

Program Information

Course and Instructor Information

Course Title: DRAM 1101 - Introduction to Theatre

Format: In person

Time and Day of meetings: Tuesday and Thursday 11am to 12:15am at SCI1 G01

Professor: Adrienne “AC” Macki, Ph.D. (she/her/hers)

Email: acmacki@uconn.edu (preferred method of contact)

Phone: 860-486-285

Availability: Connect with me on Teams. You can reach out to me via Microsoft Teams for virtual meetings/check-ins.

Search for: Macki, AC. Available between 8am-5pm primarily though I respond asynchronously

Office Hours: Thursdays, 5:30-6:30pm.

- [Join the meeting now](#)
- Meeting ID: 268 573 683 535

Passcode: fh76ib3X

Office: Drama Music Building, Rm 201 B

Alternate virtual times may be scheduled via [Bookings](#)

Please contact me directly if you prefer to meet face-to-face on Thursdays after 2:30 pm and/or select times on Fridays.

Teaching Assistant: Halli Gibson (supports students with last names A-K, and Groups 1-12)

halli.gibson@uconn.edu

Chris Martin (supports students with last names L-Z, groups 13-25) christopher.martin@uconn.edu

Note: I will try my best to respond to emails within 3 business days. For weekend emails, I will try to respond by Wednesday. If it is urgent, please indicate that in the message subject line. Also, please include the course name/number in the subject line of your email.

To discuss personal situations such as accommodations, grading concerns, and/or extenuating circumstances, etc., we invite folks to meet during office hours. We also invite you to reach out before or after class to schedule a mutually agreeable time to connect. If you are not available during office hours, please go to my [Bookings](#) page to select an alternate time. In the notes section, please indicate the reason for the meeting. If you have more broad questions or issues that the whole class may experience (such as a broken link), let us know in class or via our discussion board in HuskyCT.

Course Materials

Required course materials should be obtained before the first day of class. Required textbooks are available for purchase through the [UConn Bookstore](#).

Required Materials:

Item 1. [Sweat](#). Lynn Nottage. Dramatist Play Service, 2018.

Item 2. *Revel for Explore Theatre: A Backstage Pass*, 2nd ed. (Access card) digital access. Michael O'Hara, Elizabeth Osborne, and Judith Sebesta. Pearson, 2020.

NOTE: This course is part of our course material delivery program, Husky Book Bundle. The bookstore will provide each student with a convenient package containing all required physical materials and all digitally delivered materials for this course will be integrated into Blackboard. You should have received an email from the bookstore confirming materials provided for each of your courses and asking you to select how you would like to receive any printed components (in- store pick up or home delivery). If you have not done so already, please confirm your fulfillment preference so the bookstore can prepare your materials. For more information about Husky Book Bundle, or for the link to opt-out of this program, please go to [Bookbundle](#).

Optional Materials:

Tickets for Connecticut Repertory Theatre productions.

Course Description

This course introduces students to theatre as a collaborative, dynamic, and socially expressive art form by delving into the artistry, concepts, and techniques of theatre makers. Through discussions, experiential activities, and in-class performances, students of all backgrounds are invited to apply their knowledge and experience to explore creative processes. TOI-1. CA1.

In this course, students will immerse themselves in the creative process of theatrical production by exploring diverse artistic approaches, experimenting with innovative techniques, and expressing their unique voices through hands-on collaboration and performance. Students will investigate the collaborative nature of theatre-making, examining how directors, designers, performers, and other creatives bring a production to life. Through the analysis of a representative case study play, students will deconstruct the interpretive and preparatory work of creative teams. Building on these insights, students will engage in hands-on experimentation to develop original short theatrical pieces. Interactive discussions and practical exercises will strengthen communication skills, spark new ideas, and expand creative practices. Students will also learn to critically evaluate and refine their creative processes in response to the evolving needs of collaborators, audiences, and production goals.

Course Objectives

Student Learning Objectives:

1. Students will investigate processes that lead to the creation of innovative ideas, artistic works, and productions.
2. Students will examine how divergent perspectives and creative approaches are impacted by social, technical, and/or artistic challenges.
3. Students will formulate multi-stage developmental processes as an individual and/or as members of creative teams.
4. Students will practice dialogue, collaborating, and listening intentionally.
5. Students will develop new ideas and/or create artistic works.

Alignment of Common Curriculum & Course Student Learning Objectives with Assessments:

Topic of Inquiry	Common Curriculum objective	Course student learning objective	Course assessment(s)
TOI-1: Creativity: Design, Expression, Innovation	LO-1: Students will be able to assess the importance of creativity, ideation, innovation, and/or technical design output to individuals, organizations, society, and/or various fields of study.	CLO-1: Students will investigate processes that lead to the creation of innovative ideas, artistic works, and productions.	Quizzes, <i>Explore Theatre</i> and on case study play Self-reflections Group work assignments
TOI-1: Creativity: Design, Expression, Innovation	LO-2: Students will be able to demonstrate skill with evaluating, adjusting, and adapting the creative process to address particular challenges, needs, or conditions.	CLO-2: Students will examine how divergent perspectives and creative approaches are impacted by social, technical, and/or artistic challenges. CLO-3: Students will formulate multi-stage developmental processes as an individual and/or as members of creative teams. CLO-4: Students will practice dialogue,	Quizzes, <i>Explore Theatre</i> and on case study play Group work assignments Self-Reflections
		collaborating, and listening intentionally.	Final Creative Project

TOI-1: Creativity: Design, Expression, Innovation	LO- 3: Students will be able to design or create new ideas, mechanisms, methodologies, artistic works, and/or products.	CLO-5: Students will develop new ideas and/or create artistic works.	Playwriting assignment Final Creative Project
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Course Requirements and Grading

Summary of Course Grading:

Course Components	Weight
A. Playwriting Assignment	5%
2. LM assignments / assessments (HuskyCT assignments / quizzes)	10%
3. Revel quizzes on <i>Explore Theatre</i>	20%
4. Journal Self-Reflections (Complete 3 out of 4 responding to group collaborations/ contributions**)	30%
5. Creative Project	35%

Component A Details: Short, guided creative assignment to develop structure, character, and conflict.

Component B Details: Course orientation materials (survey, practice assignment, quiz) and other assessments including on select case-study play(s). We will review several interpretations to identify how productions can be conceptualized and interpreted. Applying our understanding of play analysis, acting, directing, and design into our investigation of varied interpretations provides productive models for inspiration. Learners may choose the representative play to adapt and/or inspire their own original work. Accordingly, these learning materials offer a rich foundation for applying creative processes in diverse ways, aiding students in developing their own creative projects. This component assesses CLO 1-3.

Component C Details: Online end-of-chapter assessments in Revel *Explore Theatre* (an interactive e- text with multimedia content, practice assessments, and chapter quizzes to assess CLO 1-3)

Component D Details: Reflections responding to creative processes and/or completing experiential activities, exit tickets, collaborative group work exercises/experiential learning. The reflections assess CLO 1-4. (**Note: with the exception of the last creative final project reflection, the lowest score will be dropped.)

Component E Details: Multiphase project includes video presentation, group collaboration, individual creative component, and self-reflection.

Grading Scale:

Course grade	% or points
A	94-100
A-	90-93
B+	87-89
B	84-86
B-	80-83
C+	77-79
C	74-76
C-	70-73
D+	67-69
D	63-66
D-	60-62
F	< less than 60 points

Due Dates and Late Policy:

- Please contact your instructor and/or teaching assistant before the due date if you are having difficulty and/or other issues.
- Written assessments (including playwriting assignment, journal reflections, and the final creative project) are subject to a penalty: 10 points per day.
- For quizzes in Revel *Explore Theatre*, you may earn partial credit for quizzes submitted up to 48-hours after the due date. **The lowest Revel quiz grade will be dropped.**
- The course schedule includes all due dates. Submission deadlines are based on

Eastern Standard Time.

- We encourage students to begin assignments well before the deadline to minimize last minute glitches and/or technical issues that could emerge.

Exceptions to our late policy *may be considered* in the case of extenuating circumstances per the Dean of Students Office, Office of Student Services and Advocacy, or other university officials.

It is not appropriate to ask for partial credit well after the due date merely to improve your grade. Please note that requests for grade changes outside the designated review period cannot be accommodated, in alignment with university policies ([University's student code of conduct and ethical standards expected of students](#)). Please do not send emails or request meetings to ask for additional points, as it is unethical for both you and the instructor. Instead, we invite you to take advantage of extra credit opportunities to make up for any lost points.

Note: Given that this class supports 100 students, late night / last minute emails may not be answered immediately. Please plan accordingly.

Student Authentication and Verification:

To authenticate that the student completing the course activities/assessments and the student receiving credit for the course is the same student enrolled in the course, the following will be implemented:

Students registering for courses use a student information system and access is managed through UConn's centralized NetID authentication process. This requires students to establish their identity by providing unique personal identifiers and contact information.

The learning management system in which all online courses are hosted authenticates student user accounts and passwords through NetID access.

This course will also include a video presentation with the student ID. Submissions may be verified by confirming student identity via the official UConn photo in Student Admin. (Acceptable IDs for the Student Admin upload also include State Issued Driver's License, State Identification Card, Military Identification Card, Passport/Visa, Permanent Residence Card.)

- **Please note that failure to submit an accessible/clear video may result in a 0 for the final project.**

Feedback and Grades:

We will make every effort to provide feedback and grades within 2 weeks after the work is submitted. To keep track of your performance in the course, refer to My Grades in HuskyCT. If you have an issue with a grade received on an assignment, please wait 24 hours before contacting us. You will have a window of **3 days** after the initial **24-hour** waiting period to discuss your grade, after that point, **the grade is final**. If you are busy, you may make an appointment within those 3 days. (This policy also applies to discussion section activity/assignments/group work submissions).

Course Outline

<u>LM</u> <u>Week</u>	<u>Day</u>	<u>Class</u> <u>Date</u>	Assignments & Due Dates: Revel, Learning Modules in HuskyCT (Readings, Videos, Resources)	Topic
1. LM 1	Tu.	8/26	Complete Online Course Orientation (linked in Navigation bar) <ul style="list-style-type: none"> • Submit syllabus quiz by 8/27 • Submit sample assignment in Course Orientation by 8/27 	Overview Syllabus and Community Agreements On your own: check out Course Orientation and Registration for <i>Explore Theatre</i> . If you have questions, attend virtual office hours using WebEx link to join.
1. LM 1	Thu.	8/28	Complete LM 1 - Part 1 Register for Revel in HuskyCT using your access code with the Pearson Revel link in the Revel Explore Theatre tab before class, 8/28 Review instructor materials: LM 1 before class. Complete Revel reading, Chapter 1: "Introduction: Performance Is All Around Us" before class Complete Chapter 1 Quiz: What Is Performance? * by 8/28	Investigating Live "Performances"
			*Note: Only the end-of-chapter quizzes are required	
2. LM 1	Tu.	9/2	Complete LM 1 – Part 2 Complete Revel reading, Chpt. 2 Submit quiz Chapter 2: Introduction: Texts and Plays by 9/2	<i>The Text</i>
2. LM 1	Thu.	9/4	Review instructor materials before class	<i>Text Continued</i>

3. LM 2	Tu.	9/9	Start LM 2- Part 1: Complete Revel reading & Submit quiz for Chapter 3 by 9/9	<i>Examining the Role of Audiences</i>
3. LM 2	Thu.	9/11	Complete LM 2 - part 2 Review instructor materials: videos and readings Submit Group Work Journal Reflection 1 by 9/13	<i>Audiences continued</i> <i>Group Work 1 Completed in class – basis for journal 1</i>
4. LM 2	Tu.	9/16	Complete Revel reading for Chapter 4. Submit Chapter 4 Quiz: Where Can Performance Be Done by 9/16	<i>Where Can Performance Be Done?</i>
4. LM 2	Thu.	9/18	Class field trip to campus theater space (TBA) Activities in class	<i>Staging Spaces and Places Continued</i> <i>(TBA: meet at Nafe Katter Theatre on campus)</i>
5. LM 3	Mon.	9/22	Download LockDown Browser & Complete LockDown Browser sample quiz by 10/6	<i>Be sure to complete sample quiz for trial run with Lockdown Browser. Submit sample quiz for full credit by 10/6</i>
5. LM 3	Tu.	9/23	Plays in Performance: Sweat Complete LM 3 · Read Lynn Nottage's Sweat · Complete quiz by 9/23	<i>Lynn Nottage's Sweat</i>
5. LM 3	Thu.	9/25	Plays in Performance: Sweat Complete LM 3 · Review Lynn Nottage's Sweat	<i>Dramaturgy & Lynn Nottage's Sweat</i>
6. LM 4	Tu.	9/30	Complete Revel reading, quiz, for Chapter 5: · Submit Chapter 5 Quiz: Playwrights by 9/30 · Review instructor	<i>Playwriting</i> <i>Playwriting activity in class & experiential exercises</i>

			materials: videos and readings (Chpt. 2 "Action," pp 35-41) .	
6. LM 4	Thu	10/2	Complete LM 4 Playwriting Exercises Continued Submit Playwriting Assignment by Sat. 10/4	<i>Playwriting Continued</i> <i>Playwriting activity in class & experiential exercises</i>
7. LM 5	Tu	10/7	Complete Revel reading & quiz for Chapter 6: • Submit Chapter 6 Quiz: Directors by 10/7	<i>Directing and Conceptualizing</i>
7. LM 5	Thu	10/9	Complete LM 5 • Please review material on conceptualization & Julie Taymor's TED talk before class Complete Journal Reflection 2 by 10/11	<i>Directing Continued</i> <i>Complete Group Work 2 (in class) and submit journal 2</i>
8. LM 6	Tu	10/14	Complete LM 6, part 1 • Review instructor materials and readings • Review videos Complete Revel reading & quiz for Chapter 7: • Submit Chapter 7 Quiz: Scenic Designers and Costume Designers by 10/14 .	<i>Theatrical Design</i>

8. LM 6	Thu	10/16	<p>Complete LM 6, Part 2 Review instructor materials and readings Review videos</p> <p>Complete Revel reading- Chapter 8</p> <p>Submit Chapter 8 Quiz: Lighting Designers, Sound Designers, and Technical Production by 10/16</p>	<p><i>Design Process Continued</i> <i>Costumes & Set</i> <i>Group Work Design</i> <i>Experiential Collaborations</i></p> <p><i>Work on Mood Board</i></p>
9. LM 6	Tu	10/21	<p>Design Process Continued</p> <p>Complete Journal Reflection 3: Submit Mood Board on Sweat and Journal Reflection 3 by 10/24</p>	<p><i>Sound Group</i> <i>Work</i> <i>Design</i> <i>Experiential</i> <i>Collaborations</i></p>
9. LM 7	Thu	10/23	<p>Acting and Performance Complete Revel Reading Chpt 9.</p>	<p><i>Introduction to Acting</i> <i>Acting exercises</i></p>
10. LM 7	Tu	10/28	<p>Acting Continued Submit Chpt. 9 quiz by 10/28</p>	<p><i>Extra credit performance opportunities</i></p>
10. LM 8	Thu	10/30	<p>Day 1. Creative Final Projects Workshop</p> <p>Final Projects – This key discussion and brainstorming session will put you on path to success.</p>	<p><i>Final Projects Introduction and Q & A</i></p>

11. LM 8	Tu	11/4	<p>Day 2: Creative Final Projects Workshop - Concept & Theme</p> <p>Produce shared file: concept document noting theme, genre, and assignment of team members.</p>	<p><i>Collaborate/discuss core idea(s), tone, and inspiration(s). Brainstorm themes, genres, and social relevance.</i></p> <ul style="list-style-type: none"> • <i>Discuss target audience and venue.</i> • <i>Outline the concept for the new play.</i> • <i>Choose title</i> • <i>Assign roles/responsibilities among team.</i>
11. LM 8	Thu.	11/6	<p>Day 3: Creative Final Projects Workshop -Character Development & Plot Structure</p> <p>Director: Ask guiding questions about tone and style. Lead exercises to explore character dynamics and potential conflicts.</p> <p>Actors: Use improvisation to test flow, character choices and embody characters.</p> <p>Designers: Listen for visual metaphors, time/place cues, and mood. Start mood board: collect reference images. Note settings, transitions, and time shifts. Consider how design reflects character.</p>	<p><i>Define major dramatic question, setting(s), and major characters.</i></p> <p><i>Develop plot structure.</i></p> <p><i>Goal: Build narrative arc of show. Map out beginning, middle & end for short play. Identify key turning points and climax.</i></p> <p><i>Determine scene changes</i></p>
			<p>Dramaturg: Offer thematic and historical context. Help articulate central questions and stakes.</p>	

			<p>Producer: Confirm team roles, communication channels, project timeline/draft schedule.</p> <p>Determine venue parameters and audience.</p> <p>Playwrights: Create a scene-by-scene outline. Identify key beats, turning points, and climax. Begin writing the first few pages (2-3 pages), define characters, setting, and establish dramatic question. Work on rough draft of 2-3 page scene to be developed as first draft, due before next class</p>	
12. LM 8	Tu.	11/11	<p>Day 4: Creative Final Projects</p> <p>Workshop: Drafts and Conceptualization</p> <p>Playwright: Expand opening scenes – due before class. Focus on tone, character introduction, and setting. (Develop/refine first 4 pages)</p> <p>Submit Mood Board and written reflection journal 4 (representing individual role*) along with first draft of script before class, 11/11 by 11 am</p> <p>* Notes on Mood Boards: Directors use mood boards to show their concept. Actors show their characters' backgrounds. Designers show their ideas, concepts, and inspirations.</p>	<p><i>Submit first draft of script by 11/11 at 11 am</i></p> <p><i>In class: Collaborative Vision: Review draft of early scenes, providing feedback on dialogue, character voice, develop preliminary set & costume sketches and sound design plan ideas.</i></p> <p><i>Director: Provide feedback on staging and rhythm. Develop production concept and metaphor. Begin initial blocking and stage pictures.</i></p> <p><i>Actors: Read and workshop scenes. Offer feedback on dialogue and character voice. Begin beat analysis and character objectives.</i></p> <p><i>Designer: Sketch initial set / costume and/or sound design playlist ideas based on early discussions and first draft scenes.</i></p>

			<p>Dramaturgs show research inspirations, maps, background/context.</p> <p>Producers show tone/mood and design inspirations for promotional materials.</p> <p>Playwrights show their inspiration, settings, and context.</p>	<p><i>Dramaturg: Review script for thematic clarity and narrative logic.</i></p> <p><i>Producer: Begin developing ideas for outreach to community partners and developing promotional materials. Draft marketing concept and tagline</i></p>
12. LM 8	Thu.	11/13	<p>Day 5: Creative Final Projects Workshop – Script Development, Beats & Blocking</p> <p>Playwright: Continue writing middle scenes. Develop conflict and character arcs. (Script development, continue writing aim for 6-7 pages)</p> <p>Director: Offer feedback to playwright. Ensure scenes build tension and momentum. Work on blocking for key scenes. Begin ground plan sketch. Identify beats, marking script with beat changes and note objectives for each beat for primary characters.</p> <p>Actors: Offer feedback on script for character development. Workshop scenes. Submit copy of script with beats, objectives, and actions for each beat. As you rehearse, explore emotional shifts and relationships.</p> <p>Designer: Score the scene into beats with guidance from director. Continue research to develop design concepts based on new material. (Consider set</p>	<p><i>Final Projects – Developing Drafts</i></p> <p><i>Begin sourcing materials for performance, drafting tech requirements, and offering feedback on script.</i></p>

			needs, lighting, season, sound cues, and props.) Dramaturg: Offer feedback on script and beat analysis.	
			Track thematic development and character consistency. Producer: Develop draft marketing efforts for trailer, emails, teaser ads, social media) Submit Journal Reflection 5 with script draft 2 showing beat breakdown (draft includes revised/additional pages) by 11/15	
13 LM 8	Tue.	11/18	<p>Day 6: Creative Final Projects Workshop – Script Revision and Production Concepts</p> <p>Playwright: Complete the revised/extended draft before class (Submit additional pages, revisions. Submit 8-10 pages before class)</p> <p>Playwright: Submit draft 3 script by 11/18 by 11 am. 11/18</p> <p>Directors & Designers: Submit production concept</p> <p>Dramaturg: submit play analysis & research findings</p> <p>Producer: submit draft marketing strategy & outreach plan</p> <p>Actors: submit given</p>	<p><i>Developing New Work</i> <i>Develop/refining your creative process: on your own, be sure to record a journal reflection focusing on discoveries, challenges, and questions.</i></p> <p><i>Director: Review revisions, select scene to produce for most dramatic impact. Stage and document stylized tableau and metaphor images. Share concept ideas with team.</i></p> <p><i>Actors: Read final scenes. Rehearse with gesture, movement, dance, song, and improv interpretations. Review and raise the stakes for objectives and actions.</i></p> <p><i>Designer: Refine design concepts based on new scene material. Develop designs (costume sketches, set models, sound playlists & cue sheets)</i></p> <p><i>Dramaturg: Provide holistic feedback.</i></p>

			circumstances and GOTE worksheet	
				<i>Compile research for team.</i> <i>Producer: Draft of SWOT analysis. Identify site(s) for filming scene and trailer. Film actors/promotional material for trailer - commercial.</i>
13. LM 8	Thu.	11/20	<p>Day 7: Creative Final Projects Workshop Playwright: finalizes full draft (11–12 pages).</p> <p>Director: Oversee rehearsal. Share and submit production concept.</p> <p>Designers: discuss, share, and submit production concepts.</p> <p>Actors Rehearse scene. Submit Given Circumstances & GOTE worksheets. Learn lines.</p> <p>Dramaturg: Share and submit research findings and detailed analysis of play's structure, themes, and character Draft ideas for lobby display.</p> <p>Producers: Submit SWOT analysis.</p> <p>Submit materials for your role/area by 11/22</p>	<p><i>Production Concept Statements due for Directors & Designers</i></p> <p><i>Given Circumstances & GOTE worksheets due for Actors-Dramaturg's Analysis due Producer's SWOT Analysis</i></p> <p><i>Playwrights: Finish full draft script Submit materials by 11/22</i></p>
14.			Thanksgiving Recess 11/23- 11/29 (this may be a great time to review lines!)	

15. LM 7	Tu	12/2	<p>Day 8: Creative Final Projects Workshop</p> <p>Playwright: Continue revise and polish script.</p> <p>Director: finalizes ground plan and narrative. Finalize staging for key moments, stylized tableaux and metaphor images.</p> <p>Designers: finalize products and analysis.</p> <p>Producer: completes trailer and marketing plan.</p> <p>Dramaturg: Curate lobby display and note.</p> <p>Actors: Rehearse final scenes. Present drafts to peers. Receive and incorporate feedback. Make adjustments.</p>	
15. LM 8	Thu.	12/4	<p>Day 9: Creative Final Project Workshop</p> <p>Record final performance video. Include design elements or substitutions (sound/light/set/costume/prop)</p> <p>Finalize written components.</p>	Final Project Group Rehearsals

			Prepare submission packages.	
15. LM 8	Fri	12/5	Submission Due: Creative Final Project Finish recording/editing final performance video.	<i>Note: Final Project (includes video presentation, creative element, and self- reflection journal)</i>
			Complete self-reflection journals. Final Creative Project Due by 12/5	<i>(Be sure to check settings to share your video for our class.)</i> <i>Creative Final Project and Project Reflection due 12/5</i>
(Optional extra credit) LM 8	.	12/8	(optional) Complete Revel reading & quiz for Chapter 12: Submit Chapter 12 Quiz: <ul style="list-style-type: none"> · Musical Theatre · Review instructor materials and readings · Review videos 	<i>Musical Theatre in the East & West</i>
			Please submit SET. Thank you and have a great semester break!	

Note: There is no final exam. In lieu of a final exam, students will submit their creative final project due by 12/5 (or submit by 12/4 for extra credit)

Academic Integrity

In this course we will conduct ourselves as a community of scholars and writers, recognizing that academic study is both an intellectual and ethical enterprise. Please build on the ideas and texts of others—that is a vital part of academic life. You may discuss readings and assignments outside of class, study in groups, share drafts with classmates or friends, and/or go to the Writing Center with your drafts.

When you use or borrow or closely imitate another's ideas or language—or even syntax—you must formally acknowledge that debt by signaling it with a standard form of academic citation. This means documenting not just direct quotations but also paraphrases and summaries. In less formal or creative genres, you may show your

debt to a source (or classmate!) with a signal phrase ("According to Jose Calabra....") or acknowledgement statement ("In this essay I drew inspiration from..." or "I got the _____ idea from Kayla during peer review."). If you have any questions about when and how to credit the work of others, please come and talk to me.

You are welcome to use AI (Artificial Intelligence) writing tools such as ChatGPT on most assignments (I will alert you when you cannot) but whenever you use them, you must include an acknowledgement statement that briefly shares that and *how* you used them. For example, "I used ChatGPT when I was stuck at the start and retained substantial parts of what it produced, including X and Y ideas and most of the wording in paragraphs 3 and 4," or "After I wrote my first 2 paragraphs, I used GPT-3 playground to extend the text for another 200 words but then edited..."

For resources on how to cite AI tools, please refer to the library's guides here:
<https://guides.lib.uconn.edu/c.php?g=1067492&p=10228688>

Also, West Virginia University's resource on citing AI is useful:
<https://libguides.wvu.edu/c.php?g=1329263&p=9827862>

Please also note that all large language models still tend to make up incorrect facts and fake citations. You will be responsible for any inaccurate, biased, offensive, or otherwise unethical content you submit, regardless of whether it originally comes from you or an AI tool (these last 2 sentences adapted from the [course policies of Ryan S. Baker.pdf](#), University of Pennsylvania).

If you engage in intentional academic dishonesty—whether plagiarizing or submitting the work of others or copying from others on an assignment or project or failing to acknowledge use of AI or other tools—you will fail not only that assignment but the course.

As a reminder, you are responsible for acting in accordance with the [University of Connecticut's Student Code](#). Review and become familiar with the expectations. Students in this course are expected to maintain the highest standards of intellectual honesty. If you have any questions about what constitutes academic dishonesty (cheating or plagiarism), you should review UConn's code of conduct at <http://community.uconn.edu/the-student-code-appendix-a/> and consult with the instructor PRIOR to taking any questionable actions.

If you have questions about academic integrity or intellectual property, you should consult with me or consult UConn's [guidelines for academic integrity](#).

Also, posting course material (assignments, syllabi, quizzes, class materials, etc.) on student tutoring and course sharing websites (e.g., Chegg, Course Hero) may be a violation of my copyright and intellectual property and may constitute a violation of academic integrity.

Your learning in this course is a product of the inquiry, reflection, creativity, and expression built into each assignment. For this reason, all work you submit must be your own. Language, data, and ideas drawn from other online/web sources (Wikipedia, etc.) must be documented when submitting any work.

In short, as a student, it is your responsibility to avoid plagiarism and meet University expectations related to [academic integrity](#). The University of Connecticut Library recommends the following resources for students to understand and avoid plagiarism:

- [Understanding Plagiarism](#), a tutorial from UConn Library
- [Citing Sources](#), a UConn guide to introduce citing MLA, APA styles and more
- [Citation Machine](#), interactive citation tool for MLA and APA styles
- [KnightCite](#), interactive citation tool for MLA, APA, and Chicago styles
- [Assignment Calculator](#), interactive tool that provides a timeline for writing
- [Research QuickStart](#), guidance on frequent questions and needs in the research process
- [Research Now](#), guides to help you develop your research skills

Copyright

Copyright materials within the course are only for the use of students enrolled in the course for purposes associated with this course and may not be retained or further disseminated.

Classroom Recordings

The web-based video delivery of materials in this course is for sole use of the students enrolled in this course. Any other use of these class videos or any pictures or derivatives of the class videos without the written consent of the course's professor is prohibited.

The videos created by students as part of this course are for sole use of the students enrolled in this course. Any other use of these videos or any pictures or derivatives of the videos without the written consent of the video creator is prohibited.

Resources for Students Experiencing Distress

The University of Connecticut is committed to supporting students in their mental health, their psychological and social well-being, and their connection to their academic experience and overall wellness. The university believes that academic, personal, and professional development can flourish only when each member of our community is assured of equitable access to mental health services. The university aims to make access to mental health attainable while fostering a community reflecting equity and diversity and understands that good mental health may lead to personal and professional growth, greater self-awareness, increased social engagement, enhanced academic success, and campus and community involvement.

Students who feel they may benefit from speaking with a mental health professional can find support and resources through the [Student Health and Wellness-Mental Health](#) (SHaW-MH) office. Through SHaW- MH, students can make an appointment with a mental health professional and engage in confidential conversations or seek recommendations or referrals for any mental health or psychological concern.

Mental health services are included in the university's student health insurance plan and partially funded through university fees. If you do not have UConn's student health insurance plan, most major insurance plans are also accepted. Students can visit the **Student Health and Wellness-Mental Health located in Storrs on the main campus in the Arjona Building, 4th Floor**, or contact the office at **(860) 486-4705**, or <https://studenthealth.uconn.edu/> for services or questions.

Policy Against Discrimination, Harassment and Related Interpersonal Violence

The University is committed to maintaining a safe and non-discriminatory learning, living, and working environments for all members of the University community – students, employees, or visitors. Academic and professional excellence can flourish only when each member of our community is assured an atmosphere of mutual respect. All members of the University community are responsible for the maintenance of an academic and work environment in which people are free to learn and work without fear of discrimination or

discriminatory harassment. In addition, inappropriate amorous relationships can undermine the University's mission when those in positions of authority abuse or appear to abuse their authority. To that end, and in accordance with federal and state law, the University prohibits discrimination and discriminatory harassment, as well as inappropriate amorous relationships, and such behavior will be met with appropriate disciplinary action, up to and including dismissal from the University. Additionally, to protect the campus community, all responsible employees (including faculty), as outlined in the Policy Against Discrimination, Harassment and Related Interpersonal Violence, are required to report to the Office of Institutional Equity any information that they receive related to sexual assaults, intimate partner violence, and/or stalking involving a student. *An exception to this reporting exists if students disclose information as a part of coursework submitted to an instructor in connection with a course assignment. Even in the absence of such obligation, all Employees are encouraged to contact OIE (Office of Institutional Equity) if they become aware of information that suggests a safety risk to the University community or any member thereof.* The University takes all reports with the utmost seriousness. Please be aware that while the information you provide will remain private, it will not be confidential and will be shared with university officials who can help. More information, including confidential and exempt employee resources available for support and assistance, can be found at equity.uconn.edu and titleix.uconn.edu.

Also, for the good of our community, check out a new tool to help with reporting and seeking support regarding a wide swath of concerning issues: InForm, <https://inform.uconn.edu/>. This resource helps members of the UConn community navigate the reporting process and includes [support available for a variety of incidents](#) including bias, harassment, safety concerns, and other types of misconduct. InForm is available to students, faculty, staff, visitors, and community members who have a concern to report, including bystanders.

Accommodations for Illness or Extended Absences

If illness prevents you from participating in class, it is your responsibility to notify me as soon as possible. If life circumstances are affecting your ability to focus on courses and your UConn experience, students can email the Dean of Students at dos@uconn.edu to request support.

Mask and Social Distancing Expectations

Refer to [UConn Campus Guidelines](#) for ongoing updates. Please be respectful of the wishes of those who prefer to wear a mask or to maintain social distancing if the classroom setting allows that. For their own protection, unvaccinated individuals are requested to maintain 6 feet social distancing from others.

Absences from Class Due to Religious Observances and Extra-Curricular Activities

Please review the course syllabus at the beginning of the semester for potential conflicts and promptly notify your instructor of any anticipated accommodation needs. Students are responsible for making arrangements in advance to make up for the missed work.

Final Exam Rescheduling

For conflicts with final examinations, students must contact the Dean of Students Office.

Students with Disabilities

The University of Connecticut is committed to protecting the rights of individuals with disabilities and assuring that the learning environment is accessible. If you anticipate or experience physical or academic barriers based on disability or pregnancy, please let me know immediately so that we can discuss options. Students who require accommodations should contact the Center for Students with Disabilities, Wilbur Cross Building Room 204, (860) 486-2020 or <http://csd.uconn.edu/>.

Software/Technical Requirements (with Accessibility and Privacy Information)

The software/technical requirements for this course include:

- HuskyCT/Blackboard ([HuskyCT/ Blackboard Accessibility Statement](#), [HuskyCT/ Blackboard Privacy Policy](#))
- **Adobe Acrobat Reader** ([Adobe Reader Accessibility Statement](#), [Adobe Reader Privacy Policy](#))
- Google Apps ([Google Apps @ UConn Accessibility](#), [Google for Education Privacy Policy](#))
- Microsoft Office (free to UConn students through uconn.onthehub.com) ([Microsoft Accessibility Statement](#), [Microsoft Privacy Statement](#))
- Kaltura/CaptureSpace, desktop recording software (<https://ait.uconn.edu/kaltura/>)
<https://kaltura.uconn.edu>
<https://kb.uconn.edu/space/TL/10799809333/Kaltura+Live+Lecture+Capture>
- Be sure to check out [how to upload Kaltura videos](#).
- How to make your videos accessible with your link:
<https://kb.uconn.edu/space/TL/10770830364/Sharing+Kaltura+Media+Publicly>
- Dedicated access to high-speed internet with a minimum speed of 1.5 Mbps (4 Mbps or higher is recommended).
- Webcam
- **LockDown Browser** This course requires the use of LockDown Browser for online assessments.

NOTE: This course has NOT been designed for use with mobile devices, but Revel readings may be available through mobile devices.

Help

[Technical and Academic Help](#) provides a guide to technical and academic assistance.

For technical help within HuskyCT, check out the following resources:

ITS (Information Technology Services) Help Center provides technical support for HuskyCT.

- View the [ITS Help Center](#) website for contact hours, email, and phone information.
- Self-help options are available via ITS Help Center [knowledge base](#).
- After hours and weekend support can be found on the [HuskyCT 24x7 Course Support](#) site.

ITS Help Center information is also available from the Student Help tab within HuskyCT.

Other Technology Resources:

Using Revel Explore Theatre

Access to a computer or mobile electronic device (tablet or smartphone) with internet access is required to complete your Revel assignments. (Computers may be available for use on campus at the library and elsewhere.)

Check out this short [video](#) on how to register and access Revel using our Learning Management Software (HuskyCT on Blackboard) or **follow the following steps to register for Revel Explore Theatre:**

www.pearsonhighered.com/Revel/students/registration

- Go to [HuskyCT](#) in your web browser. Please use a recommended browser like Google Chrome, FireFox, or Safari.
- This course is part of the campus course material delivery program, Husky Book Bundle. Access Code Revel: reveal the access code in the “BNC Course Materials” link in HuskyCT Blackboard. Then redeem the code at the link provided on that page, or in the publisher’s integration in HuskyCT Blackboard.
- If you already have a Username and Password for another Pearson technology (i.e., MyMathLab), you may sign in with your existing account information. If you do not have one, you will need to create it using a valid email that you check regularly, like your school email address. Once you have signed in or created your Pearson Account, you will immediately be directed to your Revel account. You should note that our DRAM 1101 should appear.
- To access Revel throughout the semester log onto [Console Pearson](#). Make sure to bookmark this URL. Remember to always use the same username and password to log on.
- If you encounter any issues, support materials are available at: www.pearsonhighered.com/Revel/students/support/index.html, including a call in number: 855-875-1801.

NOTE: The “Chat” feature tends to be the quickest way to get help.

Using LockDown Browser:

This [video](#) shows how to navigate a course site and access LockDown Browser:

Download Instructions:

Download and install LockDown Browser from HuskyCT on the main Institution Page or from: [Lockdown Browser](#)

Once Installed:

- Start LockDown Browser
- Log into Blackboard Learn
- Navigate to the assessment

Note: You will not be able to access tests with a standard web browser. If this is tried, an error message will indicate that the test requires the use of LockDown Browser. Simply start LockDown Browser and navigate back to the exam to continue.

Helpful Tips:

Check out the University's Knowledge Base which includes the following links on using LockDown Browser:

<https://kb.uconn.edu/space/TL/26072875075>

[Lockdown Browser Student](#)

[Link 1](#)

[Link 2](#)

Students requiring assistance with the installation or utilization of LockDown Browser should contact the ITS Help Center at (860) 486-4357 or help@uconn.edu.

Guidelines for Taking Online Assessments with LockDown Browser:

When completing an online assessment, please keep the following in mind:

- **LockDown Browser restricts access** to other websites, applications, and functions on your device. You won't be able to exit the assessment until all questions are submitted.
- **Choose a quiet, interruption-free location** to take your assessment.
- **Know your time limit** before starting (e.g., 20–30 minutes) and ensure you have enough time to complete the assessment in one sitting.
- **Turn off and set aside all other electronic devices**, including phones, tablets, and smartwatches.
- **While video monitoring is not used**, we ask all students to follow the honor system and uphold academic integrity.
- **If you need help installing or using LockDown Browser**, contact the ITS Help Center at (860) 486-4357 or email help@uconn.edu.

For more helpful tips, also check out "[Tips for best LockDown Browser Experience](#)"

Note: If you are using an iPad to access the test with Respondus LockDown, you may want to review the following [resources](#).

Getting Help:

Several resources are available if you encounter problems with LockDown Browser:

- The Windows and Mac versions of LockDown Browser have a "Help Center" button located on the toolbar. Use the "System & Network Check" to troubleshoot issues. Respondus has a Knowledge Base available from support.respondus.com. Select "LockDown Browser & Respondus Monitor" as the product to view helpful articles.
- If you're still experiencing technical issues with LockDown Browser, please visit support.respondus.com and select "Submit a Ticket." Be sure to include detailed information about the problem and the steps you've already taken to try to resolve it. This will help their support team assist you more efficiently.