects, etc.), create a visual representation of what this topic means to you. The purpose of this assignment is to give you an embodied, artistic way to reflect on and express your connection to this topic. You are encouraged to create with what you have available. Please note, your collage may have printed components, but must be handmade (no digital submissions). Be prepared to share.
- Initial Research: Conduct research to better understand this social change topic. Additionally, research activist organizations, movements, and/or art focused on this issue. Your goal with this step of your final project is to grow your understanding of this issue and to see how theatre (or other artforms) are being applied to activism surrounding it. This is similar to a literature review for written research. Imagine a bullseye: if theatre for social change about this topic is at the center of the bullseye, is anyone already doing this work? Now zoom out to the middle and outer layers of the bullseye. Is anyone using other art forms to explore this issue, or a related issue? Are there theatrical elements applied by activist groups, even if they might not consider it theatre (i.e. marches, protests, digital campaigns)? Prepare a 10 to 15-minute oral presentation, with slides, to share your findings. Your final slide should include any sources.
- Theatrical Framework: Use the Theatrical Framework for Community Engagement (available in Webcourses assignment) to outline the core elements of your project.

- Title and Pitch: Provide a creative, clear, and dynamic title for your imagined Theatre for Social Change initiative. Describe this initiative and its purpose using concise and compelling writing, in no more than 500 words.
- Informational Diagram: Now that you can picture your imagined Theatre for Social Change initiative, create an informational diagram (see examples in Webcourses assignment) to articulate the process. An informational diagram is a one-page infographic that uses a combination of images, text, and shapes to explain the arc of a project. Your informational diagram should provide information about: the need for this programming; the stakeholders and community partners; the chronology of the process; and the final outcome. You are encouraged to consider the impact of the visual choices you make within your informational diagram; however, this is not a visual art assignment. The information, and your organization of it, are the most important features. This may be created digitally, by hand, or a combination of both.
- Practical Component: While you will not be implementing your project within the scope of this class, your final presentation must include a practical component that engages your peers in experiencing this initiative. Think of this as an extraction of a piece of your program, with us in role as participants or audience members. This will be unique based on the design of your initiative and will be approved by the instructor in advance. Examples of practical components would be: creating a lesson plan and facilitating a portion of it; drafting a scene from a play and facilitating a staged reading; engaging participants in an interactive art or design experience; facilitating an exercise for a post-show discussion; or engaging participants in interactive dramaturgical research.
- Final Presentation: Bring the above pieces together in a final presentation that articulates your journey designing this initiative. Your presentation should be 20-30 minutes (including your practical component, above). While we will be familiar with your initiative by this point, present it as if we are hearing it for the first time. Take us through the experience brainstorming, researching, and developing this initiative. Share the design of the initiative, highlighting what you took into consideration as you were planning and how/if/why your plans changed through its development. Consider what pieces you are most excited by and proud of, and what questions you still have about what it would look like in practice. Frame this presentation within the context of this class: consider what content in the class most inspired you; what you have learned; and how you have grown throughout the semester.

Course Schedule:

All classes will be in-person during our regular class time unless noted in **bold**.

All assignments are due at the start of class unless otherwise specified.

Discussion posts are by Thursday, with comments due by Sunday.

Date	In-Class	Assignments and Readings Due
Tues 1/9	Community Building Course Overview	
Thurs 1/11	Defining Theatre for Social Change	Discussion Post #1: Prior knowledge
Tues 1/16	Explore <i>Games for Actors and Non-Actors</i>	Read: <i>Games for Actors and Non-Actors</i>
Thurs 1/18	Forum Theatre	
Tues 1/23	Newspaper Theatre Invisible Theatre	
Thurs 1/25	Rainbow of Desire	Discussion Post #2: <i>Beyond Boal</i> response
Tues 1/30	Workshop #1: "Devised Theatre with Teenage Girls and Nonbinary Youth" with Dana Edell (Zoom in person)	Read: "This is not a safe space" from <i>Girls, Performance, and Activism: Demanding to be Heard</i> . Available in Course Files.
Thurs 2/1	Discuss and Debrief	
Tues 2/6	Devised Theatre for Social Change	Read: <i>Devising Critically Engaged Theatre with Youth</i> .
Thurs 2/8	Devised Theatre for Social Change	

Tues 2/13	Workshop #2: "Theatre for Interpersonal Violence Prevention" with Shavonne Coleman (Zoom in person)	Read: Yoshihama, M. and R M Tolman. "Using interactive theater to create socioculturally relevant community-based intimate partner violence prevention.". <i>American journal of community psychology</i> (2015). 55:136–147. (available in Files)
Thurs 2/15 *Asynchronous	<i>No in person class</i> Discuss and Debrief	Discuss and Debrief assignment Discussion Post #3: Legislation
Tues 2/20 *Asynchronous	<i>No in person class</i> Complete topic brainstorm assignment	Final Project brainstorm and topic selection
Thurs 2/22 *Asynchronous	<i>No in person class</i> Script #1	Discussion Post #4: Contemporary T4SC Script #1 response
Tues 2/27 3:00 – 5:00pm Studio 2	Workshop #3: "Puppets for All: Puppetry through a Social Justice Lens" with Scottie Rowell (Teller Productions)	Watch: Super Cello
Thurs 2/29	Discuss and Debrief Final project overview	
Friday 3/1 1:00 – 3:00pm Studio 1	<i>Optional workshop:</i> "Intro to Playwriting: Permission to Play!" with Nicole B. Adkins	

Tues 3/5	Final Project: Share collages	Collage
Thurs 3/7	Script #2	Script #2 response
Tues 3/12 Studio 2	Workshop #4: "Devising for Social Change" with Nick Bazo	Watch: Brodsky, E. "The year we thought about love: Behind the scenes of queen youth theater." New Day Films (2014) Available through Kanopy.
Thurs 3/14 *Asynchronous	<i>No in person class</i> Discuss and Debrief	Discuss and Debrief Assignment
Tues 3/26	Final Project: Share initial research	Initial research oral presentation and slides
Thurs 3/28	Final Project: Share initial research	
Tues 4/2	Final Project: Develop Community Engagement Framework	
Thurs 4/4	Final Project: Work on informational diagram	Final project title and one-paragraph pitch
Tues 4/9	Final project: Develop practical element	
Thurs 4/11	Final project: Develop practical element	
Tues 4/16	Review final project requirements Course reflection/wrap-up	

Thurs 4/18	<i>Course release: Prepare for presentation</i>	
<i>Tues 4/23</i>	<i>No class – Study Day</i>	
Thurs 4/25 1:00 – 3:50PM	Final Presentations	Final Presentation elements

UCF Course Syllabus Statements

Culture of Inclusion:

The University of Central Florida considers the diversity of its students, faculty, and staff to be a strength and critical to its educational mission. UCF expects every member of the university community to be respectful in classrooms, work environments, and at campus events. Dimensions of diversity can include sex, race, age, national origin, ethnicity, gender identity and expression, intellectual and physical ability, sexual orientation, income, faith and non-faith perspectives, socio-economic class, political ideology, education, primary language, family status, military experience, cognitive style, and communication style. The individual intersection of these experiences and characteristics must be valued in our community.

Title IX Policy:

Title IX prohibits sex discrimination, including sexual misconduct, sexual violence, sexual harassment, and retaliation. If you or someone you know has been harassed or assaulted, you can find resources available to support the victim, including confidential resources and information concerning reporting options at <https://letsbeclear.ucf.edu> and <http://cares.sdes.ucf.edu/>.

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

1. 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.
2. 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.
3. 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.
4. Falsifying or misrepresenting the student's own academic work.

5. 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.
6. Multiple Submissions: Submitting the same academic work for credit more than once without the express written permission of the instructor.
7. Helping another violate academic behavior standards.
8. 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.

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 <<https://centralflorida-prod.modolabs.net/student/safety/index>>[Links to an external site.](#)>.
- 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 <www.getrave.com/login/ucf[Links to an external site.](#)> and logging in. On the "My Account" tab, fill out the information, including e-mail address and cell phone number.
- 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>[Links to an external site.](#)>).

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.

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.

In-Class Recording Statement:

Students may, without prior notice, record video or audio of a class lecture for a class in which the student is enrolled for their own personal educational use. A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach students about a particular subject. Recording

classroom activities other than class lectures, including but not limited to lab sessions, student presentations (whether individually or part of a group), class discussion (except when incidental to and incorporated within a class lecture), clinical presentations such as patient history, academic exercises involving student participation, test or examination administrations, field trips, and private conversations is prohibited. Recordings may not be used as a substitute for class participation and class attendance, and may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of the University's Student Code of Conduct as described in the Golden Rule.