

**TPS 4513/01: History & Theory I
(Ancient—Renaissance Theatre)
Spring 2019, M/W 11:15 – 12:30 PM**



Professor: Dr. Angela Farr Schiller
Email: afarrsch@kennesaw.edu
Office hours: M/W 3-4:30pm
Or by appointment
Office Phone: 470.578.4441

“The past is never dead. It’s not even past.”
-*William Faulkner*

“An unexamined life is not worth living”
-*Plato*

Course Description:

History and Theory I takes the pre-literate periods through the late 1600's as a launching pad for discovering how cultures and societies utilized art and art making practices to tell the stories of what it meant to be alive during a particular historical moment. This will be an exciting and stimulating course that asks the question(s): What does it mean to be human and how do those experiences vary across time, peoples, languages, genders, ethnicities, class, and modes of difference? How does narrative shape how "we" understand ourselves and the people we call "other"? And, how do those narratives challenge, inform, and reinforce our present historical moment such as the events in Charlottesville, Virginia?

President Obama said, in his 2015 eulogy for the slain South Carolina Senator, Rev. "Clem" Pickney and his eight parishioners at Mother Emanuel A.M.E., "Justice grows out of recognition of ourselves in each other." And theatre, as a medium of exchange where individuals come together to watch, to learn, to discover, and to recognize our humanity in all its various forms, is intrinsically suited to provide this opportunity. That being said, the hard work of coming to recognize "ourselves in each other" is what this class is all about. This class considers the ways that art challenges us to care about people and contexts outside of our own—life experiences, historical happenings, and societal structures that we may have never even known existed—and the role that narrative plays in making that intellectual, emotional, and conscious leap to seeing every *body* as human. Taking on the global stories of the people who lived during the pre-literate to 17th century helps us to better understand and think critically about our own moment and how art and art making practices can be a vessel for that private and public process of self-revelation.

That being said, dramatic texts deal with the extraordinary. As such, they often contain graphic language and imagery, as well as scenes of love, beauty, and transcendence. You may encounter texts in this course that express ideological or philosophical points of view that you do not share, and you may find some material difficult. It is vital, however, that all class members engage fully, openly, and thoughtfully with the course material, in a manner that is respectful both of the subject matter and of the other members of the class, even (and especially) when disputes arise. The respect for and sharing of difference and differing experiences is what will make this a course a dynamic space for intellectual and emotional growth. On this journey, we are a community of equals...welcome.

Pre-requisites: TPS 3403 and either TPS 3493 or 3600. Grade of C or better in both courses.

Required Texts:

- Various readings will be made available through the course website (Desire 2 Learn/D2L) these readings will have the symbol "(D2L)" next to them on the

syllabus, if not they will be inside of the Norton Anthology mentioned below.

- The most current version of: *The Norton Anthology of Drama, Vol. I*

Suggested Texts:

- *The Poetics* by Aristotle
- *History of the Theatre* by Oscar G. Brockett and Franklin J. Hildy (Foundation Edition)
- *Theatre Histories* by Phillip B. Zarilli
- *Keywords: A Vocabulary of Culture and Society* by Raymond Williams
- *Keywords for American Studies* by Bruce Burgett and Glenn Hendler
- *The Empty Space* by Peter Brook
- *MLA Handbook for Writers of Research Papers* (8th edition, 2016)

Learning Outcomes:

- You will be acquainted with the basic aims and historical backgrounds of theatre artists and their response to the social context in which they lived.
- You will be able to analyze how humans have come to understand themselves and their societies through the art of critical thinking, the craft of storytelling, and the construction of narrative from ancient to renaissance time periods.
- You will be able to conduct, compose, and present original research and scholarship.
- You will increase your breathe of knowledge about plays and playwrights from ancient to the renaissance time periods and be able to demonstrate the cultural significance of their contribution within the theatrical cannon.
- You will be able to think critically about the relevance of theatre as an art form, a theoretical construct, and as a response to culture.
- You will be able to demonstrate professional protocol appropriate to the development and demonstration of your skills as a scholar-artist.

GRADING BREAKDOWN

Each student's final grade for the class will be determined by dividing the total number of points earned over the course of the semester by 1000.

A Note on Grading: C indicates work that meets the basic course requirements. B and A are honors grades indicating work beyond the basic requirements, with an A denoting outstanding achievement.

Attendance & In-Class Participation	100 points	10%
Critical Thinking Questions (3@30 pts. Each)	90 points	9%
Demonstration of Scholarly Viewing Skills (2@20pts)	40 points	4%

Demonstration of Scholarly Reading Skills (5@20pts)	100 points	10%
Draft of First Reflection Paper	20 points	2%
Reflective Writings (2@75 pts. each)	150 points	15%
Midterm: <i>Group Scholarship in Action Project</i>	150 points	15%
Individual Dramaturgical Report including:	125 points	
Meeting with me twice about dramaturgical report	25 points	15%
<i>*As a group and as an individual at least three weeks in advance of report date</i>		
Final Paper:	200 points	20%
Meet with JoyEllen Freeman/Special Collections Archivist (30 pts.)		
First Draft-See Syllabus for Date (20 pts.)		
Second Draft-See Syllabus for Date (20 pts.)		
Reading Peer Paper with Feedback (15 pts.)		
Peer Review Session (15 pts.)		
Final Paper (100 pts.)		
<hr/> TOTAL	1000 points	100%

<u>Total Points</u>	<u>Grade</u>
900-1000	A
800-899	B
700-799	C
600-699	D
00-599	F

Contacting Me: The best way to get in touch with me is via email – please email me directly at afarrsch@kennesaw.edu rather than emailing me through D2L. You are also welcome to drop by during my office hours, or to set up an appointment to meet with me at another time. (Even during office hours, its best to set up an appointment in advance, if possible. Other people might be having the same idea to come and meet with me during the same time and I want to make sure that you get your needs met.) I will do my best to respond to all emails within 48 hours, excluding weekends and holidays. Don't wait until the night before an assignment is due to email me with questions – you very likely will not get a reply in time!

My Pledge to You:

My primary reason for working at this university is to help and support your ability to learn. I believe deeply in you as a student and want to foster your growth as an artist and as a scholar. If you are struggling for any reason, please do not hesitate to reach out to me so that we can set up a time to discuss your progress in the course, either during office hours or outside of them. I will help you or help bridge you to the right source of assistance if you ask.

Course Itinerary:

M 1.7 **Discussion:** Syllabus/Course Overview/Brave Spaces
History of Theatre vs History & Theory?

Watch & Read for Next Class: *Danger of a Single Story* TEDX talk by Chimamanda Ngozi Adiche

<https://www.youtube.com/watch?v=D9Ihs241zeg> and

“Teaching I Critical Thinking” from *Teaching Critical Thinking Practice Wisdom* by bell hooks (D2L)

**You should come to the next class having read and watched these materials and prepared to demonstrate your knowledge on the above materials, this goes for all assigned readings and videos throughout the semester. Also, any D2L essays or articles (not plays) discussed in class need to be printed out in “scholarly marked” hard copy version and brought to class for the discussion. Bring two copies: One to turn in to me and one to use in class for the in-class discussion.*

What is: *A Demonstration of Scholarly Reading Skills* (for articles and essays)—practicing reading and reading through. Turn in a version of the reading that demonstrates a critical engagement with the reading including: A) underling what you believe the thesis is and explain why in the margins, B) writing in the margins that pinpoint ideas of notes for you and your critical thinking based response to those idea throughout the entire article, C) provide a paragraph at the end of the article that gives a contemporary example of your choosing that speaks to the scholar’s thesis, explaining both how and why your example represents the thesis.

A Demonstration of Scholarly Viewing Skills (for videos)—A) Write down in your own words what you believe the scholar’s thesis is. B) Two examples from the video that demonstrate why and how this thesis works. C) Provide a contemporary example of your choosing that speaks to the scholar’s thesis, explaining both how and why your example represents the thesis.

W 1.9

Discussion: *Danger of a Single Story* TEDX talk by Chimamanda Ngozi Adiche and “Teaching I Critical Thinking” from *Teaching Critical Thinking Practice Wisdom* by bell hooks

Due: *A demonstration of scholarly viewing and reading skills* from discussion materials above

Read & Watch For Next Class: “Power Play” from *Ghost Light* by Michael Chemers (D2L) & Scholar Eric Liu *How to Understand Power*
https://www.youtube.com/watch?v=c_Eutci7ack

What is: A Dramaturgical Report

**Sign up for Dramaturgical Reports*

M 1.14

Discussion: *Ghost Light: Power Play* (D2L) & Scholar Eric Liu *How to Understand Power*

What is theory? How can we think about plays as theory and artists as theorist? How does a society discuss ideas about itself?

Due: *A demonstration of scholarly viewing and reading skills* from materials above.

- W 1.16** **Lecture & Discussion:** Brockett/Ch.1 “The Origins of Theatre” and Brockett “Table of Contents” (D2L)
Due: A hard copy of Brockett that demonstrates your scholarly engagement with the reading.
- M 1.21** **No Class: MLK Jr. Holiday**
- W 1.23** **Lecture and Discussion:** The Origins of Theatre
What Is: A Critical Thinking Question? (D2L)
- M 1.28** **Lecture and Discussion:** Origins of Greek Theatre & “Greek Tragedy in Its Historical Hours—and Ours” by Downing (D2L)
Due: A hard copy of Downing that demonstrates your scholarly engagement with the reading.
- W 1.30** **Dramaturgical Report:** Norton/ *Agamemnon* by Aeschylus
Critical Thinking Question #1: *Agamemnon*
- M 2.4** **In Class Activity:** The Trial of Clytemnestra
*Bring Text of *Agamemnon* to class in order to participate in activity
What is: A Reflective Paper?
- W 2.6** **Dramaturgical Report:** Norton/ *Thyestes* by Seneca
Optional Prep Reading for this Class: Norton pg. 12-16 *Roman Theatre*
Critical Thinking Question #2: *Thyestes*
- M 2.11** **In Class Group Activity:** Workshop with Writing Center
Due: First Draft of Reflective Paper #1 on *Agamemnon*
- *In order to get credit your draft should include: two full paragraphs, a fleshed out thesis, one quote from a peer reviewed article, and a roadmap as to how you plan to conclude your paper. Bring two hard copies one to turn in to me and a second to use for the workshop.*
- W 2.13** **Lecture:** Classical Chinese Culture
Due: Reflective Writing #1 on *Agamemnon*
- *In order to turn in your first reflective paper, you need to have turned in and have completed a prior first draft from the writing center workshop above. Staple them together, along with a rubric, when you turn them in.*
- M 2.18** **Dramaturgical Report:** Norton/ *Snow In Midsummer* by Guan Hanqing
Critical Thinking Question #3: *Snow In Midsummer*
- W 2.20** **What is:** Midterm/Scholarship in Action Project
Web Series as Theory
Scholarship in Action Project Groupings

Sign up for One-on-One Meetings

- M 2.25** **One-on-One Meetings/Scholarship In Action Prep Time**
**We still meet as a class and attendance will be taken*
- W 2.27** **One-on-One Meetings/Scholarship In Action Prep Time**
**We still meet as a class and attendance will be taken*
- M 3.4** **One-on-One Meetings/Scholarship In Action Prep Time**
**We still meet as a class and attendance will be taken*
- W 3.6** **MIDTERM: Scholarship in Action Showings** *plus* Group Led Talk
Backs: **Day 1**
- M 3.11** **MIDTERM: Scholarship in Action Showings** *plus* Group Led Talk
Backs: **Day 2**
- W 3.13** **Lecture:** Classical Japanese Culture
- M 3.18** **Dramaturgical Report & Discussion:** Norton/ *Atsumori* by Zeami
Motokiyo
- W 3.20** **Lecture & Discussion:** The English Renaissance
Due: Reflective Writing #2 *Atsumori*
What is: The Final Paper Project.
- M 3.25** **Dramaturgical Report & Discussion:** *Othello* by Shakespeare (D2L)
- W 3.27** **Dramaturgical Report & Discussion:** *The Tempest* by Shakespeare
(D2L)
- ***Spring Break March 30th-April 5th****
- M 4.8** **Discussion: Research, the Archive, *Othello* and *The Tempest*** and
Ania Loomba article *Vocabularies of Race* (D2L)
Extra Credit: Ania Loomba article *Othello and the Racial Question*
Due: *A demonstration of scholarly viewing and reading skills* from discussion
article *Vocabularies of Race* (D2L) that demonstrates your scholarly
engagement with the article and its ideas that you will turn in to me and a
second copy to use for the in-class discussion of the article.
- *We will be meeting for this class at:** Sturgis Library in the KSU
Department of Museums, Archives and Rare Books
- W 4.10** **Discussion: Research, the Archive, *Othello* and *The Tempest***

***We will be meeting for this class at:** Sturgis Library with JoyEllen Freeman, *Special Collections Archivist* with the KSU Department of Museums, Archives and Rare Books

- M 4.15** **Writing Center Workshop:** *Writing Your Final Paper*
Due: Draft #1 (3-5pgs.) Bring in two hard copies: one to turn in to me and the other to use in the workshop.
- W 4.17** **In Class Activity:** We will meet in class to check in about final paper.
Bring In: *Othello and the Racial Question* by Ania Loomba. Bring in a hard copy not electronic. (D2L)
What is: What is an ASTR style Peer Review Session
- M 4.22** **Support Class:** *Use this time to work on your paper: meeting with JoyEllen, go to the writing center, working in the rare books library, or writing on your paper.*
- W 4.24** **Support Class:** *Use this time to work on your paper: meeting with JoyEllen, go to the writing center, working in the rare books library, or writing on your paper.*
Due: Draft #2 (8-10pgs). Turn in an electronic draft to me via email (due by noon) cc your group members and send them an electronic copy to review and use for peer review.
- M 4.29** **Last Day of Class Before Finals:** Peer Review & Feedback Session: ASTR (American Society of Theatre Research) Conference Style
- M 5.6** **Final Exam:** Final Paper Due@12pm online: *As of 1.6.2019 the final exam date has not been posted by the university so this is an approximate date based on previous years and may be subject to change.*

**In an effort to be responsive to the needs and trajectory of the class there may be times that I might need to alter the class itinerary if necessary.*

COURSE REQUIREMENTS:

Attendance Policy: Regular attendance is required, and students are responsible for any material discussed in class. You are allowed to miss *two classes without penalty*. I understand that over the course of the semester you may get sick, you may have transportation issues, or you may need to miss class in order to attend an important event. *This is why you get two freebies – use them wisely!* Absences occurring after this quota has been met will cost points off the student's final grade (see chart below). Students absent on a day when in-class assignments are scheduled will not be allowed to make them up.

0-2 absences = 0 points

3 absences = 50 points

4 absences = 75 points

5 absences = 100 points
6 absences = 150 points
7 absences or more = 300 points

***Tardies = ½ absence, this means if you are late 6 times then you will have the equivalent of 3 absences or 50 points subtracted from your grade total**

All absences (except officially documented by the university) are considered UNEXCUSED. This policy includes all personal illnesses, deaths in the family, and so on.

Class will begin promptly and I will take attendance at this time by sending around a sign-in sheet, once the sheet has gone around once a line will be drawn after the last name written and any names written below the line are considered tardy. It is your responsibility to make sure that you sign your name on the sign-in sheet– if you are tardy, check to see that I counted you present that day. Students who are 15 or more minutes late to class, or who leave 15 or more minutes early (without my permission) are considered absent for the day.

Participation (10%): All students are expected to participate actively in the community of this course – by that, I mean that I expect each student to have read the assigned material before class begins, to contribute to class discussions and activities in ways that are constructive to your fellow colleagues, and to demonstrate openly your learning process with the material.

Dramaturgical Report: (15%)

** Schedule and meet with me at least three weeks before your presentation, first as a group and then in a separate appointment as an individual. Both of these appointments together are worth 25pts of your dramaturgical report, you must complete both to receive the 25pts.*

A dramaturgical report is a solo ten-minute academic talk that encompasses an original theory-based argument about how power works in your play of choice from the syllabus.

Chose one keyword from the list below. A single word may be used up to two times over the span of the class:

- Citizenship
- Violence
- Hegemony
- Colonialism
- Imperialism
- Equality
- Class
- Exploitation
- Marriage
- Queer
- Race
- Orientalism
- Ability
- Racialization
- Religion
- Slavery
- Terrorism
- Sexuality
- Gender
- Ageism

Examine a power structure inspired by and from the frame work of your keyword that supports your original thesis.

- a) Your report should include *at least* five peer-reviewed pieces of evidence that support your argument; these should be imbedded (with the most current MLA citation) in your power point.
- b) Use one of the “dramaturgical areas” (listed below) in the course of supporting your thesis. Your dramaturgical area should be used to support your thesis. Your thesis, not your dramaturgical area, should be what your dramaturgical report is ultimately about.
- c) This report serves as a demonstration of your knowledge of the play as a response to culture, a methodological strategy, and theory for better understanding the relationship between how power works and the human experience.
- d) Working as a group with the other people who are also presenting on your play comprise an interactive activity that embodies a combined thesis as an alternative and complementary pedagogical component of your dramaturgical report. The group interactive activity should be no longer than 15 minutes in total and should have a clear take away that enhances a collective group thesis.

Dramaturgical Areas:

1) Production History:

How have other theatre artists approached this script and what artistic choices have they made in production? How has this play been received by critics and audience members? Reviews can provide both description and analysis of production choices. Interviews with artists can offer insight about the reasons behind those choices. Taken together, those sources may help inform our range of possibilities for how the play might work in production.

2) The Dramatic Text:

How does the play function as a work of art? What thoughts and feelings might it evoke for its audience? Our own careful reading of the play will always be central to our production choices. But we might also choose to consult the opinions of other scholars and artists who have studied the text. Books and articles about the play can provide useful dramaturgical analysis as well as insight from scholars in other fields such as philosophy or politics. This research might also help to track the history of the play’s development and uncover alternate versions or translations, if they exist. Information about development of the text might also point to other topics of research connected to the play’s source material.

3) World of the Playwright:

What are the ideas, experiences, and events that characterize the playwright's world? Research in this area should focus on those issues that seem most relevant to the action and ideas in the script. Information about the playwright and knowledge of his or her other work would be relevant here. If the playwright is particularly inspired by, or writes in dialogue with, other texts or artists, those sources should be studied. Books and articles about contemporary issues may also be relevant to the playwright's style or primary concerns.

4) *World of the Play:*

What are the historical, social, political, environmental, and cultural factors that characterize the world the play creates? Research in this area will be based upon the play's setting as well as the actions that occur within that setting. The world of the play may include multiple cultures and communities based upon such factors as race, gender, sexuality, and/or class. It will be important to understand the values, habits and behaviors that characterize these worlds. Secondary sources such as books and articles about the appropriate place or period may be very useful here. Primary sources such as newspaper articles, photographs, paintings, journals and other first-hand accounts may also inform our sense of the play's world.

Reflective Writings (15%):

a) **This is a full one-page single spaced analysis style essay, page two is reserved only for your works cited listings.** Analysis essays are about digging deep—they are not summaries. You need to go beyond the who, what, where, and when, and get to the how and why.

b) **This essay is a demonstration of your ability to do a close reading of a play text and come up with an original thesis about a play in relationship to a cultural structure such as race, gender, sexuality, and/or class.** For these essays, you may choose the topic of your choice as long as it fits into the prompt above.

c) Each student will be required to complete three reflective writings, to be submitted to me in class on the day that it is due. Due dates are listed in the course itinerary. **Late submissions will not be accepted.**

Reflective writings should include:

THESIS STATEMENT—A summary sentence that clearly outlines the major idea explored or expressed in your essay. **In your essay, this sentence should be in bold.**

EVIDENCE FROM THE PLAY—Your essay should include at least two pieces of evidence (direct quotes) from the play text that support your thesis.

SUPPORTING ANALYSIS—Each piece of evidence used in your paper should include original analysis that directly supports your thesis.

A PEER REVIEWED ARTICLE—Your essay should include at least two direct quotes from two different peer-reviewed articles that directly relate to your thesis.

MLA CITATION—Use and cite in the latest MLA format and Times New Roman 12 pt. font.

Extra Credit:

- You can earn 15 extra credit points by taking your reflective paper(s) to the writing center before the paper is due and having the writing center send me an email confirming that you went to the writing center and what you worked on. Extra credit can be earned by utilizing the writing center at any stage in the writing process prior to the paper being due. You can earn 15 pts of extra credit per paper, including your final paper.
- Go to the writing center for support on your dramaturgical report and having the writing center send me an email confirming that you went to the writing center and what you worked on (15 pts)
- Going to see Lydia Henderson in the ARCs center. During your appointment with Lydia, in order to receive the 15 pts, you need to bring in your CV/Resume for a review and have a full consultation with her about how to prepare yourself for the job market. (15 pts)
- Attending (with participation) RadnoculUR (*in the fall*) or the KSU Undergraduate Symposium (*in the spring*) in support of your colleagues (15 pts)
- Presenting Scholarship at RadnoculUR (*in the fall*) or the KSU Undergraduate Symposium (*in the spring*) (50 pts) You need to present your project-in-progress at the RadnoculUR audition to qualify to present your work at RadnoculUR.

Scholarship in Action Project Midterm and Final (35%):

There will be one scholarship in action project during the course of the semester. This is a large-scale group centered project. We will talk through this project in greater detail as the date gets closer.

Final Paper (20%):

At the end of the semester, you will be responsible for turning in a 15 page (not including your works cited page) argumentative compare and contrast research paper. We will go over the directions in class prior to the due date.

COURSE POLICIES AND PROCEDURES:

The Syllabus:

Our success in this course will depend largely on your adherence to the policies outlined in this document, and on your close attention to the assignment parameters and deadlines listed herein. Sometimes I will remind you about assignment deadlines in class,

and sometimes I may not. **Regardless, if it's on the syllabus, you are responsible for it.** "You didn't remind us!" is not an acceptable excuse for missed work. Furthermore, if you have a question about an assignment listed here, it's your responsibility to ask for clarification well in advance. "I didn't understand the assignment!" is not an acceptable excuse for incomplete work. (Nor is, "I emailed you at 11:30pm last night asking for clarification, and you didn't respond!"). Basically, if you follow the syllabus and ask questions whenever the syllabus is not clear you should be fine.

That said, our course schedule is a living document, and as such, it is subject to change. I will do my best to avoid changes to the schedule, but in the event that changes become necessary, it is my responsibility to notify you of any scheduling shifts in a timely manner. Most often changes occur during class, if so, you are responsible for staying on top of any changes that happen during classes that you have missed.

Late Work:

Written work, presentations, and other assignments are due regularly and frequently in this course, and it is imperative that you stay on top of all deadlines. ***No late work will be accepted,*** late meaning any time after the work is collected by me in class. Personal illness, inclement weather, transportation issues, computer/printer malfunctions, conflicting work schedules, oversleeping, etc. are NOT acceptable excuses for failing to turn in assignments on time. If you are not in class and you have not made prior arrangements with me before the class in which something is due it will not be accepted for credit. There is no way to make up in-class work or presentations; it is your responsibility to check on presentation or meeting dates and notify me well in advance of potential conflicts so that alternate arrangements can be made. If you are struggling with an assignment at the time that it is due, please remember that it is always better to turn in what you have and receive partial credit than to take a zero for the assignment, in this case, perfectionism, though tempting, will not serve you. If you are having an issue with anything in the class reach out to a colleague or make some time to come and see me. I am more than happy to assist you in whatever way I can, and if I cannot help you, we will work together to find someone who can.

Technology in the Classroom:

Unless I have specifically granted permission for you to use them in class, you are expected to put away all cell phones, tablets, laptops, headphones, etc. when you enter my classroom – they should remain *silenced and out of sight* for the duration of each class. If you require a laptop for note-taking, let me know ASAP so that we can find a workable solution. We only have a limited time together each day and I want us to be able to take full advantage our time together as a classroom community.

Religious Holidays:

It is my policy to make every reasonable effort to allow students to observe their religious holidays without academic penalty. In such cases, it is the obligation of the student to provide the instructor with reasonable notice of the dates of religious holidays on which he or she will be absent. Absence from classes or exams for religious reasons does not relieve the student of responsibility for completing required work missed.

Following the necessary notification, the student should consult with the instructor to determine what appropriate alternative opportunity will be provided, allowing the student to fully complete his or her academic responsibilities. *Please note:* If you anticipate missing class for religious holidays, you must notify me of your religious affiliation and dates of potential absences at least two weeks in advance of the class that you will be missing.

Departmental Writing Policy:

The Department of Theatre and Performance Studies encourages student development as articulate scholars as well as creative artists. To assist students as emerging scholar-artists, the Department requires the use of current MLA style throughout the major.

A Message From the Writing Center:

"The KSU Writing Center helps students in all majors improve their writing. Experienced, friendly writing assistants help with topic development, revision, research, documentation, grammar, and more. For more information or to make an appointment, visit writingcenter.kennesaw.edu or stop by English Building, Room 242 (Kennesaw campus) or Building A, Room 184 (Marietta campus)."

Cell Phones:

All phones are to be turned off. Failure to comply will result in loss of Class Participation points. If the problem persists, you will be asked to leave the class for that day and counted absent.

Human Relations Statement:

Kennesaw State University is an educational community comprised of individuals from different ethnic, racial, and religious groups and of different genders, political beliefs, ages, abilities, and sexual orientations. In light of this diversity, KSU is resolved to contribute to the development of an integrated, pluralistic society in which individuals model and support humaneness and respect for the individual.

The University is committed to providing quality education which is enhanced by the perspectives provided by individuals and groups with varying backgrounds and views. Racism, sexism, and other discriminatory attitudes and behaviors impede learning and working. Conversely, respect for differences enhances educational and work experiences. KSU is dedicated to creating an environment that cherishes and nourishes this diversity.

The Academic Resource Center for Students:

The Academic Resource Center for Students (ARCS) is a unique service that's available to students in the College of the Arts. Located in room 209 of the Wilson Bldg., the ARCS is a place you can go for help with a variety of issues. KSU is getting to be a very large institution, so sometimes just knowing where to go to get answers to your questions can be difficult to determine. The staff in the ARCS can help point you in the right direction if they can't answer your question directly. The ARCS also has a Career Services counselor who works there two days a week, and is a satellite office for the Writing Center. They can also make referrals to many of the student services around

campus, including Counseling & Psychological Services, Student Disability Services, the Collegiate Recover Program, and many others. The ARCS also has a student lounge that is available for quiet study or relaxation, and a computer and printer for student use. Contact Assistant Dean Samuel Robinson (srobin50@kennesaw.edu/678-574-2349) or Ms. Christine Collins (ccolli61@kennesaw.edu/678-574-6614) for more information.

ACADEMIC HONESTY

The high quality of education at Kennesaw State University is reflected in the credits and degrees its students earn. ***All assignments that take place in and out of the classroom must be your own work and original for this course.*** The protection of these high standards is crucial since the validity and equity of the University's grades and degrees depend upon it. Any student found to have violated any KSU academic honesty regulation after a hearing before a university hearing panel or before the Vice President for Student Success and Enrollment Services (or his/her designee) shall be suspended for at least one semester, unless the student persuades the deciding body that the circumstances of his or her behavior substantially mitigate the gravity of the violation. These regulations are designed to assist students in (1) developing appropriate attitudes about, and (2) understanding and following the university's standards relating to academic honesty. The regulations protect students by helping them avoid committing infractions that may compromise the completion of their KSU degrees or damage their reputations.

Student Conduct Pledge/Statement: *As a member of the Kennesaw State University community of scholars, I understand that my actions are not only a reflection on myself, but also a reflection on the University and the larger body of scholars of which it is a part. Acting unethically, no matter how minor the offense, will be detrimental to my academic progress and self-image. It will also adversely affect all students, faculty, staff, the reputation of this University, and the value of the degrees it awards. Whether on campus or online, I understand that it is not only my personal responsibility, but also a duty to the entire KSU community that I act in a manner consistent with the highest level of academic integrity. Therefore, I promise that as a member of the Kennesaw State University community, I will not participate in any form of academic misconduct.*

Types of Academic Misconduct:

1) **Cheating:** Receiving, attempting to receive, knowingly giving or attempting to give unauthorized assistance in the preparation of any work required to be submitted for credit (including examinations, laboratory reports, essays, themes, term papers, etc.) is considered cheating, as is engaging in any behavior that a professor prohibits as academic misconduct in the syllabus or class discussion. Unless specifically authorized, using and/or having access to electronic devices during an examination, quiz, test or other assessment is automatically considered cheating, regardless of the student's reason for using/accessing the device;

2) **Plagiarism:** Including direct quotations from other sources into work required to be submitted for credit without indicating them as such by quotation marks, block quotes or other appropriate formatting. Incorporating the work of someone (e.g. ideas, theories, data, figures, graphs, programs, electronic based information, illustrations, etc.) into a paper or project without due acknowledgement;

3) **Self-Plagiarism:** Submitting any work for credit which was not authored specifically and originally for the assignment in question without the prior permission of the professor receiving that assignment. Most commonly, this means submitting the same, or substantially the same, paper or other assignment for credit in more than one class;

4) Misrepresentation and/or Falsification: Knowingly providing false information in completing University forms or applications (including admissions forms, scholarship applications, time sheets, false or counterfeit transcripts, etc.) or in any work submitted for credit. This includes providing fabricated/altered documents to substantiate an excused absence (such as to meet attendance requirements or have the chance to make-up a missed exam). Signing in for another student or having another individual sign in on a student's behalf on an attendance sheet also constitutes a violation of this code section.

5) Unauthorized Access to University Materials: Taking, attempting to take, stealing or in any unauthorized manner otherwise procuring, gaining access to, altering or destroying any material pertaining to the conduct of a class (including tests, examinations, grade change forms, grade rolls, roll books, laboratory equipment, University grade records in written or computerized form, etc.).

6) Malicious/Intentional Misuse of Computer Facilities/Services: Maliciously or intentionally misusing university-controlled computer facilities and services. This includes violations of state and federal laws (e.g. copyright violations, unauthorized access to systems, alteration/damage/destruction, or attempted alteration/damage/destruction, use for profit, etc.) or a department's rules for computer usage (e.g. account violations, damage, or destruction of the system and/or its performance, unauthorized copying of electronic information, use of threatening or obscene language, etc.).

7) Malicious Removal, Retention or Destruction of University Resource Materials: Misplacing, taking, destroying any item or part of an item belonging to or in the protection of the University (or the attempt thereof) with the intention of bringing about an undue disadvantage in the academic pursuits of other Kennesaw State University students.

These examples of academic dishonesty shall not be construed to be comprehensive, and infractions will be dealt with on an individual basis according to university policies and procedures. It is the obligation of each student to assist in the enforcement of academic standards.

See: The KSU Student Code of Conduct at KSU Codes of Conduct-2015.pdf

Enforcement: This policy is strictly enforced. Please note, *I reserve the right to select any paper and/or assignment that are turned in for a grade for plagiarism review. Plagiarism review consists of running your paper/assignment through various search engines and databases at my disposal in order to check for "borrowed" or "bought" information. Students will be required to use TurnItIn.Com to have their papers reviewed for plagiarism.* If you are found in violation of academic dishonesty, then you will be subject to the enforcement policies and procedures, as outlined by the University and the Department.

WEB ACCESSIBILITY

Kennesaw State University follows the guidelines of the Universal Design for Learning standard of web accessibility. Faculty use Word, PDF, and HTML formats when communicating electronic information to students whenever possible and appropriate in light of the goals of the course. Faculty are trained to use Web Accessibility Evaluation tools, e.g., WAVE (www.wave.webaim.org), and make adjustments as possible and appropriate in light of the goals of the course. For free resources available to students on web accessibility, please visit the Web Accessibility Resources page at the Distance Learning Center: <http://www.kennesaw.edu/dlc/facultyresources/index.php#>

KSU SEXUAL MISCONDUCT POLICY

Kennesaw State University adheres to KSU's policy prohibiting sexual misconduct both in and out of the classroom. Questions about this policy should be directed to the KSU Equal Employment Opportunity (EEO) and Title IX officer by telephone at (470) 578-2614. You may also visit the University's EEO website <http://www.kennesaw.edu/eoo/index.html> for more information.

COPYRIGHT LAW

Kennesaw State University adheres to USG's policy to respect the right of copyright. Holders and comply with copyright laws as set forth in the United States Copyright act. For more information, see the following link to USG's policy: <http://www.usg.edu/copyright/>

STUDENT RECORDS/FERPA

Kennesaw State University adheres to the Family Educational Rights & Privacy Act of 1974 – FERPA. See the following link for more information: http://www.usg.edu/information_technology_handbook/section9/tech/9.5_privacy_and_security

ELECTRONIC RECORDING AND SOCIAL MEDIA

Electronic recording performed without the consent of the people being recorded chills the free exchange of ideas. Academic freedom, free inquiry, and freedom of expression should not be limited by the fear that one's brainstorming, polemic discourse, speculative inquiry, or any other kind of expressed curiosity made within the space of a university classroom will be made public without one's consent. This fear is unacceptable regardless of whether one is in an online, hybrid, or face-to-face classroom setting. Accordingly, no person shall make public any electronically recorded class discussion without the written permission of the instructor. This policy is not intended to discourage electronic recording in the classroom or the use of social media when such actions are performed with the written consent of the instructor, and others as appropriate. Note: Faculty accommodate all reasonable requests to electronically record a class discussion; these requests must be documented by the DisAbleD Student Support Services available at: http://www.kennesaw.edu/stu_dev/dsss/prospect.shtml

DISRUPTION OF CAMPUS LIFE STATEMENT

It is the purpose of the institution to provide a campus environment, which encourages academic accomplishment, personal growth, and a spirit of understanding and cooperation. An important part of maintaining such an environment is the commitment to protect the health and safety of every member of the campus community. Belligerent, abusive, profane, threatening and/or inappropriate behavior on the part of students is a violation of the Kennesaw State University Student Conduct Regulations. Students who are found guilty of such misconduct may be subject to immediate dismissal from the institution. In addition, these violations of state law may also be subject to criminal action beyond the university disciplinary process.

COURSE ENROLLMENT POLICY

Students are solely responsible for managing their enrollment status in a class; nonattendance does not constitute a withdrawal.

STUDENT SUPPORT RESOURCES

The following resources and policies are found under this link: <http://learnonline.kennesaw.edu/resources/index.php>

DISABLED STUDENT SUPPORT SERVICES

In compliance with applicable disability law, qualified students with a disability may be entitled to *reasonable accommodation*. Any student with a documented disability (hidden or visible) needing academic adjustments, including classroom or test accommodations is requested to notify the instructor within the first two weeks of the course. **Verification from KSU disAbled Student Support Services is required. All discussions and documentation will remain confidential.**

Disabled Student Support Services
James V. Carmichael Student Center Addition – 2nd Floor, Suite 267
470.578.6443

http://www.kennesaw.edu/stu_dev/dsss/prospect.shtml

Please visit the Student Disabilities Services website at
www.kennesaw.edu/stu_dev/sds for more information

Student Rights and Responsibilities

Students of Kennesaw State University are entitled to an environment that is conducive to learning and individual growth. To this end, students enrolling at Kennesaw State University assume a responsibility to abide by the policies and regulations expressed in this section. By doing so, students may fulfill their responsibilities and enjoy the exercise of their own rights while also respecting the rights of others.

All rights and responsibilities may be found in the University Catalog at catalog.kennesaw.edu.