Instructor: Leigh Kennicott
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Theatre ofc: (818) 677-3086

Office Hours: T/Th 1:00 – 2:00
& by appointment

e-mail: kennicott@csun.edu

Course Description An exploration of world dramatic literature from the origins of theatre to the present through study of “Masterpieces” of drama from Asia, Europe, Africa, and the Americas.

Course objectives In the process of this class, we will fulfill the following:
• Learn about theatre as a cultural force throughout history;
• Employ analytical tools to define dramatic structures over time;
• Develop positive critical feedback and writing skills;
• Develop the ability to work collaboratively.

Student Learning Outcomes By the end of the semester you will have developed an understanding and appreciation of dramatic literature and utilized resources available on the Web to enhance knowledge of how theatrical forms function throughout the world. This course meets the General Education requirement for research and writing.

As part of the GE Global Studies pathway (a certificate program), students will know how to analyze globalization’s impacts on various social formations (including identity, culture, art, communities, and media, among other examples).
**Prerequisites:** Upper division standing and COMPLETION of Lower Division Writing Requirement. **IMPORTANT NOTE:** This course is **NOT open to theatre majors** unless required to satisfy a core class. You are still responsible to take commensurate classes covering material that is designated specifically for Theatre majors.

**Course activities:** Through readings in the text, play reading and analysis, two quizzes and a final, participation in discussions, scavenger hunts, and two 1,500-word papers. In addition, there will be an extra credit class excursion to see the play, *Eurydice*, at A Noise Within later during the semester (date TBA). This activity provides an excellent opportunity to see drama in action, so I hope you’ll make every effort to attend.

**Text(s) available at the bookstore:**
Jacobus, Lee A. *The Compact Bedford Introduction to Drama. 7th Ed.* (Boston/St. Martin’s, 2013.)
Ball, David *Backwards and Forwards: A Technical Manual for Reading Plays* (1983)
(For written work, refer to: *MLA Handbook for Writers of Research Papers. 7th Ed.*)

**Grading Criteria:**
My number system, adding up to 100, translates to letter grades with pluses and minuses. Sorry: but if you do not complete the work this semester, I cannot offer **incompletes** since I am a part-time instructor. Grading will be based on your performance in the following:* 

40% Two papers
35% 2 quizzes (@10) & final (15)
10% Miscellaneous assignments
10% Scavenger hunts
5% Active participation in discussions

**CLASSROOM POLICIES:**
This class is one of a dying breed: a hands-on, lecture-discussion format. Please treasure the experience by arriving promptly, having read the requisite material, ready to participate in presentations and or discussions.

Arriving more than 20 minutes late disrupts the class and inconveniences others. Similarly, leaving early has a deflating effect. Try to avoid these circumstances.

If you have an emergency right before an assignment is due or a quiz is about to begin, please e-mail me BEFORE the event. Or you may call me at home, since I always receive messages there: (818) 244-6349.

**Americans With Disabilities Act:** The University will make reasonable accommodations for persons with documented disabilities, including invisible
disabilities such as chronic diseases, learning disabilities, head injury and attention deficit/hyperactive disorder. Those with documentation should discuss their needs with me during my office hours within the first two weeks of the semester. For a formal determination of your status, please notify the Disability Resources and Educational Services (DRES)
Phone: (818) 677-2684
Email: dres@csun.edu.

Innovations: I’m going to try several innovations this semester: one of them being that you may choose your “path” of reading 15 plays (You will read a total of 17 including the plays incorporated in your papers). Pathway A is more traditional; I recommend it if you have never read a great many of the plays. For the purpose of discussion, you will be assigned to a group consisting of half of each path and half of the other. You will be expected to share information about your assigned play and engage in online conversation (each weekly discussion worth 1 pt.). I hope this will encourage more interaction than normally takes place in an online class!

Helpful Tips: Scavenger hunts encourage you to search for a specific item on the web. I ask you to avoid Wikipedia, and other general sources such as Sparknotes. However, these sources make good starting points to find books and articles with more in-depth information.

Potential Plagiarism: The writing exercises I assign are structured in such a way that “borrowing” is difficult to pull off. However, please note in advance, that cut and pasting biographical information is not only uninteresting, but very easy to check. It might be useful to pick up a copy of the latest MLA handbook for more reference.

*All scavenger hunts and some other assignments must be submitted as Word files within Moodle. I will NEVER accept emailed submissions. Please note that Moodle works best with word documents. If you must (and it’s a good idea), use the library computers or the writing lab to format and send those documents.

* NOTE that a grade of “C” is considered average work. I will define over-all letter grades in the following way:

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