

Submit originals and one copy and electronic copy to **Governance/Faculty Senate Office**
 See <http://www.uaf.edu/uafgov/faculty/cd> for a complete description of the rules governing curriculum & course changes.

CHANGE COURSE (MAJOR) and DROP COURSE PROPOSAL

SUBMITTED BY:

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

1. COURSE IDENTIFICATION:

Dept	THR	Course #	F215	No. of Credits	3
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COURSE TITLE	Dramatic Literature
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2. ACTION DESIRED:

Change Course If Change, indicate below what change. Drop Course

NUMBER	TITLE	DESCRIPTION	<input checked="" type="checkbox"/>
PREQUISITES		FREQUENCY OF OFFERING	
CREDITS (including credit distribution)		COURSE CLASSIFICATION	
CROSS-LISTED	UN X List	Dept. FLM (Requires approval of both departments and deans involved. Add lines at end of form for such signatures.)	
STACKED (400/600) Include syllabi.	Dept.	Course #	
OTHER (please specify)	Adding ENG F111X or similar writing course as Recommended COREQUISITE or permission. Removing Cross List with FLM 215.		

3. COURSE FORMAT

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

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

OTHER FORMAT (specify all that apply)

Mode of delivery (specify lecture, field trips, labs, etc) **Seminar with some Lecture**

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

H = Humanities S = Social Sciences

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

IF YES, check which core requirements it could be used to fulfill:
 O = Oral Intensive, Format 6 also submitted W = Writing Intensive, Format 7 submitted Natural Science, Format 8 submitted

5. COURSE REPEATABILITY:

Is this course repeatable for credit? YES NO

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

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

6. **CURRENT CATALOG DESCRIPTION AS IT APPEARS IN THE CATALOG:** including dept., number, title and credits

THR F215 Dramatic Literature (h)
3 Credits
Studies of drama and forms of plays such as tragedy, comedy, melodrama, farce and tragicomedy. Emphasis on reading plays of the classic theatre designed to give basic knowledge of masterpieces of the world drama. Cross-listed with FLM F215. (3+0)

7. **COMPLETE CATALOG DESCRIPTION AS IT WILL APPEAR WITH THESE CHANGES:** (Underline new wording ~~strike through old wording~~ and use complete catalog format including dept., number, title, credits and cross-listed and stacked.) PLEASE SUBMIT NEW COURSE SYLLABUS. For stacked courses the syllabus must clearly indicate differences in required work and evaluation for students at different levels.

THR F215 Dramatic Literature (h)
3 Credits
Studies of drama and forms of plays such as tragedy, comedy, melodrama, farce and tragicomedy. Emphasis on reading plays of the classic theatre designed to give basic knowledge of masterpieces of the world drama. Reading, analyzing, and categorizing plays as maps for theatrical production. Students will be exposed to a broad range of plays from the classical and contemporary Western canon. Established theories and critical writings about the structure of plays will be explored and discussed to facilitate understanding of dramatic structure and dramaturgy. Recommended: ENG F111X or similar writing course, which may be taken concurrently. Cross-listed with FLM F215. (3+0)

2/21/2011: Change: Take out "recommended" and show ENGL F111X as a = prerequisite or concurrent enrollment for this course, along with "or permission of instructor."

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

YES/NO Y

If Yes, DEPT FLM

NUMBER 215

(Requires written notification of each department and dean involved. Attach a copy of written notification.)

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

LETTER:

PASS/FAIL:

10. **ESTIMATED IMPACT**

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

This update in description of the course brings it in line with the reality of the course as it has evolved to meet the needs of the department. There is no expected change to budget, facilities, or faculty workload.

11. **LIBRARY COLLECTIONS**

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

No Yes

Library facilities are known and used for this course already.

12. **IMPACTS ON PROGRAMS/DEPTS:**

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

None.

13. **POSITIVE AND NEGATIVE IMPACTS**

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

None.


JUSTIFICATION FOR ACTION REQUESTED

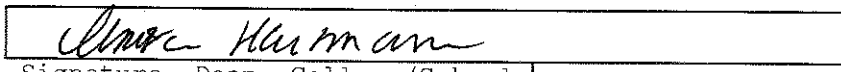
The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory.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

This course has evolved incrementally over the years to serve the needs of the department, and the time has come when the published description no longer accurately reflects the content of the course. This change is proposed, at the time when the theatre department is undergoing a complete curricular revision, to bring accuracy to the description. Additionally, the department has noted that some students who take the course without any prior or concurrent writing instruction have difficulties with the moderate writing assignments in the course, so we have also proposed adding the "Recommended Course" as per the description above.

APPROVALS:

 Date 9/28/10
Signature, Chair, Theatre
Program/Department of:

 Date 10/26/10
Signature, Chair, College/School Curriculum Council for: CLA

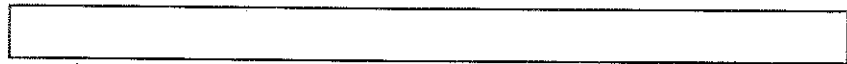

 Date 10-28-10
Signature, Dean, College/School of: CLA

 Date 

Signature of Provost (if applicable)




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


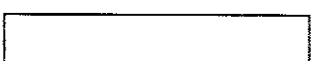
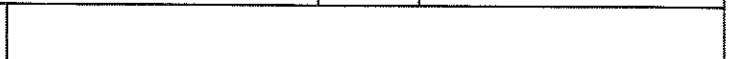
ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE.

 Date 
Signature, Chair, UAF Faculty Senate Curriculum Review Committee

ADDITIONAL SIGNATURES: (As needed for cross-listing and/or stacking)

 Date 
Signature, Chair, Program/Department of: 

 Date 
Signature, Chair, College/School Curriculum Council for: 

 Date 
Signature, Dean, College/School of: 

THR/FLM F215 F01 Dramatic Literature – Fall 2010 – Syllabus

University of Alaska Fairbanks, Theatre Department

1. COURSE INFORMATION:

Title: Dramatic Literature
Number: THR/FLM F215 F01
CRN: 79261(THR), 79262(FLM)
Credits: 3
Prerequisites: None ENGL F111X is a co-requisite for this course.
Meeting Location: FAC 101 (Theatre Department Green Room)
Meeting Time: Mon/Wed/Fri 3:30 pm – 4:30 pm

2. INSTRUCTOR:

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

3. MATERIALS:

- **Required Reading:**

The books required for this class are, in relative terms, inexpensive, and used versions are often available at highly reduced prices from various sources. You will need your own copy of each of the required readings, and *you will need to ensure that you have the same edition as everyone else* in the class. It goes without saying that you should bring any text we are discussing to class with you on the days we are discussing that text. In cases where an anthology is not much more expensive than the purchase of an individual play, I have specified the anthology so that you may build your personal library at a marginally lower cost. Some additional readings that are required will be made available by photocopied handout and/or placed on e-reserve in the library. Required book list for purchase follows below, in the order that we will read the plays and theories in question.

- BOOK TITLE: *The Clean House and Other Plays*
AUTHOR: Sarah Ruhl
PLAY TO READ: *The Clean House*
ISBN-13: 978-1559362665
- BOOK TITLE: *Seven Plays*
AUTHOR: Sam Shepard
PLAY TO READ: *True West*
INTRODUCTION BY: Richard Gilmann
ISBN-13: 978-0553346114

- BOOK TITLE: *The Misanthrope and Tartuffe*
AUTHOR: Molière
TRANSLATOR: Richard Wilbur
PLAY TO READ: *Tartuffe*
ISBN-13: 978-0156605175

- BOOK TITLE: *Oedipus Rex*
AUTHOR: Sophocles
TRANSLATOR: J.E. Thomas
PLAY TO READ: *Oedipus Rex*
ISBN-13: 978-1580495936

- BOOK TITLE: *Aristotle's Poetics*
AUTHOR: Aristotle
TRANSLATOR: S.H. Butcher
INTRODUCTION BY: Francis Fergusson
TO READ: Complete Book, including introduction.
ISBN-13: 978-0809005277
IMPORTANT: *Correct edition of this book is beyond critical!!!*

- BOOK TITLE: *Macbeth*
AUTHOR: Shakespeare
EDITION: Arden Edition Second Series, Edited by Kenneth Muir
PLAY TO READ: *Macbeth*
ISBN-13: 978-1903436486

- BOOK TITLE: *Chekhov: The Essential Plays*
AUTHOR: Anton Chekhov
TRANSLATOR: Michael Heim
PLAY TO READ: *The Seagull*
ISBN-13: 978-0375761348

- BOOK TITLE: *The Collected Shorter Plays of Samuel Beckett*
AUTHOR: Samuel Beckett
PLAYS TO READ: *Two or three short plays to be assigned.*
ISBN-13: 978-0802150554

- BOOK TITLE: *Galileo*
AUTHOR: Bertolt Brecht
TRANSLATORS/EDITORS: Eric Bentley and Charles Laughton
PLAY TO READ: *Galileo*
ISBN-13: 978-0802130594

- BOOK TITLE: Complete Works, Vol. 4
AUTHOR: Harold Pinter
PLAY TO READ: Betrayal
ISBN-13: 978-0802150509
- **Recommended Reading:**
 - Aristotle's Theory of Poetry and Fine Art by S.H. Butcher, various editions.
 - Theatre of the Oppressed by Augusto Boal, especially parts I and III.
ISBN-13: 978-0930452490
 - Backwards and Forwards: A Technical Manual for Reading Plays by David Ball.
ISBN-13: 978-0809311101
- Additional titles and films may also be placed on reserve.

4. DESCRIPTION:

Dramatic Literature as a course in the Theatre Department is fundamentally about how to read plays, categorize them, and analyze them as maps for production and performance. Taught in a seminar format, the course will encourage collaboration among all students in the use of play texts to image performance and production, and will expose the students to a broad range of plays from the classical and contemporary Western canon. Some theories and critical writings about the structure of plays will be explored and discussed to facilitate understanding of dramatic structure and dramaturgy.

5. COURSE GOALS:

- Establish a solid base of experience with and understanding of a number of plays in the Western canon.
- Build the ability to discern different types of plays and understand the value of the categories, for example "Tragedy", "Comedy", "Farce", and other categories of note – with attention paid to contextual frame of use of categorical nomenclature.
- Build a network of understanding of dramaturgical terminology, and how it varies across the profession and/or in differing contexts.
- Understand dramatic structure in plays as a critical mode for analysis within the profession of the Theatre.

6. LEARNING OUTCOMES:

- Read plays as maps for production, rather than as purely literary constructs.

- Become acquainted with the *Poetics* by Aristotle, and integrate his analysis of the playwright's task with that of other established critics and with colleagues in the seminar.
- Develop the ability and comfort to discuss and argue dramatic structure, form, and content in a collegial seminar setting.
- Transfer the ability for verbal discussion of dramaturgy to written work in essays and short-answer exams.

7. INSTRUCTIONAL METHODS:

The core of this class is the seminar meetings. After the first two class meetings, which will follow an informal lecture format, most classes will consist of a combination of a small amount of instructor presentation and a larger section of seminar discussion. A student picked at random from among those who state they are "prepared" for the class will typically be asked to lead with an opening presentation requested on the spot by the instructor. This requires that all students are prepared and up to speed on all readings throughout the semester. There will be one paper due, and one written exam of short essays at the end of the semester. Participation in the seminar is key, and while courtesy and respect are assumed and required at all times, heated participation is encouraged.

8. TENTATIVE CALENDAR:

Although there may be some juggling in this calendar, no reading will be due prior to the date listed here. Some additional reading will be assigned. It is highly suggested that you do not wait until the last minute to complete your reading assignments. To keep up, you will need to be engaged in preparing one or two readings *ahead* of the reading we are discussing at any given time.

<u>Wk</u>	<u>Date</u>	<u>Class Plan</u>	<u>Preparation and Other Notes</u>
1	Fri, Sep 3	Class Administration, Policies, Opening Lecture.	
2	Mon, Sep 6	LABOR DAY – NO CLASSES	
	Wed, Sep 8	Additional lecture on terms, questions about course.	Study Syllabus and other handouts, last chance for class time questions.
	Fri, Sep 10	<i>The Clean House</i> – Intro and Seminar I	Play read, understood, fully prepped.
3	Mon, Sep 13	<i>The Clean House</i> – Seminar II	
	Wed, Sep 15	<i>The Clean House</i> – Seminar III	
	Fri, Sep 17	<i>True West</i> – Intro and Seminar I	Play read, understood, fully prepped.

<u>Wk</u>	<u>Date</u>	<u>Class Plan</u>	<u>Preparation and Other Notes</u>
4	Mon, Sep 20	<u>True West</u> – Seminar II	
	Wed, Sep 22	<u>True West</u> – Seminar III / Some Intro to <u>Tartuffe</u>	
	Fri, Sep 24	<u>Tartuffe</u> – Intro and Seminar I	Play read, understood, fully prepped.
5	Mon, Sep 27	<u>Tartuffe</u> – Seminar II	You must have scheduled and completed at least one out-of-class office meeting about your paper topic with me by this date.
	Wed, Sep 29	<u>Tartuffe</u> – Seminar III	
	Fri, Oct 1	<u>Oedipus Rex</u> – Part Lecture, Intro and Seminar I	Play read, understood, fully prepped.
6	Mon, Oct 4	<u>Oedipus Rex</u> – Seminar II	
	Wed, Oct 6	<u>Oedipus Rex</u> – Seminar III	
	Fri, Oct 8	<u>Oedipus Rex</u> – Seminar IV, may begin intro to <u>Poetics</u>	
7	Mon, Oct 11	<u>Poetics</u> – Part Lecture, Fergusen Intro and Seminar I	Fergusen Intro read, understood, fully prepped.
	Wed, Oct 13	<u>Poetics</u> – Part Lecture, Aristotle Intro and Seminar II	Full Aristotle text read, understood, fully prepped.
	Fri, Oct 15	<u>Poetics</u> – Seminar III	Your paper topic must be approved by me by this date. You may subsequently change it, either at your own risk or with my approval.
8	Mon, Oct 18	<u>Poetics</u> – Seminar IV	
	Wed, Oct 20	<u>Poetics</u> – Seminar V, may start some prep to Shakespeare lecture	
	Fri, Oct 22	<u>Macbeth</u> – Forward through the ages, Lecture, Texts, Shakespeare	Play read, understood, fully prepped.
9	Mon, Oct 25	<u>Macbeth</u> – Seminar I	
	Wed, Oct 27	<u>Macbeth</u> – Seminar II	
	Fri, Oct 29	<u>Macbeth</u> – Seminar III	

<u>Wk</u>	<u>Date</u>	<u>Class Plan</u>	<u>Preparation and Other Notes</u>
10	Mon, Nov 1	<u>Macbeth</u> – Shakespeare wrap, Abridged History, Intro Ibsen, Strindberg, Chekhov	Complete detailed outline or rough draft of your Paper is due to me by this date.
	Wed, Nov 3	<u>The Bay at Nice</u>	Play read, understood, fully prepped.
	Fri, Nov 5	<u>The Seagull</u> – Part (maybe most) lecture, Intro and Seminar I	Play read, understood, fully prepped.
11	Mon, Nov 8	<u>The Seagull</u> – Seminar II	
	Wed, Nov 10	<u>The Seagull</u> – Seminar III	
	Fri, Nov 12	<u>The Seagull</u> – Seminar IV	Suggested Last Day for Papers to be handed in if you wish to have the opportunity of revision and hope to have adequate time to do so.
12	Mon, Nov 15	<u>The Seagull</u> – Seminar V, probably segue to Beckett Intro	
	Wed, Nov 17	<u>Beckett TBA</u> – Part (maybe most) lecture, Intro and Seminar I	Plays read, understood, fully prepped.
	Fri, Nov 19	<u>Beckett TBA</u> – Seminar II	
13	Mon, Nov 22	<u>Beckett TBA</u> – Seminar III	
	Wed, Nov 24	Main Stage Post-Production Seminar	Must have seen Main Stage Production as required. Last day papers can be accepted if you hope for the opportunity of revision.
	Fri, Nov 26	THANKSGIVING – NO CLASSES	
14	Mon, Nov 29	<u>Galileo</u> – Intro and Seminar I	Play read, understood, fully prepped.
	Wed, Dec 1	<u>Galileo</u> – Seminar II	
	Fri, Dec 3	<u>Galileo</u> – Seminar III	Last possible day for paper to be turned in for credit.
15	Mon, Dec 6	<u>Betrayal</u> – Intro and Seminar I	Play read, understood, fully prepped.
	Wed, Dec 8	<u>Betrayal</u> – Seminar II	
	Fri, Dec 10	<u>Betrayal</u> – Seminar III	

<u>Wk</u>	<u>Date</u>	<u>Class Plan</u>	<u>Preparation and Other Notes</u>
16	Mon, Dec 13	Wrap, Lecture on the 99% of Dramatic Literature we missed, Final Exam	
	Wed, Dec 15	NO CLASS – EXAM WEEK	
	Fri, Dec 17	3:15 – 5:15 FINAL EXAM	As per discussion

9. POLICIES:

- **Attendance at all classes is mandatory**, and is part of the grade for this course. There is no such thing as an "excused absence", whether or not there is a note or some extenuating circumstance. You will be given a point for every class you attend, up to a maximum of 40 points. Please note that there are 42 classes. You are urged to use the two extra classes for days you are actually ill or otherwise unavoidably indisposed. You are welcome and encouraged to attend all 42 classes. The only exception is spelled out below.
- **Tardiness is not acceptable** and will be considered an absence for the purposes of grading. I will never taunt or disparage you for lateness. The cost will be only in your grade, so do come to class without guilt or bad feeling even if you are late. I will be using the network time of the AT&T Cellular Network to discern the starting time for the class (3:30pm). At 3:31pm, I will close the door to the classroom. If you need to open the door of the classroom to enter and attend, you are tardy by this definition, and you will not get attendance credit for that day. You should still attend, however, as you may still get participation and preparation credit, and material will be covered that may be on the exam.
- If you leave class early, you will receive no credit for attendance that day.
- **ATTENDANCE POLICY EXCEPTION:** Especially in these years where an outbreak of H1N1 Influenza is a distinct possibility, any student with good reason to believe that they have a contagious illness is both encouraged and requested to stay away from class. I will not penalize you on your point score, but you *must* do the following in order to maintain your good standing:
 - Leave a voice mail or send an email to me *prior to any* meeting of the class that you plan to miss in order to avoid infecting other students. For example, if your illness lasts over three classes, I will need a voice mail or email from you just prior to *each one*.
 - On your return, I will need a doctor's note with a diagnosis of a contagious disease that supports your absence. This note needs to be a formal statement on official letterhead. If you think you have contracted a contagious disease, it is your responsibility both to your class and to your community to get a medical diagnosis. Notes from people who are not board-certified medical professionals, no matter how well intentioned, will not be accepted under this narrow exception.
 - Please note that when I say I will not penalize you, I do not mean you will get full

points for the missed classes. You will get 90% of the average point score for the days of the semester in which you are not excused for contagious illness, both prior to and subsequent to your absence. If you are absent for more than a week due to an excepted contagious illness, you and I will need to come to an agreement of some way that you will make up for the lost time and work and experience.

- I am generally very careful not to keep you late – it is a question of professionalism and of my respect to you. It is possible, however, that I might lose track of time once or twice over the course of semester's adventure. Please do not hesitate to interrupt me if I have overstepped the end of class. I will appreciate it and be thankful.
- **Active participation in the seminar is mandatory**, and is part of the grade for this class. As there will be little participation to measure in the first two classes, participation will not be noted for them. Participation will be noted for all subsequent classes, with a full point given for satisfactory participation and fractional points allocated for fractional participation. Please note that this is not necessarily a measure of *quantity*. Someone who participates with short and razor-sharp insight in a few words may well score better over time than someone who takes up the class floundering to find a point. That said, you will need to be part of the verbal discussion in order to get points for participation – this is the nature of seminar. You can get a maximum of 40 points total over the course of the term for the 40 participatory classes scheduled.
- **Preparation for the seminar is mandatory, and is part of the grade for this class.** You will be asked at every class if you are prepared for the class. The assumption will be that you are telling the truth, although I will be randomly and selectively auditing those who indicate they are prepared by asking for an analysis of the play or some similar discussion-starter for the seminar. Please be truthful – see the note on academic honesty below. The full expectations for class preparation will be distributed in a separate handout.
- Note that **if you are late, it is still in your best interest to come to class.** You will lose a attendance points, but you will still be able to make points on your preparation and participation (see below). If you are late and not prepared, you should still come, as you may still make a point or partial points on the participation scale. If you are completely absent, you will definitely lose three points.
- **Communication about changes in schedule, the provision of class handouts, and the ongoing day to day record of your current grade will be maintained on the UAF secure software environment known as “Blackboard”.** You are required to understand the basics of Blackboard use and navigation. See “Support Services” below for information on getting help with computer technology. Blackboard is available online at:
<http://classes.uaf.edu/>
- **You must ensure that your official UAF email address is functioning and can be reliably used for communication.** This is your email address that ends with “alaska.edu”. Blackboard

will only use that email address. It is possible to set up that email address to forward messages to some other email system, but it is your responsibility to do so. See "Support Services" below for information on getting help with computer technology. University of Alaska email is available online at:

<http://google.alaska.edu>

- **Attendance at one performance of the UAF Theatre Department Mainstage Production of Three One-Act Plays is mandatory.** You will receive one free ticket because you are in this class. Simply give your name to the box office when getting your ticket and inform them that you are in this class. Preview night (the night before opening) is free for everyone and no tickets are required. This production will preview on November 11 at 8:15pm. Ticketed performances are November 12, 13, 19, and 20 at 8:15pm and November 21 at 2:00pm. Failure to attend the performance will count as a failure to prepare, and affect your grade accordingly.
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- The final exam will be structured in such a way that there will be little or no studying necessary, however, material covered or discussed in the seminar will be on the exam. Once again, you should come to *every* class, since an absence may mean you will miss information for the exam. The exam is the only aspect of this class that will be graded on a curve. More information about the exam will be given to you later in the semester.
 - You will be expected to write one paper. All papers are to be submitted electronically, technical details to follow. The complete paper assignment will be distributed in a separate handout. It is acknowledged that some people will come to this class with substantial writing experience, and some will come with very little. This is not a writing class, and I cannot serve as a writing teacher. I encourage you to use the Writing Center (see below) if you need help. I will, however, accept completed papers (*not rough drafts*) at any time over the course of the semester, and will return them to you in a week or less with comments and a grade. You are welcome to keep that grade and consider your paper done, or to redo the paper as many times as you like to get a better grade. Due dates for various milestones and deadlines in the production of your paper are listed on the course calendar above.
 - You are to respect yourselves, your colleagues, and me at all times. Seminar discussions can get heated, and that is fine; but disparaging, bigoted, sexist, or otherwise disrespectful commentary or behavior will not be tolerated.
 - Please do not bring food or drink other than water to class.
 - One of the major goals of this class is to encourage and develop interpersonal speaking and collaboration skills. For this reason, **cell phones must be turned off (not even on vibrate) during the class, and laptop computers are not to be used.**
 - Speaking of collaboration, it is my express hope that in almost every respect, you will collaborate with one another as you absorb the material and experience the flow of this class.

I encourage collaboration in all your preparation. Reading plays together, out loud, is a great way to understand them better. Meet in pairs or larger groups. Collaborate with one another by helping each other with your papers. Help each other show up on time! Theatre is a truly collaborative art, and this should be practiced even in this academic context. The only aspect of the class in which I ask you not to collaborate is on your Final Exam. This is one reason it is graded on a curve.

- It is my desire to be highly accessible to all students in my classes. As the departmental “Director”, my day to day and week to week schedule is precariously irregular, but I keep a tight calendar and will be available to meet you by appointment for any help I can provide. Please contact me by telephone or email to set up an appointment. It is your responsibility to make an appointment to meet with me at least once before September 27 for a first discussion about your paper topic.
- **Both personal and academic honesty are discussed at length in the Student Handbook.** Any willful dishonesty about your preparation will result in a 20 point (10%) reduction in your grade. Plagiarism in your paper, *in any submission to me*, will result in zero points for your paper, *and* a loss of 40 points (20%) from your resulting overall grade. This means that perfect scores in all other regards and plagiarism on your paper will yield a maximum grade of "D". Plagiarism includes the use of material or ideas from others without giving them credit. Again, ask for help at the Writing Center (see below). If you cheat on the exam, you will fail the exam.

10. EVALUATION:

- Attendance: 40 points
- Preparation: 40 points
- Participation: 40 points
- Paper: 40 points
- Exam: 40 points (graded on a curve – average score will be 30 points)
- Total: 200 points

180 points and up: A
160-179.9 points: B
140-159.9 points: C
120-139.9 points: D
Less than 120: F

By way of example, if a student is present and on time at all classes, participates fully in all classes, and is prepared 75% of the time, does average work on the exam for the class, and receives 30 points on his paper, the grade would be:

$$40+30+40+30+30 = 170 \text{ which is a solid B.}$$

If, on the other hand, the same student were to miss four classes, and be late to two more, but still participate fully when present and is prepared 75% of the time when present, the grade would be:

$$36+25.5+36+30+30 = 157.5 \text{ which is a highish C.}$$

I will endeavor to keep an up-to-date snapshot of your score available to you on the Blackboard system. It is the only place where I will log grades, scores, and specific comments about your work, because it is the only secure and private place to do so. All students will begin the semester with a presumed C on Blackboard.

11. SUPPORT SERVICES:

- I encourage all students to utilize the **Writing Center** to help them ready their papers for submission. The staff there can help with form, organization, and the technical issues of how to properly cite sources so you are not in danger of having your grade substantially reduced for plagiarism. Please note that the staff at the Writing Center cannot necessarily know if you are using ideas or writing that is not your own, so please point it out to them so they can help you cite and credit those other ideas properly. Here is the Writing Center contact information:

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

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

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

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

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

12. DISABILITY SERVICES:

I will enthusiastically work with the **Office of Disabilities Services** (203 WHIT, 474-7043) to provide reasonable accommodation to students with disabilities. Please note that it is University policy that disabilities *must* be *confidentially* disclosed to the Office of Disabilities Services, and they will issue a letter to the instructor (me in this case) recommending or requiring accommodations for disabilities. Getting this letter to me is of utmost importance if you need accommodation, and I *must* have the letter *before* any accommodation is given. This is not my rule, but University policy in accordance with Federal Law. If you need accommodation for any disability, whether it be physical, behavioral, or cognitive, you *must* identify yourself to the Office of Disabilities Services *before* accommodation can be made.