**AMS3930/HUM3930**
**3 Credit Hours**
**Race & Representation in U.S. Theatre: From Minstrelsy to Hamilton**
**College of Arts & Sciences – Dept of Humanities**
**COURSE SYLLABUS - DRAFT –**
**no major changes expected**

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| Semester: | Spring 2024 |
| Class Meeting Days/Times: | Tuesdays, 1pm to 2pm TEAMS – FDA requirement 01/09; additional dates TBA 01/09 |
| Instructor: | Dr. Deborah Kochman |
| Office Hours: | MSTeams on day/time (TBA in week 2) AND by appointment (email me 3 days/times you are available) |
| E-Mail: | dkochman@usf.edu |

## INTRODUCTION TO THE COURSE/COURSE DESCRIPTION:

This course explores how and why race is a key component in theatre and performance from U.S. minstrel shows to Edward Forrest's red-face performance in *Metamora* in the late 19th-century to the mid-20th century "golden age" of musical theatre to the present day. In addition to learning the historical trajectory of black face, red face, and yellow face in U.S. theatre and performance, we will read and discuss an array of plays to examine how performances of race and ethnicity structure the American theatre aesthetic. Selected works include but are not limited to the work of Lorraine Hansberry's *Raisin in the Sun*, Amiri Baraka's *The Dutchman*, David Henry Hwang's *YellowFace*, Jean Young Lee's *The Shipment*, Branden Jacob Jenkin's adaptation of *An Octoroon*, Larissa FastHorse's *The Thanksgiving Play*, and Jacky Sibblies Drury's *Fairview* as well as Lin Manuel Miranda's *Hamilton*. We will look at defining characteristics and stereotypes of black face, red face, and yellow face in various performances and consider how the remnants of racial/racialized performances continue to (re)appear and are reified in current theatre and performance. We will consider how the history of race and racialized performance (re)appear and are reified in theatre and performance today and questions the performance of race in everyday life.

**COURSE PREREQUISITES**: none

## HOW TO SUCCEED IN THS COUSE

Successful students should follow several practical tips before each online session:

1. Check Canvas and emails daily for announcements
2. If new to Canvas, read this guide -
3. Close down other programs and apps before any TEAMS meetings
4. When possible, plug in to a wired internet connection, rather than rely on WiFi
5. Review specific Course Modules for academic and non-academic resources.

*ACCESSBILITY FOR ALL*

It is my intent that students from all backgrounds are served by this course, that students learning needs are addressed, and that ALL students' views in this class be viewed as a resource and benefit to all. It is also my intent to present materials and activities that are accessible and inclusive to ALL students. Please let me know of ways to improve the effective of this course for you personally or for other students or student groups with its modality and methods of presenting course materials. My goal is to create a welcoming classroom for all students and to foster student success using various pedagogical tools to enhance everyone's learning experience. I also understand that throughout the semester "life happens," and I encourage all students to stay in communication with me should circumstances arise that might require additional support from the university or from me in this course. Again, my goal is student success; stay in communication with me, so I can support you successfully complete this course.

**Accommodations:**

**I encourage students with accommodations from Student Accessibility Services to meet with me to discuss how I can support you in this course.**

First and foremost, students should email me ([dkochman@usf.edu](mailto:dkochman@usf.edu)) with their accommodation letter from Student Accessibility Services the first week of class or immediately upon receipt of their accommodation letter. This will allow me to make necessary adjustments in advance.

## STUDENT LEARNING OBJECTIVES

- Identify, define, and summarize the history, characteristics, stereotypes and legacy of Western performance traditions, specifically black face/minstrelsy, red face, and yellow face in theatre and performance.
- Identify, define, and summarize the distinction between traditional and non-traditional casting; the distinctions and advantages/disadvantages to colorblind and color-conscious.
- Identify and analyze racial and racialized performance and how it continues to manifest in theatre and performance today and the performance of race in everyday life.
- Develop a detailed understanding of the array of human experiences, particularly as they relate to the representation and performance of race in U.S. theatre.
- Develop critical thinking and research skills to effectively use descriptive, interpretive, and evaluative analysis to write

## STUDENT LEARNING OUTCOMES

- Students will demonstrate the ability to discuss a detailed understanding of the historical trajectory of black face, red face, and yellow face in U.S. theatre and performance;
- Students will demonstrate the ability to identify and discuss the characteristics and stereotypes of black face, red face, and yellow face in various performances and be able to discuss how the remnants of racial/racialized performances continue to (re)appear and are reified in current theatre and performance;

- Students will demonstrate the ability to consider how the history of race and racialized performance continue to manifest in theatre and performance today and questions the performance of race in everyday life;
- Students will demonstrate the ability to use concepts and vocabulary for writing and talking about artistic human expression both in performance and dramatic literature;
- Students will demonstrate the ability to produce a well-organized, well-developed essay that reflects the appropriate use of language and critical thinking to achieve a specific purpose and addresses a specific audience using descriptive and interpretive analysis to focus on a piece of dramatic literature, theatre, performance art or pop culture icon/influencer that the student identifies as crucial to the image of race/performance of race and the questions it poses to us as spectators/readers in U.S. culture;
- Students will demonstrate the ability to write an evaluative analysis essay using research/scholarship focused on a piece of dramatic literature, theatre, performance art or pop culture icon/influencer that the student identifies as crucial to the image of race/performance of race and the questions it poses to us as spectators/readers in U.S. culture.

## REQUIRED TEXTS AND/OR COURSE MATERIALS:

- Class lectures, weekly readings, videos, and other **materials will be posted in Canvas Modules or available in electronic format through USF Library, including but not limited to the following (not listed in any particular order):**
  - Excerpts from *Theatre and Race*, Harvey Young
  - *The Ground On Which I Stand,* August Wilson
  - Rebuttal to *The Ground on Which I Stand*, Robert Brustein
  - Excerpts from "The Visibility Report," by Asian American Performers Action Coalition, 2018-2019
  - Excerpts from *We See You W.A.T. Principles for Building Anti-Racism in American Theatre,* 2019
  - *A Concise Introduction to African American Theatre,* Digital Theatre Plus
  - "Introduction" to *Burnt Cork: Traditions and Legacies of Blackface Minstrels (2012)* edited by Stephen Johnson
  - Excerpt from *Love & Theft Blackface Minstrelsy & the American Working Class* (2013) by Eric Lott
  - Excerpt from *D.W. Griffith's the Birth of a Nation: A History of the Most Controversial Motion Picture of All Time*
  - *Raisin in the Sun,* Lorraine Hansberry
  - "Black American Theatre: The Making of a Movement," Woodie King, Jr
  - *The Dutchman,* Amiri Baraka
  - "Flaying Dutchman: Masochism, Minstrelsy, and Gender Politics in The Dutchman" by Mathew Reborn, *Callaloo,* Summer 2003
  - *The Thanksgiving Play*, Larissa Fasthorse
  - Excerpts from *Playing Indian,* Philip Deloria
  - "Permission to Laugh – Interview with Larissa Fasthorse"
  - *Yellow face,* David Henry Hwang
  - "Introduction" to *Yellow Face: Creating the Chinese in American Popular Music and Performance 1850s to 1920s*, Krystyn R. Moon

- o "Inspiration from the Really Real: David Henry Hwang's Yellow Face and Documentary Theatre," William Boles, *Comparative Drama*, 2017.
  - o *Fairview,* Jackie Subblies Drury
  - o *Pipeline*, Dominique Morisseau
  - o "Introduction" to *The New Jim Crow* by Michelle Anderson
  - o "Being in the Room Where it Happens" by Donna Galella, *Theatre Survey*, Sept 2019
  - o "Seeking a Fairer View: Smashing Theatrical Mirrors in Contemporary Black Drama," Shane Breaux, *PAJ: A Journal of Performance and Art*, May 2020

- A laptop and regular access to the Internet
- **Microsoft Office 365** (Microsoft Word, Powerpoint, Excel, etc.) Free download from USF: ADD LINK
- **MS Teams** - Free download from USF Student Toolkit: ADD LINK
- An academic planner (paper or electronic - make it work for you!)

**Important Note #1:** *Students should learn how to access the texts and videos listed above by signing into the USF Library system through Canvas. Locate the ebooks by searching the USF book holdings. Locate the videos by first accessing the Digital Theatre+ database and then searching the title of the play.* I will review how to do this Module 1 and instructions are provided with each assignment.

**Important Note #2:** *Additional readings (i.e., short articles, excerpts from various textbooks), powerpoint lectures, and videos with be posted to Canvas Modules.*

## ACADEMIC CONTINUITY

During any semester, there is a possibility the course may be disrupted, whether due to continued pandemic or hurricane season. Inform students of your plan should the university transition to remote instruction. Will you require attendance via live, synchronous sessions using Microsoft Teams? Note where links will be made available in the Canvas section. Or you may elect to use asynchronous resources, activities and assignments, in which case you can share where students will be able to find these items in Canvas. Note, this may require additional technology than the regularly used in the course.

## GRADING SCALE

| 94 – 100 | A  | 74 – 76 | C  |
|----------|----|---------|----|
| 90 – 93  | A- | 70 – 73 | C- |
| 87 – 89  | B+ | 67 – 69 | D+ |
| 84 – 86  | B  | 64 – 66 | D  |
| 80 – 83  | B- | 60 – 63 | D- |
| 77 – 79  | C+ | 0 – 59  | F  |

**GRADING CATEGORIES AND WEIGHTS**

MODULES – 15 -30 POINTS EACH          450 POINTS
READING QUIZZES                       100 POINTS
CLOSE READING ESSAY              150 POINTS
RESEARCH ESSAY                      150 POINTS
PRESENTATION (OF RESEARCH ESSAY)   100 POINTS
FINAL – REFLECTION ESSAY           50 POINTS
**TOTAL:**                              **1000 POINTS**

## COURSE FORMAT, GRADING, EVALUATION, AND ATTENDANCE POLICIES

Points are earned for each assignment and contribute to a percentage of your final grade following the grading scheme below. **(Full assignment instructions will be posted to CANVAS modules and assignments; the descriptions below are an overview.)**

### DESCRIPTION/CATEGORY and POINTS

**ATTENDANCE & PARTICIPATION** – 100 points

Students will receive credit for attendance and class participation by participating in required MSTeams meetings.

**_MODULES (15 @30points each) – 450 points_**

Canvas Modules (16), which include Powerpoint lectures, reading materials, videos, and/or Canvas Discussion boards. **(This means: Show up when required, participate in online class lectures/discussions and actively engage with each course Module)**

   **Module Discussions**– 30 points each (20 points initial post; 10points response to peers)

   **_Note_**: Initial Discussion posts are due by 11:59pm every [day] (exceptions will be noted). Module Quizzes and responses to peers are due by 11:59pm on [day] unless otherwise announced. Specific due dates and times will be noted in each assignment.

**_READING QUIZZES 10 @ 10POINTS EACH (DATES TBA) – 100  points_**

**_ESSAY #1  CLOSE READING (DUE TBA)  - 150 points_**

Students will write an essay (1650-1700 words min.) focused on a piece of dramatic literature, mediated or non-mediated theatre, performance art, or pop culture icon/influencer/performer we are not discussing in class and choose a "moment," image, or convention of the particular genre that the student believes is crucial to the image of race/racialized performance and the

question(s) race poses to us as spectators/readers/scholars in U.S. culture. See assignment prompt full instructions.

## _ESSAY #2  RESEARCH – ANALYSIS PAPER  (DUE TBA) - 150 points_

Students will write a research-analysis essay (1650-1700 words min.) focused on a piece of dramatic literature, mediated or non-mediated theatre, performance art, or pop culture icon/influencer/performer we are not discussing in class and choose a "moment," image, or convention of the particular genre that the student believes is crucial to the image of race/racialized performance and the question(s) race poses to us as spectators/readers/scholars in U.S. culture. Research is required! The paper must cite at least six (6) scholarly sources. See assignment prompt full instructions.

## _PRESENTATION OF RESEARCH (ESSAY #2) (DUE TBA) – 100 points_

Powerpoint presentation with audio recording presenting topic, thesis, research/scholarship explored in Essay #2  (10-12 mins) and Feedback to Peers

## _FINAL REFLECTION ESSAY (DUE FINALS WEEK) – 50 points_

**Rubrics for all writing assignments will be included with the assignment instructions on CANVAS (sample rubric attached at the end of this document).**

Graded tests and materials in this course will be submitted and graded through Canvas only. You can access scores using "Grades" in Canvas.  I am not permitted to discuss grades via email for privacy reasons (see FERPA). **To speak with me about a specific grade or your progress in the course, email me to make an appointment to meet via Teams. You must have your camera on for this meeting.**

**All essays/papers received 3 forms of feedback: 1) Comments on the paper itself; 2) Grading rubric; and 3) End note (narrative comments) from me about your work. NOTE: If you would like audio feedback, please email me to let me know.  Students MUST use feedback when revising.**

## USF CORE SYLLABUS POLICIES

USF has a set of central policies related to student recording class sessions, academic integrity and grievances, student accessibility services, academic disruption, religious observances, academic continuity, food insecurity, and sexual harassment that **apply to all courses at USF**. Be sure to review these online: usf.edu/provost/faculty-success/resources-policies-forms/core-syllabus-policy-statements.aspx

## COURSE POLICIES: GRADES

**Late Work Policy**: **Late work will receive the grade of zero -0-.**

Late work IS NOT accepted without documentation of a medical or legal issue (directly related to the student).

There are no make-ups for in-class writing, quizzes, activities, or the final exam.

**If you plan to be absent, CONTACT ME to make arrangements to submit your work.**

**If you are unexpectantly absent due to a medical, legal, or other emergency, contact me via email to let me know (dkochman@usf.edu). We will discuss any necessary documentation, and I will decide new deadlines for missed work and provide you with an email outlining the new plan.**

**Bottom line: Stay in communication with me, so I can help you successfully complete this course!**

**EXTRA CREDIT POLICY**

- Extra Credit MAY BE made available to students throughout the semester.
- Students must complete module quizzes & module discussions to receive EC points.

**GRADES OF "INCOMPLETE"**

- The current university policy concerning incomplete grades will be followed in this course.
- For undergraduate courses: An "I" grade may be awarded to a student only when a small portion of the student's work is incomplete and only when the student is otherwise earning a passing grade. The time limit for removing the "I" is to be set by the instructor of the course. For undergraduate students, this time limit may not exceed two academic semesters, whether or not the student is in residence, and/or graduation, whichever comes first. For graduate students, this time limit may not exceed one academic semester. "I" grades not removed by the end of the time limit will be changed to "IF" or "IU," whichever is appropriate.
- For graduate courses: An Incomplete grade ("I") is exceptional and granted at the instructor's discretion only when students are unable to complete course requirements due to illness or other circumstances beyond their control. The course instructor and student must complete and sign the "I" Grade Contract Form that describes the work to be completed, the date it is due, and the grade the student would earn factoring in a zero for all incomplete assignments. The due date can be negotiated and extended by student/instructor as long as it does not exceed two semesters for undergraduate courses and one semester for graduate courses from the original date grades were due for that course. An "I" grade not cleared within the two semesters for undergraduate courses and one semester for graduate courses (including summer semester) will revert to the grade noted on the contract.

**ESSAY COMMENTARY POLICY**

Please note that feedback is provided to each student for each research or analysis essay in 3 ways:

- **Comment bubbles/margin comments on the paper.** Comment "bubbles" appear to the right side/right margin of the paper in Turnitn documents (or word documents if you had to email me your work for some reason). Comments bubbles on TurnitIn documents should be visible using the Speedgrader. If you do not see the comment bubbles, seek help from services in eLearning <u>or</u> plan to meet with me via MSTeams. **Everyone has comments/feedback on their paper.**
- **Grading rubric**. The grading rubric is a word document attached to my message to you with your grade; it is specific to you/your paper. You should receive the message and attachment via Canvas gradebook messages. If you do not find your grading rubric, let me know. Some of you also receive attached handouts to help with revisions (when applicable).
- **End Note** (my summary note to you specific to your paper). This note is at the top of the grading rubric (before the table/grid). I send the same message to you through Canvas (with the grading rubric). If you do not see this end note/message, let me know.
- **Audio or Video comment:** In some circumstances, I will send an audio or video commentary with the above items. If you prefer an audio message, let me know. The file will be sent through Canvas assignment messages.

**If you do not see all the feedback, contact me asap because I give all three forms of feedback to each student – students need the feedback to complete successful revisions (when applicable opportunities to revise are noted in each course schedule).**

**Final Examinations Policy**: All final exams are to be scheduled in accordance with the University's final examination policy.


**COMMUNICATION**

<u>Announcements</u>: **I regularly use the Canvas course Announcement feature to communicate with the entire class. *Be sure to check course announcements and email daily*.** For individual matters, I use email. See email expectations below.

<u>Email:</u>

- **Your Email to Me: You may email me at any time (dkochman@usf.edu). Use your USF OUTLOOK email address only! DO NOT USE CANVAS Messages to contact me.**

- **My Email/Responses to You: Generally, I read and respond to email Monday through Friday 9am to 5pm**. You should expect a response from me within 48 hours, but on occasion it could take a little longer. If more than 48 hours transpires and you have not heard from me – email me again. If time permits, I respond to email on weekends and after hours.

**Composing email to your professors**:

All email should be professionally composed, which means:

> 1) a greeting (ex. Dear Dr. Kochman or Hello Professor Kochman),
> > 2) the course prefix and number in the subject and topic of your email
> > (ex. THE2000 Absence on 10/31 or HUM1020 Essay #1 clarification), and
> > 3) your name in closing.
> > 4) **See web sources listed below for further guidance:**

- https://academicpositions.com/career-advice/how-to-email-a-professor
- https://medium.com/@lportwoodstacer/how-to-email-your-professor-without-being-annoying-af-cf64ae0e4087
- https://www.insidehighered.com/views/2015/04/16/advice-students-so-they-dont-sound-silly-emails-essay

## COURSE POLICIES: TECHNOLOGY AND MEDIA

**Canvas**:  This course will be offered via USF's learning management system (LMS), Canvas. If you need help learning how to perform various tasks related to this course or other courses being offered in Canvas, please view the following videos or consult the Canvas help guides. You may also contact USF's IT department at (813) 974-1222 or help@usf.edu.

**Student Recordings - What you can record and what you cannot record!**
Students may, without prior notice, record video or audio of a class lecture for a class in which the student is enrolled for their own personal, educational use. A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach enrolled students about a particular subject. Recording class activities other than class lectures, including but not limited to lab sessions, student presentations (whether individually or part of a group), class discussion, clinical presentations such as patient history, academic exercises involving student participation, test or examination administrations, field trips, private conversations between students in the class or between a student and the faculty member is prohibited. Recordings may not be used as a substitute for class participation and class attendance and may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of the **USF Student Conduct Code**.

**https://www.usf.edu/provost/faculty/core-syllabus-policy-statements.aspx**

**WhatsApp, GroupMe, and Student-to-Student Communication**

While students may use digital communication tools (WhatsApp, GroupMe, etc.) to communicate with fellow students, it is important to remember that academic integrity policies still apply in these environments. Informing others about the contents of tests is prohibited by the official regulation, as is receiving unauthorized information about an examination. Students are expected and required to immediately report instances of such violations to the instructor.

COURSE Policy is stated below in yellow highlight and falls under paragraph 5 "Exceptions":

**DO NOT use ChatGPT for any writing assignments, including the discussion boards. ChatGPT is allowed as a tool for many assignments at USF, but only as a secondary research tool. For this class, ChatGPT should not be used on ANY assignment as it is not appropriate. All of the written assignments for this class (including discussion boards) fall under "exceptions." Students should NOTE turn in any written work whatsoever that was written by ChatGPT and not the student.**

**ChatGPT, although it is always grammatically correct, often produces nonsense answers with lots of jargon and excessive use of information (often not related to the assignment). You will risk getting a "0" by using ChatGPT. In the end you will do better in this class, and save time by just doing the reading and other assignments and answering the questions with your own thoughts and ideas.**

The purpose of this policy is to foster a dynamic learning environment that encourages technological adaptation, innovative thinking, and the ethical use of AI resources in academic endeavors.

1. **Definition of Generative AI Tools**: Generative AI tools refer to any artificial intelligence-powered software, program or application that can generate content, including but not limited to text, visuals, music, and other creative outputs. Examples of these tools include AI text generators, AI content rewriters, AI graphic generators, etc.

2. **Permitted Use:** ~~The use of generative AI tools is permitted for course-related submissions, including assignments, projects, presentations, examinations, and other forms of assessment. However, students must responsibly use these tools, adhering to the guidelines outlined in this policy.~~ **SEE EXCEPTIONS below and Course policy highlighted above.**

3. **Student Responsibility:** For courses and assignments that permit use of AI tools, students are responsible for appropriately using generative AI tools in their work. This includes: 1. Citing all AI-generated content used in their submissions. [Consider a formatting option from USF Library Guide; or ask students to explicitly detail how AI-generated content was used in their submission.] 2. Demonstrating a deep understanding of the subject matter, not solely relying on AI-generated content. Cross-reference claims and statements with original sources and providing appropriate citations are expected. 3. Using AI tools as a supplemental resource (i.e., as an editor), not as the primary means of completing assignments. [Here you can clearly articulate how you expect students to use generative AI tools] 4. Understanding that generative AI tools, while powerful, are not infallible and can produce misinformation or inaccurate results. Students are responsible for the accuracy of their submissions and must cross-verify the information produced by these tools with reliable sources.

4. **Violation Consequences**: Misuse of AI tools, including use of AI that undermines the student learning objectives of the course or assignment, failing to cite AI-generated content, relying too heavily on AI for work completion or submitting inaccurate information generated by AI tools, will be subject to academic penalties. Consequences may range from a reduction in an individual

assignment grade to larger academic sanctions per USF policy, depending on the severity of the violation (USF Regula�on 3.027).

5. **Exceptions:** <mark>If there are specific assignments where the use of AI tools is not appropriate, these will be clearly marked in the assignment guidelines. Students must adhere to these specific instructions.</mark> SEE #2 above.

6. **Questions and Clarifications**: If students are unsure whether a tool they wish to use qualifies as a generative AI tool, or if they have questions regarding the allowable use of such tools, they should consult with the course instructor before using it.


## COURSE POLICIES: STUDENT EXPECTATIONS

### Health and Wellness

Your health is a priority at the University of South Florida. We encourage members of our community to look out for each another and to reach out for help if someone is in need. If you or someone you know is in distress, please make a referral at www.usf.edu/sos so that the Student Outreach & Support can contact and provide helpful resources to the student in distress. A 24-hour licensed mental healthcare professional, offered through the counseling center, is available by phone at 813-974-2831, option 3. Please remember that asking for help is a sign of strength. In case of emergency, please dial 9-1-1.

### Title IX Policy

Title IX provides federal protections for discrimination based on sex, which includes discrimination based on pregnancy, sexual harassment, and interpersonal violence. In an effort to provide support and equal access, **USF has designated all faculty (TA, Adjunct, etc.) as Responsible Employees, who are required to report any disclosures of sexual harassment, sexual violence, relationship violence or stalking.** The Title IX Office makes every effort, when safe to do so, to reach out and provide resources and accommodations, and to discuss possible options for resolution. Anyone wishing to make a Title IX report or seeking accommodations may do so online, in person, via phone, or email to the Title IX Office. For information about Title IX or for a full list of resources please visit: https://www.usf.edu/title-ix/gethelp/resources.aspx. *If you are unsure what to do, please contact Victim Advocacy – a confidential resource that can review all your options – at 813-974-5756 or va@admin.usf.edu.*


### Course Hero / Chegg Policy:

The USF Policy on Academic Integrity specifies that students may not use websites that enable cheating, such as by uploading or downloading material for this purpose. This does apply specifically to Chegg.com and CourseHero.com – almost any use of these websites (including uploading proprietary materials) constitutes a violation of the academic integrity policy.

## Professionalism Policy

Per university policy and classroom etiquette; mobile phones, iPods, etc. **must be silenced** during all classroom and lab lectures. Those not heeding this rule will be asked to leave the classroom/lab immediately so as to not disrupt the learning environment. Please arrive on time for all class meetings. Students who habitually disturb the class by talking, arriving late, etc., and have been warned may suffer a reduction in their final class grade.

## Turnitin.com

*In this course, turnitin.com will be utilized. Turnitin is an automated system which instructors may use to quickly and easily compare each student's assignment with billions of web sites, as well as an enormous database of student papers that grows with each submission. Accordingly, you will be expected to submit all assignments in both hard copy and electronic format. After the assignment is processed, as instructor I receive a report from turnitin.com that states if and how another author's work was used in the assignment. For a more detailed look at this process visit [http://www.turnitin.com](http://www.turnitin.com). Essays are due at turnitin.com the same day as in class.*

## Netiquette Guidelines

1. Act professionally in the way you communicate. Treat your instructors and peers with respect, the same way you would do in a face-to-face environment. Respect other people's ideas and be constructive when explaining your views about points you may not agree with.
2. Be sensitive. Be respectful and sensitive when sharing your ideas and opinions. There will be people in your class with different linguistic backgrounds, political and religious beliefs or other general differences.
3. Proofread and check spelling. Doing this before sending an email or posting a thread on a discussion board will allow you to make sure your message is clear and thoughtful. Avoid the use of all capital letters, it can be perceived as if you are shouting, and it is more difficult to read.
4. Keep your communications focused and stay on topic. Complete your ideas before changing the subject. By keeping the message on focus you allow the readers to easily get your idea or answers they are looking for.
5. Be clear with your message. Avoid using humor or sarcasm. Since people can't see your expressions or hear your tone of voice, meaning can be misinterpreted.

## End of Semester Student Evaluations

All classes at USF make use of an online system for students to provide feedback to the University regarding the course. These surveys will be made available at the end of the semester, and the University will notify you by email when the response window opens. Your participation is highly encouraged and valued.

## Food and Drink Policy

Please adhere to the firm policy of no beverages (other than bottled/capped water), food, tobacco products, or like items in the classroom. Your understanding of the necessity for this policy and cooperation will be greatly appreciated. This policy will be strictly enforced.

## LEARNING SUPPORT AND CAMPUS OFFICES

### Academic Accommodations
Students with disabilities are responsible for registering with Student Accessibility Services (SAS) in order to receive academic accommodations. For additional information about academic accommodations and resources, you can visit the SAS website.
SAS website for the Tampa and Sarasota-Manatee campuses.
SAS website for the St. Pete campus.

### Academic Support Services
The USF Office of Student Success coordinates and promotes university-wide efforts to enhance undergraduate and graduate student success. For a comprehensive list of academic support services available to all USF students, please visit the Office of Student Success website.

### Canvas Technical Support
Include information where students can find technical support.
*Example: If you have technical difficulties in Canvas, you can find access to the Canvas guides and video resources in the "Canvas Help" page on the homepage of your Canvas course. You can also contact the help desk by calling 813-974-1222 in Tampa or emailing help@usf.edu.*
IT website for the Tampa campus.
IT website for the St. Pete campus.
IT website for the Sarasota-Manatee campus.

### Center for Victim Advocacy
*Example*: The Center for Victim Advocacy empowers survivors of crime, violence, or abuse by promoting the restoration of decision making, by advocating for their rights, and by offering support and resources. Contact information is available online.

### Counseling Center
*Example*: The Counseling Center promotes the wellbeing of the campus community by providing culturally sensitive counseling, consultation, prevention, and training that enhances student academic and personal success. Contact information is available online.
Counseling Center website for the Tampa campus.
Counseling Center website for the St. Pete campus.
Counseling Center website for the Sarasota-Manatee campus.

### Tutoring
*Example:* The Tutoring Hub offers free tutoring in several subjects to USF undergraduates. Appointments are recommended, but not required. For more information, email asctampa@usf.edu.
Tutoring website for the Tampa campus.
Tutoring website for the St. Pete campus.
Tutoring website for the Sarasota-Manatee campus.

### Writing Studio
*Example*: The Writing Studio is a free resource for USF undergraduate and graduate

students. At the Writing Studio, a trained writing consultant will work individually with you, at any point in the writing process from brainstorming to editing. Appointments are recommended, but not required. For more information or to make an appointment, email: writingstudio@usf.edu.
Writing studio website for the Tampa campus.
Writing studio website for the St. Pete campus.
Writing studio website for the Sarasota-Manatee campus.

## IMPORTANT DATES TO REMEMBER

Add a short statement that describes that all the dates and assignments are tentative and can be changed at the discretion of the professor. For important USF dates, see the Academic Calendar at http://www.usf.edu/registrar/calendars/

## DRAFT DETAILED COURSE SCHEDULE
## Race & Theatre Performance
## Assignment and Class Schedule

| WEEK | DATES & TEAMS MTG | MODULE ASSIGNMENT/ASSIGNMENTS DUE |
|---|---|---|
| Week 1 | | Module 1 Lecture, readings, and discussion post Introductions – Introduction to Race and Theatre Performance (U.S. focus) |
| Week 2 | | Module 2 Lecture, readings, and discussion post Theatre and Race - *Theatre and Race* by Harvey Young Reading Quiz #1 |
| Week 3 | | Module 3 Lecture, readings, and discussion post Blackface Minstrelsy - Reading include excerpts from *Burnt Cork: Traditions and Legacies of Blackface Minstrelsy* Reading Quiz #2 |
| Week 4 | | Module 4 Lecture, readings, and discussion post, Race & American Musical Theatre (Musicals Matters) Reading Quiz #3 Intro Essay #1 |
| Week 5 | | Module 5  TEAMS CONFERENCES #1 |
| Week 6 | | Module 6 Lecture, readings, and discussion post Race & Theatre – Hansberry's *A Raisin in the Sun* Reading Quiz #4 |

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| **Week 7** | Module 7 Lecture, readings, and discussion post<br>Race & Theatre – Baraka's *The Dutchman & the Slave*<br>Reading Quiz #5 |
| **Week 8** | Module 8 Lecture, readings, and discussion post<br>Race & Theatre **-** Playing Indian and Red Face - It's<br>Okay To Laugh *The Thanksgiving Play* by Larissa<br>FastHorse<br>Reading Quiz #6<br>Essay #1 Due [DATE] |
| **Week 9** | Module 9 Lecture, readings, and discussion post<br>Race & Theatre **-** Asians & Yellow Face – It's Okay<br>to Laugh - *Yellow Face* by David Henry Hwang<br>Reading Quiz #7<br>Intro Essay #2 |
| **Week 10** | Module 10  TEAMS CONFERENCES #2 |
| **Week 11** | Module 11 Lecture, readings, discussion<br>21st Century Race & Theatre **-** Dominique<br>Morisseau's *Pipeline*<br>Reading Quiz #8 |
| **Week 12** | Module 12 Lecture, readings, and discussion post<br>Race & American Musical Theatre part II -<br>*Hamilton:* Elevating or Erasing?<br>Reading Quiz #9 |
| **Week 13** | Module 13 Peer Review<br>Research Essay #2 due Sunday [DATE] |
| **Week 14** | Module 14 Reading and Discussion post<br>Facing It - *Fairview* by Jackie Sibblies Drury<br>Reading Quiz #10<br>Presentation Projects due Sunday [DATE] |
| **Week 15** | **Test Free Week**<br>Module 15 – Revising Essay Powerpoint lecture<br>Feedback to Peers' Presentations Due<br>Revisions to Essay #1 Due [DATE] |
| **Finals Week** | **Finals Week**<br><br>Revisions to Essay #1 Due [DATE]<br>Revisions to Essay #2 Due [DATE] |