

# **QUEST 2935 Special Topics: Acting for Change**

**Spring 2026**

**Instructor: Kaitlin Henderson**

**TAs: Lillian Roberts and Naarah Addae**

[kaitlinhenderson@ufl.edu](mailto:kaitlinhenderson@ufl.edu)

[naddae@ufl.edu](mailto:naddae@ufl.edu)

[lillianroberts@ufl.edu](mailto:lillianroberts@ufl.edu)

## **Course Description**

Can Performance create lasting and meaningful societal change?

This course explores the transformative power of Theatre as a catalyst for societal change. By examining historical and contemporary examples, students will study how theatre has been used to challenge norms, spark dialogue, and inspire activism. From classical works to modern productions/companies that address issues like race, gender, and climate change, this course highlights theatre's ability to reflect and reshape society.

Students will engage in critical analyses of plays, articles, and documentaries, as well as create their own performance pieces/presentations aimed at addressing current social issues. By the end of the course, students will understand how theatrical art forms can function as both a mirror of societal values and a tool for transformation.

## **Course Objectives**

\*Explore key terminologies, theories, and methodologies of Theatre in performance.

\*Engage with Theatre History as it relates to performance as a vehicle for societal change.

\*Become comfortable with creating and sharing your own ideas in a group setting.

\*Learn about modern companies, theatrical movements, and programs that create societal change (we will refer to these as "Case Studies")

\*Practice voicing your own opinions in a public setting.

\*Engage in verbal, written, and kinesthetic communication.

## **Required Course Materials**

Readings and viewings will be available on Canvas as needed.

## **Student Learning Outcomes**

<https://undergrad.aa.ufl.edu/uf-quest/faculty/quest-1/q1-objectives-and-slos/>

## Course Requirements and Expectations

### **Participation & Attendance (15%)** are required.

Discussion and on-our-feet activities will be an integral part of our class meetings, and the extent to which you participate will impact your grade. We're here to learn from each other and your meaningful contributions to discussion and active engagement makes for a fun class! Please come to class prepared, having read/completed the daily assignments.

#### •Discussion Guidelines

- Speak with Compassion
- Speak from the “I”
- Acknowledge that we speak in draft
- Offer constructive criticism

### **Read/View and Respond (20%)**

Students will be required to do weekly readings/viewings in preparation for Friday breakout session discussions. This may include an out of class required reading or viewing OR if there is not one assigned, students will respond to the lecture and viewings (or guests) we have had in class that week. After each reading/viewing, students will

1. Summarize the content
2. Pull 3 quotes or moments from a reading (or 3 moments from a viewing) that you'd like to draw attention to for discussion purposes. Briefly outline why each of those quotes/ideas/moments was important to you. Do you agree/disagree? What is your point of view? What would you have changed or enhanced? What confused you? Etc... If you are responding to in-class content, pull 3 points of interest from the lecture or viewing to follow the same outline as above.
3. Submit these responses on Canvas by **Friday at 10am** before Friday sessions. Come prepared to discuss your points.

### **Performance Response Essay (10% each for a total of 20%)**

**\*This assignment fulfills your experiential learning and reflection requirement.**

Students will be required to attend the School of Theatre and Dance productions of **F Punk Junkies** (Feb. 6<sup>th</sup>-15<sup>th</sup>) and **The Visit** (March 27<sup>th</sup>-April 3<sup>rd</sup>) and write a 1-2 page essay (about 500 words)about each Production and its potential role as a vehicle for change. The bulk of the essay is your opinion of THIS production. As such, chatgpt **should not** be used (as it was unable to attend this performance). \*Please note that you are responsible for securing a ticket to these shows and they do Sell Out!\* **You will not be excused from the assignment if the performance is sold out, so please plan ahead.**

### **Group In-Class Workshop/Presentation (25%)**

As part of a group, you will present a short piece of art as activism and an idea for a company, program, study, or production in the form of one of the formats we have covered in the course.

This will include an 8-10 minute performance presentation, as well as a PowerPoint presentation of an action plan for implementing the performance or program you've dreamed up as a group. Use our case studies to inspire ideas!

- \*Brechtian Style (Epic Theatre)
- \*Theatre of the Oppressed Techniques
- \*Documentary/Verbatim Theatre
- \*Arts Access Program (Performance or Education Based)
- \*Devised Theatre
- \*Theatre for Social Programs (courts, prisons, outreach, support for infrastructure/education/basic needs etc)

Groups will be determined by the instructor. Each performance-presentation combination will last about 15-18 minutes, and will be discussed and workshopped after the presentation. More guidelines will be on Canvas.

### **FINAL PAPER (20%)**

#### **\*This essay contributes to the writing requirement**

In this 1000-word reflective paper, you will discuss a problem in your own discipline, community or culture... or simply one you witness in the world where you see the need and potential for change. You will present research on this issue (citing 2 sources) and select one mode of Performance as change/activism that we have covered this term (including case study programs) to apply to the issue at hand. Is there historical precedent for arts-as-change on this issue? What techniques have you embodied this semester that you might apply here? How do you see yourself as an agent of change in our world? What steps could you take (both practically and artistically) to make this change happen? **This paper counts toward your 2,000 word requirement.**

### **RECOMMENDED WRITING STYLE (for use on the Final Essay)**

#### **\*ORGANIZATION**

Essays will have a clear and concise thesis with an identifiable structure and clear progression of ideas

#### **\*STYLE**

Word choices and sentence structure should reflect your own personal point of view, as well as a clear understanding of proper use of sources and historical information. A creative use of vocabulary and articulation of ideas is encouraged. Essays will be both thorough and concise.

#### **\*MECHANICS**

Essays will be free of spelling and grammatical errors, and should be properly titled (including student name, instructor and course name, date, and name of assignment).

### **UF GRADING Policy and Scale:**

**Please see the UF grading policy linked below**

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

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 64-66  
D- 60-63  
F Below 60

### **Course Conduct**

This may be a small class size for you, but it is an enormous class for me. Because it is my desire that we really take the time to hear each other, share ideas, and engage thoughtfully, there will be no cell phone use allowed in this classroom (including texting). You will receive a public request to put away your device. If it happens a second time in one class period you will be asked to leave, and will not get credit for attending class that day. Notes must be taken by hand, and no tablets or laptops will be allowed in the classroom. If you have a need for a device to facilitate note taking, please go through the UF Disability Resource Center for a formal accommodation.

### **Instructor Personal Policies**

Tardiness is my personal pet-peeve. As such, if you arrive more than 5 minutes late 3 times, it will be counted as an “unexcused absence”

Each student is allowed 3 “unexcused absences” in this course. Every subsequent absence will drop your final grade by 1 letter grade (10%).

Excused absences require proper documentation.

Acceptable reasons for absence from or failure to engage in class include:

- \*Illness
- \*Title IX related situations.
- \*Serious accidents or emergencies affecting the student, their roommates, or their family
- \*Special curricular requirements (conferences, field trips etc)
- \*Military obligation
- \*Severe Weather conditions
- \*Religious Holidays
- \*Participation in official university activities (music performances, debate, athletics etc).
- \*Legal/Court imposed obligations
- \*Other reasons that may be deemed acceptable and approved by the instructor on a case by case basis

\*Please Note\*

You do not need documentation to be excused for religious observances. However, you do need to communicate these absences with the instructor **by the end of Week 2** in order to be excused.

## **COURSE OUTLINE:**

### **WEEK 1:**

Monday, Jan 12<sup>th</sup>: Introduction/Syllabus

Wednesday, Jan 14<sup>th</sup>: What is Theatre/Applied Theatre?

\*No Response Due

Friday, Jan 16<sup>th</sup>: Discussion and Theatrical Ensemble Building

### **WEEK 2**

Monday, Jan 19<sup>th</sup>: NO CLASS (MLK DAY)

Wednesday, Jan 21st: Introduction to Theatre of the Oppressed

Viewing of Invisible Theatre

\*Responses due for Friday

Friday, Jan 24<sup>th</sup>: Invisible Theatre discussion and Ensemble Building

### **WEEK 3**

Monday, Jan 26th: Verbatim/Documentary Theatre

\*Reading: The Laramie Project (play)

Wednesday, Jan 28<sup>th</sup>: Laramie Project Viewing

\*responses due for Friday (**Kaitlin will be out, TA's run class**)

Friday, Jan 30<sup>th</sup>: Laramie Project film/play discussion. Ensemble Building

### **WEEK 4:**

Monday, Feb 2<sup>nd</sup>: Laramie Project film continued

Wednesday, Feb 4th: Bertolt Brecht: Epic Theatre and “The Alienation Effect”

Reading from Brecht “The Resistible Rise of Arturo Ui”

Friday, Feb 6th: Play discussion and Ensemble Building

### **WEEK 5:**

Monday, Feb 9<sup>th</sup> : Devised Theatre

Wednesday, Feb 11<sup>th</sup>: Double Edge Viewing/In Class Devising Activities

\*Responses Due tomorrow

Friday, Feb 13<sup>th</sup>: Response Discussion and Ensemble Building

### **WEEK 6**

Monday, February 16<sup>h</sup>: Arts Access

Wednesday, February 18<sup>th</sup>: F Punk Junkies discussion

\*responses due for Friday

Friday, February 20<sup>st</sup>: Ensemble Building

### **WEEK 7**

Monday, February 23<sup>rd</sup>: Shakespeare: Hold the Mirror Up to Nature

Case Study: Shakespeare in the Courts and Fall Festival

Wednesday, February 25<sup>th</sup>: CASE STUDY: Shakespeare Behind Bars Viewing (**Kaitlin out**)

Friday, February 27<sup>th</sup>: Ensemble building, viewing response

### **WEEK 8**

Monday, March 2<sup>nd</sup>: Shakespeare Behind Bars continued...**(Kaitlin out, TA's run class)**

Wednesday, March 4<sup>th</sup>: Theatre for pragmatic change: Programs, studies, etc.

\*View video from Ohio State and Kelly Hunter

Friday, March 6<sup>th</sup>: Discussion and Ensemble Building

### **WEEK 9**

Monday, March 9th : Case Study: Outer Loop Theatre

Wednesday, March 11th: Case Study: Time's Fool

Friday, March 13th: Response Discussion

### **WEEK 10**

**HAPPY SPRING BREAK!**

### **WEEK 11**

Monday, March 24: In Class Workshop Time (with Instructor and TA support)

Wednesday, March 26<sup>th</sup>: In Class Workshop Time (with Instructor and TA support)

Friday, March 28<sup>th</sup>: Small Group Workshopping

## **WEEK 12**

Monday, March 31: Group Workshop Presentation  
Groups 1 and 2.

Wednesday, April 2: Group Workshop Presentation  
Groups 3 and 4

\*TAKE NOTES for the discussion on Friday

Friday, April 4<sup>th</sup>: Discuss Presentations

## **WEEK 13**

Monday, April 7<sup>th</sup>: Group Workshop Presentation  
Groups 5 and 6

Wednesday, April 9: Group Workshop Presentations  
Groups 7 and 8

Friday, April 11: Discuss Presentations AND The Visit

## **WEEK 14**

Monday, April 14: Group Workshop Presentations  
Groups 9 and 10

Wednesday, April 16: Group Workshop Presentations  
Groups 11-12

Friday, April 18<sup>th</sup>: Discuss Presentations

## **WEEK 15**

Monday, April 21<sup>st</sup>: Wrap Up thoughts

Wednesday/Friday: NO CLASS, reading week

---

## **UNIVERSITY INFORMATION**

**Please follow this link for detailed information on university policies:**

**<https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>**

## **EVALUATIONS**

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under

### **DRC Information**

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center. See the “Get Started With the DRC” webpage on the Disability Resource Center site. <https://disability.ufl.edu/get-started/> It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

### **Writing Studio Link**

<https://writing.ufl.edu/writing-studio/>

### **FINAL NOTE FROM THE INSTRUCTOR:**

I am a very reasonable human with my own set of access needs. I know that life happens and circumstances come up that cannot be avoided. Please communicate with me throughout the course of the term if you are struggling. I cannot help you and will not be able to accommodate you in the last few weeks of the term. I want you to “succeed”!

\*The syllabus is subject to change based on the needs and pace of the class\*