

Please Note: This *Class Syllabus* is an important step in updating the format of our distance courses. If for any reason the *Class Syllabus* does not match the print *Course Guide* or online course information, the *Class Syllabus* shall be taken as correct.

CLASS SYLLABUS

COURSE TITLE:	Canadian Drama in English		
COURSE CODE:	ENG 358	TERM:	Fall 2014
COURSE CREDITS:	3	DELIVERY:	Online
COURSE SECTION:	W01-W99	START DATE:	September 3, 2014
		END DATE:	December 5, 2014

Course Description

The development of Canadian drama in English, with emphasis on the period since 1960.

Prerequisite(s) or Corequisite(s): 6 credit units of 200-level English.

Course Objectives

By the end of this course, students should be able to:

1. Recognize a variety of Canadian dramas written in the 20th Century.
2. Know what elements are controversial or most significant in each play.
3. Ask the instructor for help when needed.
4. Use new terminology and concepts.
5. Read critically, think analytically, and use textual evidence to create strong and interesting interpretations of the material.
6. Enjoy and take part in weekly online discussions.
7. Know the course modules, plays, and supplementary readings.
8. Write two successful 500-word assignments and one formal academic essay during the course, and two more formal academic essays on the final (closed-book, invigilated) exam.

Course Overview

ENG 358.3 will examine a variety of plays written in Canada during the last century. Each play in this course was controversial in its own time, though the earliest plays that we will look at will seem the most conventional to us. We will explore a variety of communities and attempt to see how word and gesture and staging influence individual and communal experience in the world; what makes (dramatic) history?

Students will gather information from a variety of sources and will share their ideas in weekly discussion online and in their assignments and exam.

Your Instructor

The instructor for your class is **Dr. Barbara Langhorst**.

Contact Information

Email: Please use the course mail (preferred) on the menu to the left of the online course.

Phone: (306) 682-3942

Please leave a message if I am not available, stating your name, phone number, the course number, and your question. Students can generally expect to receive a reply to an email within 24 hours during the week, or 48 hours on weekends.

I will inform you of any changes to the course schedule, office hours, or other features of the course (including additional readings) via the course email. Please check this daily. I will give you one week's notice if there are changes to the readings.

Office Hours

I will be available on Thursdays from 7:00 to 9:00 p.m. via telephone, starting September 4, 2014, and ending December 4, 2014.

Profile

I completed my Ph.D. at the University of Alberta, where I taught for five years before falling in love with rural Saskatchewan and taking up teaching at St. Peter's College at Muenster. Now I am the Humanities Coordinator at St. Peter's, and my work includes teaching Canadian Literature as well as a variety of English courses that introduce students to literature and composition. In my seventeen years as an instructor, I have won three teaching awards. I work to promote the arts and to make the study of literature relevant to students' lives in new and invigorating ways. I live on an acreage with my husband and a happy disarray of three cats, an energetic black lab, and two horses.

Required Resources

Readings/Textbooks

Faigley, Lester, Roger Graves, and Heather Graves. (2014). *The Brief Penguin Handbook*, Third Canadian Edition. Toronto: Pearson. ISBN: 9780205220687

Or digital version: www.coursesmart.com/students

Freeman, David. *Creeps*. Toronto: Samuel French, 1975. ISBN: 9780573620973.

French, David. *Salt Water Moon*. Toronto Playwrights Canada, 1985. ISBN: 9780889222571.

Highway, Tomson. *The Rez-Sisters*. Saskatoon: Fifth House (1990). ISBN: 9780920079447.

Pollock, Sharon. *Walsh*. Vancouver: Talonbooks. ISBN: 9780889222151.

Ryga, George. *The Ecstasy of Rita Joe*. Vancouver: Talonbooks. ISBN: 9780889220003.

Textbooks are available from the University of Saskatchewan Bookstore:
www.usask.ca/consumer_services/bookstore/textbooks

Other Required Materials

PDFs and links to online Readings will be posted in your online course as well as in the Course Schedule – Required Readings of this Course Syllabus.

Note: If any of the links don't work for you, try copying and pasting the url into your browser. If you need further assistance, please contact your instructor.

Electronic Resources

Department of English's *Requirements for Essays*. Please retrieve this from:
<http://artsandscience.usask.ca/english/pdf/RequirementsForEssays.pdf>

Downloads

Some downloads may require Adobe Reader. To install this software, click this link and follow the download and installation instructions: <http://get.adobe.com/reader>.

Class Schedule

Week	Module	Readings *	Evaluation Due Date
Sept. 4, 2014	Introductions	Start reading for next week and sign onto the discussion forum to introduce yourself	Discussion will be graded for the week every Wednesday
Sept. 11, 2014	Module 1	<p>Davies, Robertson. <i>Overlaid</i>. Foreword and play available at http://solomon.nadr.alexanderstreet.com/cgi-bin/asp/philo/navigate.pl?nadr.8188 (Follow the cues.)</p> <p>Cameron, Elspeth. "Robertson Davies." The Canadian Encyclopedia. [PDF in Blackboard]</p> <p>Careless, J.M.S. "Robertson Davies 1913-1995: Magical Master of Myth and Marvel." Library and Archives Canada. [PDF in Blackboard]</p> <p>Stone-Blackburn, S. "Conclusions." <i>Robertson Davies: Playwright: A Search for Self on the Canadian Stage</i>. Vancouver: UBC Press. (pp. 221-223). [PDF in Blackboard]</p>	

Week	Module	Readings *	Evaluation Due Date
Sept. 18, 2014	Module 2	<p>Voaden, Herman. "Hill-land." <i>Major Plays of the Canadian Theatre 1934-1984</i>. Ed. Richard Perkyns. Toronto: Irwin, 1984. [PDF in Blackboard - Play]</p> <p>"Voaden, Herman." <i>Canadian Theatre Encyclopedia</i>. 15 Sept. 2009. Edited by Members of the Canadian Association for Theatre Research. Athabasca University. [PDF in Blackboard]</p> <p>Wagner, Anton. "Voaden, Herman Arthur." <i>The Canadian Encyclopedia</i>. Web. 30 December 2011. [PDF in Blackboard]</p> <p>Take a quick look at these sites, too – Voaden was interested in the Group of Seven (or Eight). Why was what they were doing important to his vision for Canadian drama?</p> <p>"Emily Carr." Vancouver Art Gallery. 2006. Web. 30 December 2011. Available at: http://www.virtualmuseum.ca/Exhibitions/EmilyCarr/en/index.php</p> <p>If you want to see more of Carr's paintings, click the "Featured Works" box on the lower bar. Note that there is an arrow on the right hand of the screen that will take you to her later works.</p> <p>Leigh, Brandi. "An Introduction to the Group of Seven." <i>The Art History Archive – Canadian Art</i>. 2008. Web. 30 December 2011. Available at: http://www.arthistoryarchive.com/arthistory/canadian/The-Group-of-Seven.html</p> <p>Wagner, Anton. "Emily Carr: A Stage Biography with Pictures." Herman Voaden. <i>Canadian Theatre Encyclopedia</i>. 31 March 2009. Edited by Members of the Canadian Association for Theatre Research. Athabasca University. [PDF in Blackboard]</p>	

Week	Module	Readings *	Evaluation Due Date
Sept. 25, 2014	Module 3	<p>Endres, Robin. "Introduction," "Foreword," and "Eight Men Speak [play]." <i>Eight Men Speak and Other Plays from the Canadian Workers' Theatre</i>. Eds. Richard Wright and Robin Endres. Toronto: New Hogtown Press, 1976. xi-xxxvi, 21-89. [PDF in Blackboard]</p> <p>Samuel, Raphael, Ewan MacColl, and Stuart Cosgrove. "The Basis and Development of the Workers' Theatre Movement (1932)." <i>Theatres of the Left, 1880-1935: Workers' Theatre Movements in Britain and America</i>. London: Routledge & Kegan Paul, 1985. 99-105. [PDF in Blackboard]</p>	<p>FRIDAY, Sept. 26, 2014</p> <p>Short Written Assignment One due by 9:00 p.m. via course email as MS Word file or .rtf attachment</p>
Oct. 2, 2014	Module 4	<p>Ryga, George. <i>The Ecstasy of Rita Joe</i>. [Textbook]</p> <p>Hay, Peter. "George Ryga: Beginnings of a Biography." <i>Canadian Theatre Review</i> 23 (1979): 36-44. [PDF in Blackboard]</p> <p>Rubin, Don. "George Ryga: The Poetics of Engagement." <i>On-stage and off-stage: English Canadian drama in discourse</i>. Ed. Albert-Reiner Glaap and Rolf Althof. St. John's, Nfld.: Breakwater, 1996. 224-239. [PDF in Blackboard]</p>	
Oct. 9, 2014	Module 5	<p>Freeman, David. <i>Creeps</i>. [Textbook]</p> <p>"David Freeman." <i>Stage Voices: Twelve Canadian Playwrights Talk About Their Lives and Work</i>. Ed. Geraldine Anthony. Toronto: Doubleday, 1978. 251-274. [PDF in Blackboard]</p> <p>"Freeman, David." <i>Canadian Theatre Encyclopedia</i>. 12 Feb. 2009. Ed. by members of the Canadian Association for Theatre Research. Athabasca University. [PDF in Blackboard]</p> <p>"Playwright David Freeman brought disability stories to stage." <i>CBC News, Arts and Entertainment</i>. 16 Nov. 2012. Web. 30 July 2013. Available at: http://www.cbc.ca/news/arts/story/2012/11/16/david-freeman-obit.html .</p> <p>Lewis, Victoria Ann. "The Dramaturgy of Disability." <i>Disability, Art, and Culture (Part Two XXXVII.3)</i>. http://hdl.handle.net/2027/spo.act2080.0037.318</p>	

Week	Module	Readings *	Evaluation Due Date
Oct. 13, 2014		Thanksgiving – University Closed	
Oct. 16, 2014	Module 6	French, David. <i>Salt Water Moon</i> . [Textbook] Nunn, Robert. "The Subjects Of 'Salt Water Moon'." <i>Theatre History In Canada / Histoire Du Theatre</i> 12.1 (n.d.): 3. <i>International Bibliography of Theatre & Dance with Full Text</i> . [PDF in Blackboard]	FRIDAY, Oct. 17, 2014 Short Written Assignment 2 due by 9:00 p.m.
Oct. 23, 2014	Module 7	Pollock, Sharon. <i>Walsh</i> . [Textbook] MacEwan, Grant. "Bull Faces the Commission." <i>Sitting Bull: The Years in Canada</i> . Edmonton: Hurtig Publishers, 1973. 124 -133. [PDF in Blackboard] Nunn, Robert C. "Sharon Pollock's Plays: A Review Article." <i>Theatre History in Canada</i> 5.1 (1984): 72-83. [PDF in Blackboard] Page, Malcolm. "Sharon Pollock: Committed Playwright." <i>Sharon Pollock: Essays on Her Works</i> . Ed. Anne F. Nothof. Toronto: Guernica, 2000. 12-25. [PDF in Blackboard]	
Oct. 30, 2014	Module 8	25th Street Theatre. <i>Paper Wheat</i> [play]. Saskatoon: Western Producer Prairie Books, 1982. 37-75. [PDF in Blackboard] Bessai, Diane. Canadian Docu-Drama." <i>Canadian Theatre Review</i> 16 (1977): 7-10. [PDF in Blackboard] Filewod, Alan. "Documentary and Regionalism: No. 1 Hard and Paper Wheat." <i>Collective Encounters: Documentary Theatre in English Canada</i> . Toronto: University of Toronto Press, 1987. 80-111. (Chapter 4). [PDF in Blackboard]	
Nov. 6, 2014	Module 9	Thompson, Judith. "Lion in the Streets." <i>Modern Canadian Plays</i> , Vol II, 4th Ed. J. Wasserman (ed.). Vancouver: Talon Books Ltd., 2001. 257-59, 261-288. [PDF in Blackboard – Play] Nunn, Robert. "Spatial Metaphor in the Plays of Judith Thompson." <i>Theatre History in Canada</i> 10.1 (1989): 3-29. [PDF in Blackboard] Thompson, Judith. "One Twelfth." <i>Language in Her Eye: views on writing and gender by Canadian</i>	

		<p>women writing in English. Eds. Libby Scheier, Sarah Sheard and Eleanor Wachtel. Toronto: Coach House Press, 1990. 263-267. [PDF in Blackboard]</p> <p>Tomc, Sandra. "Revisions of Probability: An Interview with Judith Thompson." <i>Canadian Theatre Review</i> 59 (1989): 18-23. [PDF in Blackboard]</p> <p>Wachtel, Eleanor. "An Interview with Judith Thompson." <i>Brick</i> 41 (1991): 37-41. [PDF in Blackboard]</p>	
Nov. 10-15, 2014		Fall Mid-Term Break Week - No Classes	No evaluation due this week
Nov. 20, 2014	Module 10	<p>Panych, Morris. "7 Stories." <i>Modern Canadian Plays</i>, Vol. II, 4th Ed. J. Wasserman (ed.). Vancouver: Talon Books Ltd., 2001. 151-182. [PDF in Blackboard – Play]</p> <p>Camus, Albert. "The Myth of Sisyphus." <i>The Myth of Sisyphus and Other Essays</i>, transl. Justin O'Brien. New York: Vintage Books, 1955. 88-91. [PDF in Blackboard]</p>	<p>FRIDAY, Nov. 21, 2014</p> <p>Essay to be handed in via course email as MS Word or .rtf attachment by 9:00 p.m.</p>
Nov. 27, 2014	Module 11	<p>Highway, Tomson. <i>The Rez Sisters</i>. Saskatoon: Fifth House, 1990. [Textbook]</p> <p>Johnston, Denis W. "Lines and Circles: The 'Rez' Plays of Tomson Highway." <i>Native writers and Canadian writing: Canadian literature special issue</i>. Ed. W.H. New. Vancouver: UBC Press, 1990. 254-264. [PDF in Blackboard]</p> <p>Loucks, Bryan. "Another glimpse: Excerpts from a conversation with Tomson Highway." <i>Canadian Theatre Review</i> 68 (1991): 9-11. [PDF in Blackboard]</p> <p>Moses, Daniel David. "The Trickster Theatre of Tomson Highway." <i>Canadian Fiction</i> 60 (1987): 83-88. [PDF in Blackboard]</p> <p>Nothof, Anne. "Cultural Collision and Magical Transformation: The Plays of Tomson Highway." <i>Studies in Canadian Literature</i> 20.2 (1995): 35-43. Web. <i>MLA International Bibliography</i>. http://cyber.usask.ca/login?url=http://search.proquest.com.cyber.usask.ca/docview/214496366?accountid=14739</p>	

Dec. 4, 2014	Module 12	Verdecchia, Guillermo. "Fronteras Americanas." <i>Modern Canadian Plays</i> Vol. 11, 4 th Ed. J. Wasserman (ed). Vancouver: Talon Books Ltd., 2001. 309-311, 313-332. [PDF in Blackboard – Play] Harvie, Jennifer. "The nth degree: An interview with Guillermo Verdecchia." <i>Canadian Theatre Review</i> 92 (1997), 46-49. [PDF in Blackboard]	
	Final Exam		Dec. 6 or Dec. 8, 2014 (exact date/time TBA)

*** Note:** If for any reason the Class Syllabus Reading List does not match the Module Reading List, the Class Syllabus shall be taken as correct. **The instructor reserves the right to change readings, or to alter the order in which you read the modules (with one week's notice).**

Also, now and then, our discussions may lead us in unexpected directions, and I may suggest supplemental material as it becomes available. It will be to your advantage to read this as well.

Grading Scheme

Online Participation: Discussion	20%
Short Written Assignments: 2 x 500 words (10% each)	20%
Essay: 2000-2200 words	30%
Final Exam (Invigilated, 3 hours)	30%
Total	100%

Information on literal descriptors for grading at the University of Saskatchewan can be found at: <http://students.usask.ca/current/academics/grades/grading-system.php>

Please note: There are different literal descriptors for undergraduate and graduate students.

More information on the Academic Courses Policy on course delivery, examinations and assessment of student learning can be found at: http://www.usask.ca/university_secretary/council/academiccourses.php

The University of Saskatchewan Learning Charter is intended to define aspirations about the learning experience that the University aims to provide, and the roles to be played in realizing these aspirations by students, instructors and the institution. A copy of the Learning Charter can be found at: http://www.usask.ca/university_secretary/LearningCharter.pdf

Evaluation Components

CCDE Writing Centre - Quality writing help for free!

Anyone taking a distance class (online, independent studies, televised, or multi-mode delivery)

administered by the CCDE can use this free service. The Writing Centre provides tools and support to help you write effective essays, reports, or reviews. Simply submit a project draft, and a qualified tutor will assess your work and offer advice to improve your project. Contact the CCDE Writing Centre at <http://www.ccde.usask.ca/writing>

Online Participation in Discussion Forum

Value: 20% of final grade

Due Date: See Class Schedule (try not to fall behind; grades for discussion will be assigned on Wednesdays for the module that is ending, but try to comment on Thursday or Friday the week that the module starts—it's easier to be original if no one else has said anything yet!).

Purpose: Online discussion gives students the opportunity to get to know their peers, to ask questions, to show what they are learning, and to check whether they are on the right track.

Description: **Students must post during the week that we are studying a module in order to receive points for that module's discussion.**

First, respond to one of the questions for the week's module, being as original and insightful as you can. Feel free to pose questions for your peers.

Next, follow the discussion and respond in 50 words or less to another student's posting. You may reply to the student or students that respond(s) to your posting.

You will receive marks just for posting on time, but the highest marks will go to you when you post early, spark discussion or contribute new and insightful ideas; you may disagree with one another so long as you remain polite at all times.

Assignment 1: Short Written Assignment One FRIDAY, Sept. 26, 2014

Value: 10% of final grade

- Content (ideas, argument, evidence) 5 pts.
- Structure (thesis statement and topic sentences) 2 pts.
- Mechanics (grammar, spelling, and punctuation) 3 pts.

Due Date: See Class Schedule

Purpose: This assignment will give students a chance to practise writing a short essay on a topic that relates to the course materials.

Description: Choose one of the following first two topics and write a 500-word response.

Topics:

1. *Overlaid*

Write character sketches of Pop and Ethel, contrasting the two. What dramatic purpose is served by this contrast?

2. *Eight Men Speak*

Read "The Basis and Development of the Workers' Theatre Movement" included in the course readings package. How does *Eight Men Speak* make use of the stylistic techniques of the agit-prop theatre of the 1930s?

Instructions:

- Include a title page with your name, student ID number, assignment name, total number of pages in your document, and the date. **Note: Students must create a professional title of their own for this assignment.**
- All pages of your assignment should include a page header with your name, student ID number, and the page number.
- Use MLA format and include a Work(s) Cited page.
- I encourage originality and creativity in these assignments, but remember to credit every source for the ideas that you use in your analysis. See the *Academic Integrity and Integrity Defined* sections later in this course syllabus.
- English courses follow MLA format. Use the excellent manual *Requirements for Essays*, which is available on the U of S Department of English's website or online at: <http://artsandscience.usask.ca/english/pdf/RequirementsForEssays.pdf>

Technical Tips:

- Use Microsoft Word or Rich Text Format
- Submit one file only
- Filename: Include your name and the number of the assignment. Do NOT use spaces in your filenames. Example: janet_boone_2.doc

Assignment 2: Short Written Assignment Two THURSDAY, Oct. 16, 2014

Value: 10% of final grade

- Content (ideas, argument, evidence) 5 pts.
- Structure (thesis statement and topic sentences) 2 pts.
- Mechanics (grammar, spelling, and punctuation) 3 pts.

Due Date: See Class Schedule

Purpose: This assignment will give students a chance to demonstrate what they have learned from the corrections and comments the instructor has made to their first short assignment, and will give them another chance to practise writing a short essay on the materials that we are studying.

Description: Choose between the following topic and the one that you did not select from the first assignment and write a 500-word response.

Topics:

The Ecstasy of Rita Joe

Read Don Rubin's essay "George Ryga: The Poetics of Engagement" [PDF in Blackboard]. In what sense is Ryga a socially-committed playwright?

or

The topic that you did not select from Assignment 1.

Instructions:

- Include a title page with your name, student ID number, assignment name, total number of pages in your document, and the date. **Note: Students must create a professional title of their own for this assignment.**

- All pages of your assignment should include a page header with your name, student ID number, and the page number.
- Use MLA format and include a Work(s) Cited page.
- I encourage originality and creativity in these assignments, but remember to credit every source for the ideas that you use in your analysis. See the Academic Integrity and Integrity Defined sections later in this course syllabus.
- English courses follow MLA format. Use the excellent manual Requirements for Essays, which is available on the U of S Department of English's website or online at:
<http://artsandscience.usask.ca/english/pdf/RequirementsForEssays.pdf>

Technical Tips:

- Use Microsoft Word or Rich Text Format
- Submit one file only
- Filename: Include your name and the number of the assignment. Do NOT use spaces in your filenames. Example: janet_boone_2.doc

Essay

Value: 30% of final grade

Due Date: See Class Schedule

Late submission

- 10% penalty
- Final possible date to submit essay: December 5, 2014

Purpose: This essay will give students the chance to show that they have understood a variety of plays in relation to one another and their dramatic, historical, and social contexts; it will also show that they have learned to avoid the errors in formal English that their short assignments contained. Using the general topics below as a starting point, students will develop and prove their arguments with plenty of specific details as evidence.

Description: Discuss one of the following prompts or questions using thoughtful analysis of three or four plays studied in the course.

1. *1967: a seminal year in Canadian theatre.*
2. *History is re-shaped by Canadian playwrights.*
3. *Are there heroes in Canadian plays?*
4. *The Canadian playwright as social conscience.*
5. *The non-conforming woman in Canadian theatre.*
6. *The changing face of aboriginal characters in Canadian theatre.*

Submission:

- Do not submit an essay written for another class
- No part of the essay may be plagiarized (See the section on Academic Integrity and Integrity Defined later in this course syllabus.)

Title Page

- Interesting yet professional title for your work (centred)

Lower Right hand corner:

- Your name
- Instructor's Name: Dr. Barbara Langhorst
- Student ID number
- Your email address
- ENG 358.3 Online
- Date Submitted
- Total number of pages in your document

Length: 2000 - 2200 words (approximately 7-8 pages, not counting Works Cited page)

Format specifications:

- Use Microsoft Word (preferred) or .rtf (Rich Text Format)
- Double space lines
- 1 inch margins all around
- Include a page header with your name, student ID number and the page number
- Submit one file only via the course email. It is recommended that you do not insert or paste tables or charts or pictures in your document, as this format cannot be edited for feedback.
- Hand written essays will not be accepted.

Structure and Support:

- Begin with a specific discussion about what you intend to prove
- Avoid generalizations, such as "Throughout time, drama has..."
- Instead, start with a concrete statement such as, "David Freeman's *Creeps* introduces us to the politics of disability." From there, become more and more specific in your first paragraph (the introduction), until you reach your clear, concise thesis statement (the last statement in your introduction).
- Your thesis should spell out very clearly what each body paragraph will be about—in other words, it should show the reader each topic that you will cover, in order.
- Present plenty of carefully chosen, detailed evidence (paraphrases and quotations, properly formatted and referenced in MLA format) to support your argument using three or four plays studied in the course.
- Conclude with a summary of the argument and show the way that you have proven the thesis.

Citations and Works Cited:

- Use MLA Style; see:
<http://artsandscience.usask.ca/english/pdf/RequirementsForEssays.pdf>
- Mac users who have trouble opening pdf files through links may have to use a PC and print the .pdf.

Resources:

- Search for books and journal articles for your topic.
- Use the Library's Drama Subject Page

- Before you need help, check out the University Learning Centre's Online Tutoring Resources at: <http://www.usask.ca/ulc/writing/online>
- See your *Brief Penguin Handbook*.

Proofreading: Remember to read your essay out loud and mark the corrections you make as you read before you hand it in. Hearing yourself read will help you find errors you would never see on screen.

Final Exam

Value: 30% of final grade
Date: See Class Schedule

Length: 3 hours invigilated

Purpose: This exam gives students the opportunity to show what they have learned about Canadian Drama through reading, thinking, posting, discussing, and writing assignments throughout the course.

Description: The final examination will be closed-book and invigilated (as arranged by the student through CCDE early in the term). Students will answer two essay questions from a choice of 7 or 8 topics; some questions will require students to examine one play closely, sometimes in relation to a specific feature that we have studied, while others give students scope to show knowledge of the relationships between up to three plays.

ENG 358.3 final exam answers will be graded for content (ideas, analysis, argument, evidence, and style); mechanics (spelling, grammar, and punctuation); and structure (introduction, thesis, topic sentences, and conclusion).

No dictionaries or books or electronic devices will be allowed into the final exam.

You must register to write the final examination by completing an *Application Form for Final Examination*. The application form and further information will be forwarded to you in early October.

Submitting Assignments/Essay

You are responsible for the assignments/essay being received by the required due dates. To avoid problems caused by technical glitches, do not wait until the last minute.

- Submit your assignments electronically to your instructor by the course mail within the Blackboard Learn system.

You should keep a personal copy of all assignments submitted.

Additional Information

NOTE: Students must submit both short assignments and the essay and write the exam in order to pass this course. Those who do not meet these obligations will be given a failing grade.

NOTE: Extensions may be granted for medical or compassionate reasons as long as students ask the instructor by the due date. Otherwise, I reserve the right to deduct 10% per assignment for each week late unless the student has made other arrangements with me. I will not accept assignments after December 5, 2014.

Learning Activities

In each Module you will complete the following activities:

- Read the play.
- Read the course module.
- Participate in the discussion.
- Complete the quiz associated with the play.

Although I do not expect perfect writing in the discussion forum or in emails, please try to proofread and do your best to use proper spelling, punctuation, and grammar. These are the basics of professional communication, and will help you prepare for the exam and later life.

Readings

The online modules form the nucleus of the course. This content is equivalent to lectures in a classroom setting.

- Each module has an assigned reading. Students should become familiar with the module materials including images and links to websites.
- Other readings are available from the Library.

Read the required material in the week before we discuss it. In cases where there are several lengthy articles, I will specify one or two a week ahead of time – use the others as sources for your essays.

Academic Integrity

Remember that you cannot submit assignments from high school or other courses.

Students who attempt to submit someone else's work or ideas as their own will face penalties ranging from having to rewrite the assignment, receiving a grade of zero for the assignment, or being brought before the University of Saskatchewan's disciplinary committee. This last offers penalties that range from grade reduction to expulsion to forfeiture of degrees already earned, and a record of a student's plagiarism case(s) will be kept on his or her transcript.

You must document (show the author or speaker's name, and, if possible, the page number) when you are using the words, a phrase, a paraphrase, or even an idea taken from a published work, from another person, or from any other source, including the Internet. Note that documenting your sources properly will increase your grade as it shows your own hard work in researching the topic. When in doubt, ask your instructor.

Integrity Defined (from the Office of the University Secretary)

"Integrity is expected of all students in their academic work – class participation, examinations, assignments, research, practica – and in their non-academic interactions and activities as well."
(Office of the University Secretary)

It is your responsibility to be familiar with the University of Saskatchewan *Guidelines for Academic Conduct*. More information is available at <http://www.usask.ca/secretariat/student-conduct-appeals/IntegrityDefined.pdf>

Students with Disabilities

If you have a diagnosed disability (learning, medical, physical, or mental health), you are strongly encouraged to register with Disability Services for Students (DSS). In order to access DSS programs and supports, you must follow DSS policy and procedures. If you suspect you may have a disability, contact DSS for advice and referrals. For more information, see <http://www.students.usask.ca/disability/> or contact DSS at 306-966-7273 or dss@usask.ca.

Acknowledgements

Course Author(s)

Dr. Dwayne Brenna, B.A., M.A., Ph.D., (<http://artsandscience.usask.ca/profile/DBrenna/>)

Instructional Design and Course Development

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