THEATRE BACKGROUNDS I: 500 BCE – 1642 CE

THA 401 – Spring 2017

From the SFSU Bulletin: The physical structures, representative plays, personalities, practices, and theatre traditions from the Greek period to 1642.

• “We can take seriously the association of the arts – perhaps especially the performing arts – with important public questions, with the responsibilities of men in public trust, with matters relative to the nation’s well-being. A university is profoundly involved in both the past and the present, and a university’s theater can reveal how dynamically and excitingly the two are connected.” - Tony Nominee Daniel Seltzer in his report for the National Endowment for the Arts.

About your instructor, including how to e-mail him

Instructor: Kurt Daw (although the university insists on calling me Curtis…)  
Office: HUM241  
Office phone: (415) 405-4139  
Personal Website: [www.shakespearestribe.com](http://www.shakespearestribe.com)

How to e-mail me: [kurtdaw@sfsu.edu](mailto:kurtdaw@sfsu.edu). Put “THA401” at the beginning your subject line, so my message sorter will send it to the top of my pile.¹

¹ I am here to facilitate your success. I want you to feel free to contact me, but especially if you feel you are finding the class difficult. Part of my helping you is suggesting that an important thing you need to learn
A bit about the course

You’ve almost certainly studied history before, but the emphasis has probably been on political history, viewing history as a chronicle of wars over territory and/or religion; and the military and hereditary leaders (aka “great men”) who fought them. By contrast, this is a class in cultural history. I expect that you will find this a quite different perspective from most of your previous history courses outside the arts. This semester we will be thinking about artists, innovators, texts, performances and the social implications of theatre: creation instead of conquest.

For us, the past is anything but dead and dusty. Theatre history has immediate and practical implications for us now. (Shakespeare, for example, is still the most produced playwright in America, and has been every year of the last century.)

Together, we will explore the nature of the dynamic connection between the past and present, starting from the role of theatre in emerging and re-emerging societies. We will particularly examine it in the two periods where it is thought to have reached its

while in college is how to communicate professionally and clearly with any professor. See below: How to write a professional e-mail (Don’t text. Or snapchat) to me or any professor:

- State clearly what it is about in the subject line. (“THA401- Will you approve this source for my final project?”)
- Begin with a full salutation, like, ”Hello Dr. Daw.” (“Hey Prof,” or worse – no greeting, is a big give-away that you probably don’t even know my name, and suggests that you don’t take the class seriously.)
- State your purpose in writing the e-mail immediately, clearly, and fully. (“Do you have any time for an appointment on Friday between 2 and 4 to discuss my final project topic?”) Don’t be like my mother, who leaves messages for me on the phone like “Can you call me? I have something very important I need to tell you…” Just tell me.
- Sign off with an appropriate acknowledgement, like “Thank you for your assistance.”
- Make sure that you end with your FULL name (as it appears on the class roles), the class name and section number, and complete contact information about how you may be reached.
- Be sure to check your own e-mail for a response. (You would be shocked how many students write to ask for an appointment and then do not come to it because they never checked to see if they got a response. Like, really shocked. 65% or so, shocked.)
- Don’t write a professor to ask a simple question just to save yourself time. (“What time is our paper due?”) It wastes the professor’s time and tells them that you did not check the syllabus.
apotheosis\(^2\), those of Classical Athens—the age of Aeschylus, Sophocles and Euripides—and Renaissance London—which we in the theatre usually identify as the Shakespearean era.

All the assignments we will do in this class are practical exercises that you can immediately apply to researching, analyzing and performing/directing/designing and "teching" pre-modern plays being produced in the contemporary theatre. Most of these exercises are equally applicable to modern plays as well.

**What you’ll learn along the way**

In the words of the National Association of Schools of Theatre, the national agency which accredits your degree and which sets the standards for theatre degrees in higher education this is what you are supposed to know and be able to do after taking this class:

- You’ll have developed a foundational knowledge of the historical and cultural dimensions of theater, including familiarity with the works of leading playwrights, actors, directors, and designers in the Western theatre from the beginning of recorded history to the end of the Renaissance.
- You’ll have acquired familiarity of a wide selection of theatre repertory including principal plays, genres, critical documents, and cultural sources from the beginning of recorded theatre history until the end of the Shakespearean era.
- You will have developed competence at thinking conceptually and critically about text, performance and both ancient and modern production.
- You will have acquired the ability to develop and defend informed judgments about theatre.
  - This will help you develop sufficient ability to be involved in the creation and presentation of public performances of classic and renaissance plays in the theatre.

\(^2\) (By the way, isn’t apotheosis a great word? It means “the highest point in the development of something,” literally, “raised to the status of a god.”)

It will also assist you in expanding your understanding of playwriting and production processes, aesthetic properties of style, and the way these shape and are shaped by artistic and cultural forces.

Finally, it will provide you a forum to demonstrate your basic competence related to your chosen area of specialization in the theatre.

Though the course will be challenging, if you fully engage and work diligently throughout the semester, this class should significantly advance your ability to make a life in the theatre.

How you'll know that you are learning

Throughout the course, you will have multiple opportunities to explore significant plays and events in theatre history, and especially to think about them in their original contexts. You'll get to engage in critical and historical thinking, apply the ideas you are examining to real-world, current theatre practice, and share what you are learning through research, discussion, and projects. In particular, the following activities will help guide you through the learning process and help you measure your own progress as you move toward deeper understanding of the theatre as it has been, and is, practiced:

The stuff we do to engage with the class. Learning is hard! Meaningful learning—the kind of learning that lasts well beyond the test—is really hard. You will have to struggle through complex ideas, reconcile misconceptions, take risks, and continually practice the skills you learn. At times this will be frustrating, but the more you engage, the more you will learn.

At a minimum, engagement in the course means that you read assigned work; participate actively in every class unit, including weekly forum discussions and discovery postings; and complete all class work to the best of your ability. (75 of the class points are awarded for participation.)

Deep engagement, the kind that leads to significant learning (and the kind you should strive for) involves...

- remaining consistently engaged through the semester. (Theatre majors have complicated schedules and are almost always working on a show in some capacity, so remaining engaged with this class means learning to plan ahead or multitask during busy times, like show weeks, instead of just ghosting on academics whenever shows come along.)
- connecting your work on assignments, projects, discussions and discoveries to relevant historical evidence;
- being constructive and collegial, especially when you disagree with someone;
- taking a critical but open approach to new or different ideas;
• focusing on (and helping your peers to focus on) the big themes of the course.

Periodically throughout the semester, I will offer you feedback on your class engagement. This will include specific comments, and suggestions for improvement. I may also email you to praise your work or to encourage you to engage more deeply. I welcome the opportunity to discuss with you in person ways for you to meet your own engagement goals.

An Ancient Roman Laptop?

An aside about online learning: This is a fully online class, which presents both special challenges and opportunities. Our department offers this class in this format because our students are busy. They participate in shows, in volunteer activities like Players Club, and they often work long hours each week. Many commute long distances. An online class lets students do the work when they have the time, and remain flexible when they have extensive demands. In the past, many students had course conflicts that kept them from taking the class during the semester that would have best fit their needs, or smaller-scale conflicts (like being exhausted from rehearsal the night before) that meant they often failed to attend class even when they fully intended to do so. This format eliminates a barrier to success that has tripped up a lot of students, and on balance, seems like a good way to honor the demands that living the life of an artist places on you.

The flipside, of course, is that as theatre artists we are, by nature, high touch types. We learn well in person and from direct experience. A lot of us prefer performance to study. (Duh! It is why we are theatre majors.) It takes discipline and self-motivation to check into the class and get engaged instead of waiting for the instructor or your peers to engage you. But remember, it is possible to be just as engaged online as you are in person. You have to commit to the idea of being an active learner, even if the format is unfamiliar. If a high degree of interaction is your preferred mode, then set aside time to contribute and respond to the active portions of the class to build a culture of engagement.

Weekly Quizzes. Every week there is a short quiz on the background history and text of the week. This quiz is self-grading, so you can know how you did on it as soon as you hit "submit." This is an important form of feedback about the state of your comprehension and retention of the information of the week. And here is the great news: as long as you do so before the deadline, you can take the quiz as many times as you wish. (I know! Can you believe that?) This is so that you can not only see how much you know, but look again at anything that you did not know, learn it, and complete the quiz again to improve your score. There is
literally no reason why you should get less than 100% on all your quizzes. 375 of the points in this class (25 points per week) are available through quizzes. As implied above, this course is built on the assumption that students will want to be active learners, and this is the ultimate empowering of that philosophy. As your instructor, I don't care how many attempts it takes you to achieve a perfect score. As long as you are willing to keep trying, I will reward you for it by giving you all the available points when you achieve that goal!

**Play Summaries.** Most weeks we focus on a specific play from the period we are studying. Incorporated into the weekly quizzes throughout the semester you will find a short series of questions that ask you to analyze the text through the lens of Aristotle's theories. You'll identify simple elements like the protagonist and antagonist, the basic plot incidents, the theme of the play, along with aspects of how it would have originally looked and sounded. Because these questions are part of the weekly quiz, all of the conditions that apply to the reading questions (especially, unlimited attempts) also apply to the play analyses.

**Final Exam.** At the end of the semester you will take a comprehensive final exam that draws its questions from the weekly quizzes you have taken throughout the semester. This, too, will be self-grading so you can know immediately after taking it how you did on it. You only get one attempt at the final, but you will have already seen (and if you took advantage of the quiz conditions, answered correctly) every question on the exam. This exam is worth 100 points.

**Scansion Project.** As we begin studying the Shakespearean Era, you will be learning about the poetic meters used by Shakespeare and his contemporaries that make the drama of this period so powerful and exciting. In a short project, you develop the skill of scanning the verse to understand (and use!) its meter, with special attention to the variations employed. This project is an example of how knowing and understanding historical production practice has practical applications in the present-day theatre – as scansion is a valuable (but unfortunately relatively rare) skill for actors, directors and dramaturgs in our time. This assignment is worth 100 points, that is, as much as your final exam.

**Hamlet Editorial Project.** How do we know about plays of the past? How were they preserved and transmitted to us? When we read a play now, like *Hamlet*, how does what we are reading compare to what Shakespeare and his fellow actors would have used as a script to prepare a play? Modern editions of Shakespeare's plays all seem to list an editor; who is that and what does an editor do? One of the most exciting parts of theatre history is engaging with materials from the period, and learning how to use them to answer questions like those above. In this project you will get a chance to see and deal with Elizabethan versions (yes, there is more than one) of *Hamlet*, and work on modernizing and editing a short section of the play yourself. This is a challenging assignment worth 150 points, that is, more than your final exam!
Doing this project, you will do what historians/editors do – gather, evaluate, and make sense of historical materials. (Although in class we will use facsimile reprints of the plays, an optional opportunity for interested students will be to visit the rare book room of our library and see some of these 400 year-old texts up-close. Here is a chance to touch history!)

**Final Project: A Performance History.** At the end of the semester you will have the tools and conceptual understanding to prepare a performance history of a particular title from the period we are studying.

- In an opening section you will communicate the look, feel and context of the original production.
- In a central section you'll describe how that same play has been understood and performed in subsequent periods of history. (How, for instance, might the Elizabethans have produced a Roman comedy in their own time – which they did often, by the way – and how much like, or unlike, the Roman original would it have appeared?)
- In a final section, you'll talk about important productions of the play in *our* time. What makes them significant? Do they look and sound like the originals, or are they complete re-imaginings?

For anyone who wants to do substantial, creative and significant productions of classical drama in our time, familiarizing oneself with the performance history of a play is an essential skill. This final project will pull together everything you have learned in the course, and let you put what you have learned to immediate use. This is the biggest assignment of the semester, worth 200 points, which is double the value of your final exam.

(Important note: This project may be completed in a variety of formats. It is possible to do the project as a small group performance, as a design series, or even as a visual research project using new media like Pinterest or Instagram, instead of a traditional paper. You can show me what you have learned in the way that most fits your skills and interests.)

**What materials will we use?**

**Required Textbook.** The required text for this course is a custom text excerpted from Edwin Wilson and Alvin Goldfarb’s *Living Theatre*, sixth edition. (In an effort to be as
economical as possible this includes only the chapters you need for this class.) The least expensive way to obtain it is to go to this URL: www.mcgrawhillcreate.com/shop - and then search for the e-book ISBN: 9781308279558 The electronic version is priced at $34.56.

Of course, all the same information is contained in the full edition of Living Theatre - widely available from a number of sources. Search for it using the ISBN-13: 978-0073382203.

This text is a leading resource, providing (in your instructor's opinion) the best overview of the extensive information covered in the class. Alvin Goldfarb is also one of the few sitting university presidents whose disciplinary degrees are in theatre - so he is a great role model!

**Free Stuff.** All other materials used in the class will be supplied as free electronic resources. You will find links on our class page to videos, texts, and lectures. Traditional history courses are very focused on reading, but this is a theatre class. There is a lot to learn by *watching*, which is a generally preferable way to get acquainted with a play.

![](image)

**How will your grade be determined?**

**Grading Policy.** Your final grade will be determined by totaling all points earned during the semester, adding all miscellaneous extra credit points earned, adding extra credit points for seeing live theater, and comparing them to the following scale:

Final grade breakdown for points earned:

- **A** = 900 points or more
- **B** = 800-899 points
- **C** = 700-799 points
- **D** = 600-699 points
- **F** = less than 600 points

**Extra Credit Policy.** In addition to the 1000 points associated with the requirements above, students may earn *unlimited* (yes, really!) extra points added to the Final Grade by attending live theatrical productions during the course of the semester and by completing
the on-line report form. Extra-credit papers may be written about professional theatre productions of plays from the theatrical periods we are studying (that have received prior approval of the instructor), worth up to 50 points each.

There also may be, from time to time, additional opportunities to earn extra credit added to your final grade. These will be announced in iLearn.

**Departmental Play Attendance.** It is the policy of the School of Theatre and Dance that majors should participate in or attend all departmental productions. Your instructor supports this policy by requiring attendance at (or participation in) all productions and offering extra credit for writing brief reports about them.

There are many reasons why the faculty of the department believes that attending all productions of the department is educationally important. Doing so develops theatrical literacy, encourages engagement in departmental life, creates a supportive “ensemble” environment which will richly repay the investment of time with "karma" when you are performing or participating, teaches through productions as examples, and builds identification and a sense of pride in the department, as well as contributing to developing competence at program learning objectives and specific course objectives.

The simplest way to meet this policy requirement is to purchase a discounted subscription ticket from the box office that covers all productions. Of course, you may directly involved in all productions, in which case you will have ample opportunity to see the show from a variety of perspectives without purchasing a ticket.

![Drawing by C. Walter Hodges](image)

**What you will be doing**

**Quick Overview.**
- **JANUARY** (or what remains of it) we study the **prehistoric origins** of theatre
- **FEBRUARY** is classical theatre (**Greek and Roman**) month
- **MARCH** starts with a quick look at **Medieval** theatre, and then introduces the **Renaissance**
- **APRIL** is entirely dedicated to the **Shakespearean Era**
- **MAY** is about the golden age of **Spanish Theatre**

**The hugely important (i.e. put them in your calendar) dates**
- February 10 – Last day to drop
- March 17 – Last day to select Cr/NC option
- March 20-25 – Spring Break
- **March 29** – Scansion Project due
March 31 – Cesar Chavez Day, campus closed
April 6-16 – See a performance of A MIDSUMMER NIGHT’S DREAM

May 2 – Hamlet Editorial Project due
May 4-14 – See a performance of CHICAGO
May 18-19 – Final Exam open
May 23 – Final (Performance History) project due

Tentative Schedule
There is work due every week in the form of a quiz, a forum discussion, and a contribution to the “discoveries” area due no later than 4:30pm on Tuesday. You can find full information about each in postings in the weekly units on our class iLearn page.

Here is a detailed schedule of weekly coverage:

JANUARY
Prehistoric Origins

23-24 Orientation
Take Pre-instruction Survey.
Complete your profile (and add photo), then introduce yourself to the class
Set your e-mail to “complete” and forward your sfsu mail to whatever account you use regularly
Accept the learning agreement

25-31 Origins of the Theatre
Read Wilson/Goldfarb, Chapter 1, pp. 2-23
Take Quiz One by 4:30pm, Jan 31
Respond to the forum discussion
Add at least one item to the “discoveries” area

FEBRUARY
The Classical Theatres of Greece and Rome

1-7 Overview of Greek Theatre
Read Wilson/Goldfarb, Chapter 2, pp. 26-57
Watch or read Agamemnon at links provided
Take Quiz Two by 4:30pm, Feb 7
Respond to the forum discussion
Add at least one item to the “discoveries” area

8-14 Tragedy, plus Aristotle and the analysis of drama
Read Excerpts from the Poetics
Watch or read Oedipus at the links provided
Take Quiz Three by 4:30pm, Feb 14
Respond to the forum discussion
Add at least one item to the “discoveries” area
15-21 Ancient Greek Comedy
   Watch the video introduction to *The Frogs*
   Take Quiz Four by 4:30pm, Feb 21
   Respond to the forum discussion
   Add at least one item to the “discoveries” area

22-28 Classical Roman Theatre
   Read Wilson/Goldfarb, Chapter 3, pp. 58-77
   Take Quiz Five by 4:30pm, Feb 28
   Watch the video introduction to *Pseudolus*
   Respond to the forum discussion
   Add at least one item to the “discoveries” area

MARCH
A Glance at the Medieval Period and Introduction to the Renaissance
   1-7 Theatre starting over in the Middle Ages
      Read Wilson/Goldfarb, Chapter 5, pp. 78-101
      Watch or read the text of the week
      Take Quiz Six by 4:30pm, March 7
      Respond to the forum discussion
      Add at least one item to the “discoveries” area

   8-14 The Italian Renaissance
      Read Wilson/Goldfarb, Chapter 6 (plus intro), pp. 102-131
      Take Quiz Seven by 4:30pm, March 14
      Watch and/or listen to *Orfeo* at the provided link
      Respond to the forum discussion
      Add at least one item to the “discoveries” area

15-29* The Renaissance comes to England
   Read Wilson/Goldfarb, Chapter 7, pp. 133-168
   Watch *Doctor Faustus* at the link provided
   Take Quiz Eight by 4:30pm, Mar 29
   Respond to the forum discussion
   Add at least one item to the “discoveries” area

*Note that Spring Break, 20-27, occurs in the middle of this unit

   Major Deadline: Scansion Project due by 4:30pm, Mar 29

APRIL
The Shakespearean Era
   Mar 30 – Apr 4 The Comedy of Shakespeare (and contemporaries)
      Watch “Shakespearean Era Overview” and other videos
      Read *A Midsummer Night’s Dream*
      Take Quiz Nine by 4:30pm, April 4
      Respond to the forum discussion
      Add at least one item to the “discoveries” area
5-11 An English Genre – History Plays
   Watch instructional videos
   Read or Watch *Henry V*
   Take Quiz Ten by 4:30pm, April 11
   Respond to the forum discussion
   Add at least one item to the “discoveries” area

12-18 Elizabethan and Jacobean Tragedy
   Watch instructional videos
   Read or Watch *Hamlet*
   Take Quiz Eleven by 4:30pm, April 18
   Respond to the forum discussion
   Add at least one item to the “discoveries” area
   Carefully review the *Hamlet* Editorial Project guidelines and begin work
   (Project is due on May 2)

19-25 Shakespeare’s Late Plays (The Romances)
   Watch instructional videos
   Read or Watch *A Winter’s Tale*
   Take Quiz Twelve by 4:30pm, April 25
   Respond to the forum discussion
   Add at least one item to the “discoveries” area

26 – May 2 After Shakespeare – The End of an Era
   Watch instructional videos
   Read or Watch *Volpone*
   Take Quiz Thirteen by 4:30pm, May 2
   Respond to the forum discussion
   Add at least one item to the “discoveries” area
   Major Deadline: Hamlet Editorial Project due by 4:30pm, May 2

May
The Golden Age of Spain
3-9 El Siglo de Oro
   Read Wilson/Goldfarb, Chapter 8, pp. 170-185
   Watch instructional videos
   Read or Watch *Fuente Ovejuna*
   Take Quiz Fourteen by 4:30pm, May 9
   Respond to the forum discussion
   Add at least one item to the “discoveries” area

10-16 Theatre spreads to the New World
   Watch instructional videos
   Read or Watch *La vida es sueño (Life is a Dream)*
   Take Quiz Fifteen by 4:30pm, May 16
   Respond to the forum discussion
   Add at least one item to the “discoveries” area
17-19 Final Exam Open

23 Final Project
   Major Deadline: Performance History Projects due by 4:30pm

How your instructor will help you learn

THA401 is a paperless, online class with OPTIONAL face-to-face meetings. It will employ a combination of readings, lectures, hands-on exercises and extensive on-line learning modules using iLearn. Students can complete the class entirely online, but many find it useful to attend the optional face-to-face sessions that are sometimes used in practical exercises of interest to students who like hands-on learning.

This format is used because it has consistently proven the best way for busy theatre students to schedule their time most efficiently. It allows for the class to meet and discuss important elements, but also gives students the maximum control over scheduling their studies around their rehearsals, jobs and lives.

Paperless

As responsible stewards of natural resources, and as practitioners of reliable and efficient communication, we will strive in this class to be paperless. Your textbook is available as an e-book. All assignments will take place online inside iLearn. Papers and projects will utilize TurnItIn.

Your instructor's role in your learning

The goals of this course are to develop the competency to meet all the listed student learning objectives, and to achieve mastery of an introductory level body of knowledge about the art of the theatre. (The one hundred and fifteen specific content areas covered by the course are listed individually in the pre-instruction survey.)

Your instructor will assist you in meeting these learning objectives and mastering this body of knowledge. **His primary role is serving as a facilitator to your learning process.** He is a guide not a guru. He has created a sequenced set of experiences tailored to develop your skills for meeting the course learning outcomes.
Assessments include quizzes and assignments through which students get continuous feedback on their progress toward meeting all course outcomes. Students receive instant feedback on weekly quizzes. Your instructor endeavors to manually grade assignments and exercises within two weeks of their due date.

Your instructor is also available to provide individual assistance and consultation about the skills you are developing and the content areas you are studying. Please do not hesitate to contact him with questions and concerns. It is always better to bring a problem or impediment to his attention earlier rather than later.

Prerequisite Knowledge and Competencies

This class uses some technological learning elements for all students. Using a home computer or working from a campus computer lab you will need to access the class iLearn site daily Mon-Fri. Instructions about how to use iLearn can be found in the Resource section below. Elementary knowledge of word processing and internet searching is also required for successful completion of the course.

During the time you are taking this course the primary direct communication channel for the class will be through your sfedu.edu email address. You should check this e-mail a minimum of twice weekly, and preferably daily, during the time you are taking this course. If you do not use this e-mail address on a daily basis, you should forward your e-mail to an account you do use. Instructions can be found here.

Technical Requirements (All of which can be met in SFSU labs if you do not have home access):

Required:

• High-speed Internet is required for submitting assignments and video streaming
• Firefox is the recommended browser for iLearn, download for free
• Computer with audio capabilities (speakers or jacks for ear phones)
• PDF reader is required to view course material, download for free
• Submit work in one of the following formats only: .pdf; .docx; .doc or .rtf. (Unfortunately Pages and Google Docs do not work, but they will save your file as a .pdf)
Recommended:

- Microsoft Word software
- Adobe PDF reader

Suggestions to avoid videos "freezing"

- watch the video in a new window or tab
- do not download or flip between windows or tabs while watching the video
- run only the video and close all other applications
- disable the pop up blocker
- Use keyboard commands to copy/paste into forum dialogue box
  - PC: copy - "Ctrl C"; paste - "Ctrl V"
  - Mac: copy - "Command C"; paste - "Command V"

Student Success Tips

**SFSU has a terrific set of tips available here about on-line learning.** They are also reprinted below:

**Student Success Tools.** It's a common misconception that online learning is easier than face-to-face study. Taking a course with online components requires students to be more motivated and on top of events happening in the course. The following are some tips to make the most of the online portion of your course experience.

**Time Management**

- **Check in Regularly:** If you don't visit your online course area regularly, it is easy to forget about online readings, assignments, quizzes, and such. Check your SFSU e-mail *EVERY DAY* for class messages. iLearn uses your sfsu.edu e-mail automatically. Make sure that you check that account daily, or forward it to an account you do check. Log into iLearn on a regular basis, ranging from once a week to every day, to make sure that you do not fall too far behind.
• **Practice time management:** Balancing academic classes with theatrical participation, going to work, taking care of family, and having a social life can be difficult. If you want to have a career in the theatre, however, it may be the most important thing you learn in college. Take a look at the syllabus and online course area to see when assignments are due. Schedule time for yourself to get assignments done - early, if possible!

**Effort**

• **Participate:** Your education is what you make of it. If the instructor gives you the chance to share your ideas or give feedback to your classmates, then take advantage of it! If you do not put much into the online work, you will not get much out of it.

• **Aim for high quality:** Many students say that taking class work seriously leads to employers taking them more seriously during the hiring process. Even if you can't do it every time, give your best effort. Later on, you will have something professional to show to your friends, family and, most importantly, employers.

• **Get to Know the Tools:** If you know that you need to use a new online tool, like a wiki or a discussion forum, then ask a friend in class, talk to the teacher, or come to an open lab. That way you spend your time finishing the assignment. You won't waste your time in frustration, trying to figure out how to get it done.

**Communication**

• **Practice Netiquette:** The basic rules of Internet etiquette, or "netiquette," are pretty easy. Treat others as you want to be treated. Remember that there is a person at the other end of the Internet cables. When you point out something wrong with a classmate's work, give suggestions about how to fix it. [A fuller guide to presenting yourself professionally and collegially can be found here, in a guide developed by Colorado State.](#)

• **Let someone know if you are having problems:** If you have problems with the class assignments or the technology, no one can help you unless you tell someone. Tell your professor, your teaching assistant, or the online teaching and learning support team what you need to succeed. Don't wait until it's too late!
Resources that can help you

The university has extensive resources to assist you with studies for this course. Most are listed under the "Student Resources" tab on SFSU's home page. (www.sfsu.edu)

In particular you might want to explore the resources available from the J. Paul Leonard Library by clicking anywhere on its name to open a link to their front page, or by cutting and pasting http://www.library.sfsu.edu/ into your browser.

The Department of Information Technology (DoIT) has a help desk, e-mail assistance, and other forms of technology assistance, available from http://www.sfsu.edu/~doit/hd.htm. Help desk support can be found in the upper right-hand block on our iLearn page.

Additional resources related to well-being are available here:

**Resources + Well Being**

- Emergency
- Student Health Services
- Psychological Services
- Disability Resources
- Child Care
- Alcohol and Drug Issues
- Sexuality Resources
- The SAFE Place
- Campus Police

**Technical Support**

1. SFSU Password and login assistance
2. Forwarding your @mail email
3. iLearn FAQ
4. iLearn Technical Requirements
5. iLearn Technical Help

**Academic Support**

1. Prof. Daw
2. The Library
3. SFSU's Learning Assistance Center
San Francisco Suicide Prevention 24 HOUR HOTLINES

- 24 Hour Crisis Line: (415) 781-0500
- HIV Nightline: (415) 434-2437 or 1-800-273-2437
- Linea de Apoyo: (415) 989-5212 or 1-800-303-7432
- Drug Information Line: (415) 362-3400
- Relapse Line: (415) 834-1144
- TTY: (415) 227-0245

Other policies that apply to our class

Student Code of Conduct. Students in this class are expected to abide by the Student Code of Conduct. It says what common sense would lead you to expect about how we should treat each other, but if you have any doubts about what it covers, it can be found in full here: http://www.sfsu.edu/~vpsa/judicial/titlev.html

Academic Integrity. Students in this class are expected to maintain the highest standards of honesty in their college work. Cheating, forgery, and plagiarism are serious offenses, and students found guilty of any form of academic dishonesty are subject to disciplinary action.

- Cheating is defined as giving or obtaining information by improper means in meeting any academic requirements. The use for academic credit of the same work in more than one course without knowledge or consent of the instructor(s) is a form of cheating and is a serious violation of academic integrity.
- Forgery is defined as the alteration of college forms, documents, or records, or the signing of such forms or documents by someone other than the proper designee.
- Plagiarism is defined and discussed in a separate policy section of this syllabus.
  - Except those assignments specifically cited as group projects by an instructor, all work tendered in the class is expected to be the sole effort of the individual submitting student, particularly quizzes and other work submitted online.

Plagiarism

The College of Creative and Liberal Arts Plagiarism Policy:
“Plagiarism is a form of cheating or fraud; it occurs when a student misrepresents the work of another as his or her own. Plagiarism may consist of using the ideas, sentences, paragraphs, or the whole text of another without appropriate acknowledgment, but it also includes employing or allowing another person to write or substantially alter work that a student then submits as his or her own.

Any assignment found to be plagiarized will be given an “F” grade. All instances of plagiarism in the College of Creative and Liberal Arts will be reported to the Dean of the College, and may be reported to the University Judicial Affairs Officer for further action.”

In this course, we will use Turnitin.com, an electronic resource that compares your essay to internet sources and a comprehensive database of other papers. It creates an originality report identifying which parts of your essay match any of their sources which will make it easy for you to make sure that you have cited all your sources and haven’t accidentally picked up another author’s language. All required papers will be submitted to Turnitin.com for the detection of plagiarism and retained as source documents in the Turnitin.com reference database to be used solely for the purpose of detecting plagiarism of such papers. Essays that are not submitted to Turnitin will be given an “F” grade.

In this class, we will use ideas from other writers in a variety of ways. You may explain the work of a great thinker, disagree with another writer or refer to authorities to support your point. In all cases you will need to give proper credit.

If you do not know how to cite a source or you are unclear about what plagiarism is, come see me and I’ll be happy to explain. Usually students are tempted to get plagiaristic “help” when they feel they are failing and there is nothing they can do about it. But there is always one thing you can do if you are having trouble: you can get me to help you. If you are stuck, or feel that you don’t understand something, please contact me and I’ll be more than happy to work with you. Some guidelines for avoiding plagiarism:

"What is Plagiarism? Why is it Important? In college courses, we are continually engaged with other people’s ideas: we read them in texts, hear them in lecture, discuss them in class, and incorporate them into our own writing. As a result, it is very important that we give credit where it is due. Plagiarism is using others’ ideas and words without clearly acknowledging the source of that information.

How Can Students Avoid Plagiarism? To avoid plagiarism, you must give credit whenever you use:

• another person’s idea, opinion, or theory;
• any facts, statistics, graphs, drawings—any pieces of information—that are not common knowledge;
• quotations of another person’s actual spoken or written words; or
• paraphrase of another person’s spoken or written words.”

These guidelines are taken from the Code of Student Rights, Responsibilities, and Conduct – Indiana University. (See how I gave credit to someone else for work that is not mine here? Go forth and do likewise.)
SFSU OFFICIAL - Disability Access Statement

Students with disabilities who need reasonable accommodations are encouraged to contact the instructor. The Disability Programs and Resource Center (DPRC) is available to facilitate the reasonable accommodations process. The DPRC is located in the Student Service Building and can be reached by telephone (voice/TTY 415-338-2472) or by email (dprc@sfsu.edu).

Course Accessibility

The intent of this course is to be fully accessible to all enrolled students. Honoring learner differences is a core commitment of the institution, and your instructor is fully dedicated to accommodation of a variety of learning approaches. The instructor will provide individual consultation with any student with an officially registered disability to create a working accessibility plan. Accessibility is also designed in such a way that this class should be appropriate for students for whom English is not a native language.

For all outcomes associated with this course there are multiple learning tools. Whenever possible your instructor has selected captioned video for examples. If for any reason class material is not accessible to you as a student, please let your instructor know immediately. He’ll provide alternatives of comparable content and quality.

Disclosure of Sexual Violence

SF State fosters a campus free of sexual violence including sexual harassment, domestic violence, dating violence, stalking, and/or any form of sex or gender discrimination. If you disclose a personal experience as an SF State student, the course instructor is required to notify the Dean of Students. To disclose any such violence confidentially, contact:

- [The SAFE Place - (415) 338-2208; http://www.sfsu.edu/~safe_plc/]
- [Counseling and Psychological Services Center - (415) 338-2208; http://psyservs.sfsu.edu/]

For more information on your rights and available resources: [http://titleix.sfsu.edu]

For help with avoiding plagiarism you might want to look at the full page on IU’s website at http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml