

THEA 140

BLACK DRAMA IN THE AFRICAN DIASPORA

SPRING 2021

Assistant Professor	Meeting Times	Zoom Student Hours	Class Attributes Codes
Dr. D. Amy-Rose Forbes-Erickson Pronouns: She/Her/Hers. Email: d.a.forbes-erickson@csus.edu Personal Websites: The Pan-African Theatre Ensemble http://www.the-pate.com/ http://www.forbes-erickson.com/	Asynchronous Fully Online	Mondays & Tuesdays 10am – 11:30am Join Zoom Meeting https://csus.zoom.us/j/85709113703 Meeting ID: 857 0911 3703	C1 – Arts FL – Fully Online Partial – Seats in course



Jeremy O. Harris (Playwright)
“Slave Play” by Jeremy O. Harris

<https://www.vulture.com/2019/03/jeremy-o-harris-slave-play-daddy-profile.html>



Antoinette Nwandu (Playwright)
“Pass Over” by Antoinette Nwandu

<https://www.zimbio.com/Antoinette+Nwandu/pictures/pro>

CATALOG DESCRIPTION

“Survey of the contributions of theatre artists in the African Diaspora. The reading list includes dramas from Africa, the Caribbean and United States and focuses on how social, cultural, and political climates influence Black Drama.”

[http://web1.irt.csus.edu/class_schedule/Spring2021/THEA.html#THEA%20140%20-%20Black%20Drama%20Afr%20Diaspora%20\(3%20Units\)](http://web1.irt.csus.edu/class_schedule/Spring2021/THEA.html#THEA%20140%20-%20Black%20Drama%20Afr%20Diaspora%20(3%20Units))

COURSE DESCRIPTION

THEA 140 - Black Drama in The African Diaspora explores the canon of Black theatre artists, production styles, structures, cultural practices, traditional and contemporary from Africa, the United States, Latin America and the Caribbean. Key concepts include the performance modes in the African continuum, African Diaspora, Pan-Africanism, ritual, masking, masquerade, through postcolonial, critical race theories, ethnicity, gender, sexuality, and nation. This course is organized by units and modules, including Race in American Theatre, #BlackLivesMatter and Contemporary Black playwrights, Afrofuturism and African Mythology, Sexuality and Black Feminism, and Postcolonial Drama (Caribbean).

PROGRAM LEARNING OUTCOMES (PLO)

Analyze performance texts/composition in relationship to specific contexts – in Black Drama in the African Diaspora theatres and cultures.

- **Theatre Articulation**
Students will be able to analyze, that is compare and contrast, the genres, structure, form, and content of diverse playwrights and performance artists (directors, actors, designers, etc.) in relationship to specific global, social, cultural, and historical contexts.
- 1) **Recall** and cross-examine Black theatre histories; 2) **interpret** the works of premier theatre practitioners; 3) **analyze** theatrical representations of theatre histories in relationship to specific historical, cultural, and social contexts; and 4) **evaluate** and **criticize** dramatic reading, live, and filmed performances.

COURSE OBJECTIVES

By the end of the course, students will:

1. Critically define theatre and its role in our lives, cultures, and societies.
2. Gain knowledge and understanding of why “theatre” is life, and life is “theatre.”
3. Analyze dramatic literatures and performances from any area of theatre history.
4. Develop critical thinking skills through reading responses and discussions.
5. Compare, contrast, and interpret historical theatre theories, eras, and cultural responses through theatre practices.
6. Evaluate varied and divergent theatre practices, practitioners, genres, structure, form, and content.
7. Develop research, writing, and presentation skills through course work materials and theatre history projects.
8. Conceptualize and interpret historical theatre theories, forms, and structures in two or more theatre practices.

CSUS DEPARTMENT OF THEATRE AND DANCE STATEMENT & ACTION PLAN ON ANTIRACISM

To our BIPOC Alumni, Students, Collaborators, and Community,

We hear you, and we see you. The Department of Theatre and Dance at Sacramento State recognizes your trauma and pain. We are contributors to your suffering through white supremacy, departmental and systemic racism, and silence. We deeply apologize. We recognize and acknowledge that the extended silence and inaction are acts of violence. We stand in solidarity with Black Lives Matter until humanity is available for all. We condemn police brutality and the ongoing trauma enacted on Black people. We condemn the state sanctioned violence and inaction around the lives of George Floyd, Breonna Taylor, Ahmaud Arbery, Elijah McClain, Michael Brown, Tamir Rice, Sandra Bland, Trayvon Martin, Stephon Clarke, Tony McDade, and most recently Jacob Blake and the many names missing from this list. We are committed to lifelong learning and growth. We take seriously your concerns and suggestions and ask that you hold us accountable for real progress and action. We are actively transforming our department to reflect this statement.

Read the full statement as a living document here:

<https://www.csus.edu/college/arts-letters/theatre-dance/action.html>



“Pass Over” by Antoinette Nwandu

<https://www.nytimes.com/2018/06/18/theater/review-pass-over-antoinette-nwandu.html>

SPRING 2021 COURSE DATES

<https://www.csus.edu/student-life/records-transcripts/spotlight/spotlight-two.html>

January 25, 2021	Spring 2021 Instruction Begins
Jan. 25 – Feb 5, 2021	Spring 2021 Late Registration and Schedule Adjustment
February 8-19, 2021	Spring 2021 Late Registration and Change of Schedule completed by petition at departments*
February 12, 2021	Lincoln's Birthday (Holiday Observed on 12/28/21) Campus Open and Classes Held
February 15, 2021	Presidents' Day (Holiday Observed on 12/29/21) Campus Open and Classes Held
February 19, 2021	Spring 2021 Census Date – Last day to drop a class without receiving a “W”
March 22-26, 2021	Spring Break (Students and Faculty only)
March 31, 2021	Cesar Chavez Birthday Observed (Holiday, Campus Closed)
April 23, 2021	Last day to Withdraw
May 14, 2021	Last Day of Instruction
May 17-21, 2021	Finals Week

May 21-23, 2021

Commencement

May 26, 2021

Last Day of Academic Year; Spring 2021 Spring Grades Due

May 31, 2021

Memorial Day (Holiday, Campus Closed)



“In the Red and Brown Water” by Tarell Alvin McCraney

<https://www.marquette.edu/communication/in-the-red-and-brown-water.php>



**“Fallen Angel and the Devil Concubine” by Patricia Cumper, Honor Ford Smith,
Carol Lawes, Hertencer Lindsay, Eugene Williams**

http://www.yorku.ca/hoperoad/projects/fallen_angel.php

SPRING 2021 THEATRE AND DANCE VIRTUAL PRODUCTIONS

Sacramento/Black Art of Dance: Thrive

Directed by Bernard Brown

March 3-7, 2021

Working

A Musical

From the book by Studs Terkel

Adapted by Stephen Schwartz and Nina Faso

With Additional Contributions by Gordon Greenberg

Directed by Sam Williams

April 7-11, 2021

We Are Proud to Present a Presentation About the Herero of Namibia, Formerly Known as Southwest Africa, From the German Sudwestafrika, Between the Years 1884–1915

by Jackie Sibblies Drury

Directed by Dr. D. A-R. Forbes-Erickson

April 21-25, 2021

For tickets, please visit the Hornet Ticket Office at

<https://www.csus.edu/administration-business-affairs/hornet-tickets>

ATTENDANCE

I will track your attendance online by your assignment submissions on canvas. If you are experiencing any emergency, become ill, or be under quarantine during the COVID-19 pandemic, please contact me as soon as possible for any assistance for resources: d.a.forbes-erickson@csus.edu

COMMUNICATIONS

1. In this course, all communications between students and professor will be by email and zoom meetings, during student hours, and by appointment. In all our communications, I expect mutual respect and professionalism in and outside of class times. I will not accept any form of abuse in emails, zoom, and canvas. I will report any abuse to the Department and University.
2. Expect 24-48 hours for my replies to emails or canvas during the week. I may respond to emails received during weekends, depending on the nature of requests and/or questions. All weekend communications will receive full attention and responses on Mondays.



“Fairview” by Jackie Sibblies Drury
<https://www.trinityrep.com/show/fairview/>

EXPECTATIONS FOR COURSE PARTICIPATION

- This course is an asynchronous course, which means students will access learning materials (lectures, readings, and media) in units and modules at their convenience from Tuesdays to Sundays each week.
- New materials will be available on Tuesdays.
- Short assignments are due on Mondays by 11:55pm on Canvas, unless otherwise noted; and will be closed on due dates on Mondays by 11:55pm.
- Suggestion - Review weekly readings, films, lectures from Tuesday to Friday. Complete assignments from Saturday to Sunday. Submit your assignment on Monday by 11:55pm.
- **Do not email your assignments. If you email your assignment, you will receive no grade (zero).**
- **All assignments must be posted to Canvas in the appropriate areas for an accurate account of students’ records and in order to receive a grade.**
- **This course includes one (1) voluntary recorded video assignments. I will provide full details for your video and written assignments. Please email me should you have any questions or concerns about videos.**
- For zoom netiquette, students will join zoom student hours and be in the wait-room until their identities are verified. Students will use CSUS emails listed on course registration with your name clearly stated before students can be admitted

- to zoom. Expect a short wait time until you are let into the zoom meeting because another student may be ahead of you. If you need a specific appointment time during student hours, please email a day or two before student hours to make an appointment for a specific time during student hours.
- Zoom student hours will be 5-15 minutes long to allow other students to join after your time. All communication in this course should be course-related and professional. Students' and faculty zoom netiquette will be professional and respectful, valuing an inclusive and respectful culture consistent with the [Hornet Honor Code](#) at Sac State University.
 - It is the students' responsibility to keep abreast of weekly assigned readings, lectures, and media; and check course schedules and due dates for assignments.
 - Students will do **all** assignments and **one (1)** dramatic reading project using sign-up sheet, when provided.
 - Cheating and plagiarism are not allowed. Please review cheating and plagiarism regulations here: <https://www.csus.edu/umannual/student/stu-0100.htm>
 - For assistance on canvas or for time management skills, please contact me by email here: d.a.forbes-erickson@csus.edu
 - No late assignments. No incompletes. Should you have an emergency, become ill, or be under quarantine during the COVID-19 pandemic, contact me immediately for assistance and resources: d.a.forbes-erickson@csus.edu

ZOOM STUDENT HOURS (REQUIRED) – Graded

- Due to this course being fully online, each student is required to attend **three (3)** zoom meetings with me for about 5-15 minutes to check in about the course. **Students may elect to use audio only for zoom student hours.** Students may share course-related questions during check-in meetings.
- Check-in Meeting #1 - (during student hours) – **(10pts)** (Check in once from Feb. 1- March 2)
- Check-in Meeting #2 - (during student hours) – **(10pts)** (Check in once – March 15- April 13)
- Check-in Meeting #3 – (during student hours) – **(10 pts)** (Check in once – April 19 – May 11)

Zoom Student Hours

Mondays & Tuesdays

10am – 11:30am

D. A-R. Forbes-Erickson (she/her/hers) is inviting you to a scheduled Zoom meeting.

Topic: D. A-R. Forbes-Erickson (she/her/hers)'s Zoom Meeting

Join Zoom Meeting

<https://csus.zoom.us/j/85709113703>

Meeting ID: 857 0911 3703



Jackie Sibblies Drury (Playwright)
“Fairview” by Jackie Sibblies Drury

<https://theundefeated.com/features/pulitzer-winning-playwright-jackie-sibblies-drury-wants-her-audience-to-feel-awkward-play-fairview/>

REQUIRED TEXTBOOKS

1. Harrison, Paul Carter, ed., *Totem Voices: Plays from the Black World*. New York: Grove Press, 1989.
2. Harrison, Paul Carter, et.al., eds. *Black Theatre: Ritual Performance in the African Diaspora*. Philadelphia: Temple University Press, 2002.

ADDITIONAL READING MATERIAL AND MEDIA

- Additional reading material and media for assignments are available on Canvas.

attributes include healing the sick, bringing fertility and prosperity.



Oshun is also known for being extremely beautiful. She is the goddess of love and inspires sensuality. love and healing in her



**Beyoncé as Oshun (Orisha of Love, Sensuality, and Beauty) –
Yoruba Goddess in African Cosmology**

<https://www.yahoo.com/news/beyonc-lemonade-meaning-theory-involving-214400215.html>



“Pass Over” by Antoinette Nwandu

<https://www.blackburnprize.org/home/finalists-2017-2018/antoinette-nwandu/>

COURSE SCHEDULE BY WEEK/UNIT/MODULE

- Course Schedule is subject to change. This professor reserves the right to adjust the course schedule with due notice to the students in class. Please follow all materials and instructions uploaded to canvas each week.

UNIT I – INTRODUCTIONS & STATEMENTS ON RACE IN AMERICAN THEATRE

Modules	Weeks	Topics	Instructional Content	Readings	Assignment	Due Dates
One	Week 1 – T-F Jan. 25-29, 2021	<p>Introduction</p> <p>Statements on race and racism in American Theatre</p> <p>Black Theatre African Diaspora Decolonizing (Western) Theatre History</p>	<p>So that we can all get to know one another better, please post an introduction about yourself, including pronounce if you wish. You might choose to share things such as your major, year in school, personal hobbies and interests, and what you hope to get out of the class. Consider adding a photograph of yourself voluntarily as well! Please keep all posts professional and respectful</p>	<p>1. Statement – “We See You White American Theatre.” Pp. 24-29 (pdf)</p> <p>2.”BIPOC Demands for White American Theatre” (pdf)</p> <p>3.“Not a moment, but a movement: Towards an Anti-Racist American Theatre” (pdf)</p> <p>4.“The Ground on Which I Stand” by August Wilson (pdf)</p> <p>5.“The Revolutionary Theatre.” by Amiri Baraka. (pdf)</p> <p>6.“Violence in Minneapolis is rooted in the history of racist policing in America” by Keisha N. Blain (pdf)</p> <p>7. CNN article on Jacob Blake (pdf)</p> <p>8. “Four Black Artists on How Racism Corrodes the Theatre World” – Interviews (pdf)</p> <p>9. “ATHE Responds to Uprising...” (pdf)</p> <p>Additional Readings for</p>	<p>Introduction - Discussion Post</p> <p>Discussion Post</p> <p>Sign-up Sheet for Dramatic Reading Projects</p>	<p>Mon. Feb. 1, 2021</p> <p>Mon. Feb. 1, 2021</p> <p>Mon. Feb. 1, 2021</p>

				the course: <i>Black Theatre</i> (pp. 1-17, and 131-139, and 313-315)		
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UNIT II - #BLACKLIVESMATTER & CONTEMPORARY BLACK PLAYWRIGHTS

Modules	Weeks	Topics	Instructional Content	Readings	Assignments	Due Dates
Two	Week 2 – T-F Feb. 2-5, 2021	Race in American society	Contemporary Black Playwrights (USA) Videos/Images Readings Lecture PP	“Fairview” by Jackie Sibblies Drury (pdf) “Pass Over” by Antoinette Nwandu (pdf) (pdfs –TBA)	Check in Meeting #1 (Check in once – Feb. 1- March 2 Paper #1	Check in Meeting #1 (Check in once – Feb. 1- March 2 Mon. Feb. 8, 2021

UNIT III – AFROFUTURISM & AFRICAN MYTHOLOGY/COSMOLOGY

Modules	Weeks	Topics	Instructional Content	Readings	Assignments	Due Dates
Three	Week 3 – T-F Feb. 9-12, 2021	Afrofuturism African Mythology	Videos/Images Readings Lecture PP	(pdfs – TBA)	Check in Meeting #1 (Check in once – Feb. 1- March 2	Check in Meeting #1 (Check in once – Feb. 1- March 2
Four	Week 4 – T-F Feb. 16-19, 2021	Ritual Drama Black Theatre Festivals Terminology: African Mythology/ Cosmology/ Word/Song Ritual Storytelling Oral tradition Blues Call and Response Rhythm	Black traditional performance Ritual Drama African Diaspora: Nigeria African Diaspora: Ghana – Ama Ata Aidoo Videos/Images Readings Lecture PP	<i>Totem Voices</i> (pp. xi-xxxvii) <i>Black Theatre</i> (18-38, and 140- 152) <i>Totem Voices</i> (1- 46) “The Strong Breed” by Wole Soyinka	Check in Meeting #1 (Check in once – Feb. 1- March 2 Discussion Post Project #1 “The Strong Breed “	Check in Meeting #1 (Check in once – Feb. 1- March 2 Mon. Feb. 22, 2021 Mon. Feb. 22, 2021

Five	Week 5 – T-F Feb. 23-26, 2021	Shango's Tale	African Diaspora: Shango's Tale Afro- Cuba Videos/Images Readings Lecture PP	<i>Totem Voices</i> (pp. 47-90) “Shango de Ima” by Pepe Carril - <i>Black Theatre</i> (pp. 131-139)	Check in Meeting #1 (Check in once – Feb. 1- March 2 Project #2 “Shango de Ima” by Pepe Carril	Check in Meeting #1 (Check in once – Feb. 1- March 2 Mon. March 1, 2021
Six	Week 6 – T-F March 2-5, 2021	Shango's Tale	African Diaspora: Shango's Tale African American USA Videos/Images Readings Lecture PP	“In the Red and Brown Water” by Tarell McCrane (pdf) <i>Black Theatre</i> (pp. 39-63)	Check in Meeting #1 (Check in once – Feb. 1- March 2 Discussion Post Project #3 “In the Red and Brown Water” by Tarell McCrane	Check in Meeting #1 (Check in once – Feb. 1- March 2 Mon. March 8, 2021 Mon. March 8, 2021

UNIT IV – BLACK NATIONALISM

Modules	Weeks	Topics	Instructional Content	Readings	Assignments	Due Dates
Seven	Week 7 – T-F March 9- 12, 2021	Black Nationalism – African American	Black Nationalism – USA Videos/Images Readings Lecture PP	“Dutchman” by Amiri Baraka (pdf) “Funnyhouse of a Negro” by Adrienne Kennedy (pdf) <i>Black Theatre</i> (pp. 236-246) <i>Black Theatre</i> (pp. 273-284)	Discussion Post Project #4 “Dutchman” by Amiri Baraka Project #5 “Funnyhouse of a Negro” by Adrienne Kennedy	Mon. March 15, 2021 Mon. March 15, 2021 Mon. March 15, 2021

Eight	Week 8 T-F - March 16- 19, 2021	Abdias do Nascimento Black Experimental Theatre or T.E.N. (Brazil)	Abdias do Nascimento Black Experimental Theatre or T.E.N. Brazil Videos/Images Readings Lecture PP	<i>Black Theatre</i> (pp. 153-166, and 167-180) Pdfs – TBA	Check-in Meetings #2 (Check in once – March 15- April 13 Mid-Term Exam	Check-in Meetings #2 (Check in once – March 15- April 13 Fri. March 19, 2021
Nine	Week 9- M-F- March 22- 26, 2021		Spring Break			

UNIT V – RACE, SEXUALITY, BLACK FEMINISM

Modules	Weeks	Topics	Instructional Content	Readings	Assignments	Due Dates
Ten	Week 10 – T-F March 30- April 2, 2021	Race and Sexuality USA	Race, Sexuality, USA Videos/Images Readings Lecture PP	“Slave Play” by Jeremy O. Harris (pdf) Pdfs - TBA	Check-in Meetings #2 (Check in once – March 15- April 13 Discussion Post Project #6 “Slave Play” by Jeremy O. Harris Paper #2	Check-in Meetings #2 (Check in once – March 15- April 13 Mon. April 5, 2021 Mon. April 5, 2021 Mon. April 5, 2021
Eleven	Week 11 – T-F April 6-9, 2021	Black LGBTQ & Black Women USA	Black LGBTQ & Black Women USA Videos/Images Readings Lecture PP	Totem Voices (pp. 223-274) - “For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf” by Ntozake Shange	Check-in Meetings #2 (Check in once – March 15- April 13 Live Theatre	Check-in Meetings #2 (Check in once – March 15- April 13 Mon.

				<i>Totem Voices</i> (pp. xlii-lxiii) <i>Black Theatre</i> (pp. 296-312, and 397-399)	Discussion #1 Project #7 “For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf” by Ntozake Shange	April 12, 2021 Mon. April 12, 2021
Twelve	Week 12 – T-F April 13-16, 2021	Black Women Zimbabwe /USA	Black Women Zimbabwe/USA Videos/Images Readings Lecture PP	“In the Continuum” by Danai Gurira and Nikkole Salter (pdf) Pdfs –TBA	Check-in Meetings #2 (Check in once – March 15- April 13 Project #8 “In the Continuum” by Danai Gurira and Nikkole Salter	Check-in Meetings #2 (Check in once – March 15- April 13 Mon. April 19, 2021

UNIT VI – POSTCOLONIAL DRAMA – CARIBBEAN (ANGLOPHONE)

Modules	Weeks	Topics	Instructional Content	Readings	Assignments	Due Dates
Thirteen	Week 13 – T-F April 20-23, 2021	Postcolonial Drama	Videos/Images Readings Lecture PP		Check-in Meetings #3 (Check in once – April 19 – May 11) Live Theatre #2 Discussion	Check-in Meetings #3 (Check in once – April 19 – May 11) Mon. April 26, 2021
Fourteen	Week 14 – T-F April 27-30, 2021	Postcolonial Drama Trinidad and Tobago/St. Lucia	Trinidad Carnival Derek Walcott Videos/Images Readings Lecture PP	<i>Totem Voices</i> (pp. 91-152) “Ti Jean and His Brothers” by Derek Walcott <i>Black Theatre</i> (pp. 88-107, and 108-114)	Check-in Meetings #3 (Check in once – April 19 – May 11) Project #9 “Ti Jean and His Brothers” by Derek Walcott	Check-in Meetings #3 (Check in once – April 19 – May 11) Mon. May 3, 2021

Fifteen	Week 15 – T-F May 4-7, 2021	Postcolonial Drama (Jamaica)	Honor Ford- Smith Jamaica/Canada Videos/Images Readings Lecture PP	“Fallen Angel and the Devil Concubine” by Patricia Cumper, Honor Ford Smith, Carol Lawes, Hertencer Lindsay, Eugene Williams (pdf) Pdfs – TBA	Check-in Meetings #3 (Check in once – April 19 – May 11) Project #10 “Fallen Angel and the Devil Concubine” by Patricia Cumper, Honor Ford Smith, Carol Lawes, Hertencer Lindsay, Eugene Williams Discussion Post	Check-in Meetings #3 (Check in once – April 19 – May 11) Mon. May 10, 2021 Mon. May 10, 2021
Sixteen	Week 16 – T-F May 11- 14, 2021	Review			Check-in Meetings #3 (Check in once – April 19 – May 11)	Check-in Meetings #3 (Check in once – April 19 – May 11)

FINAL EXAM – May 17-21, 2021 - TBA

Modules	Weeks	Topics	Instructional Content	Readings	Assignments	Due Dates
	Week 18					

COURSE ASSIGNMENTS/DUE DATES/GRADING CRITERIA

Course Assignments	Due Dates
Introduction – Discussion Post	Mon. Feb. 1, 2021
Discussion Post	Mon. Feb. 1, 2021
Sign-up Sheet for Projects	Mon. Feb. 1, 2021
Paper #1	Mon. Feb. 8, 2021
Discussion Post	Mon. Feb. 22, 2021
Discussion Post	Mon. March 8, 2021
Discussion Post	Mon. March 15, 2021
Mid-Term Exam	Fri. March 19, 2021
Discussion Post	Mon. April 5, 2021
Paper #2	Mon. April 5, 2021
Live Theatre Discussion #1	Mon. April 12, 2021
Live Theatre Discussion #2	Mon. April 26, 2021
Discussion Post	Mon. May 10, 2021
Dramatic Reading Projects #1 - #10	Please see the course schedule above

	for due dates in each project
Check-in Meetings #1	Check in once - Feb. 1- March 2
Check-in Meetings #2	Check in once – March 15- April 13
Check-in Meetings #3	Check in once – April 19 – May 11

Course Work: 70%

10% - Discussion Posts –

10% - Papers #1 and #2

10% - Live Theatre Discussion #1 and #2

20% - Dramatic Reading Project

5% - Check-in Meetings #1, #2, and #3

15% - Mid-Term Exam

Final Exam: 30%

30% - Final Exam

ASSESSMENTS

All assignment instructions will be available on Canvas in “Assignments” on Tuesdays. Most assignments are due on Mondays, unless otherwise noted.

GRADE SCALE

If students’ grades are borderline in percentages in pursuant to letter grades, I will round up to the higher letter grade and percentage, for example 89.5% (A-) will move up to 90% (A).

Grade	Grade Points	Percentage
A	4.0	90-100
A-	3.7	86-89
B+	3.3	80-85
B	3.0	74-79
B-	2.7	70-73
C+	2.3	65-70
C	2.0	60-64
C-	1.7	55-59
D+	1.3	50-54
D	1.0	45-49
D-	0.7	35-39

Grade	Grade Points	Percentage
F	0.0	0-34

STUDENT RESOURCES

Re: COVID-19

If you are sick, stay home and do not attend class. Notify your instructor. If you are experiencing any COVID- like symptoms (fever, cough, sore throat, muscle aches, loss of smell or taste, nausea, diarrhea, or headache) or have had exposure to someone who has tested positive for COVID contact **Student Health & Counseling Services (SHCS) at 916-278-6461** to receive guidance and/or medical care. You are asked to report any possible COVID related illnesses/exposures to SHCS via this link [COVID-19 Illness/Exposure Report Form](#). Expect a call from SHCS within 24 hours.

From Crisis Assistance and Resource Education Support (CARES)

If you are experiencing challenges with food, housing, financial or other unique circumstances that are impacting your education, help is just a phone call or email away! The CARES office provides case management support for any enrolled student. Email the CARES office at cares@csus.edu to speak with a case manager about the resources available to you. Check out the [CARES website](#).

Student Affairs/ Dean of Students All Resources

<https://www.csus.edu/student-affairs/engagement-success/>

Services for Students with Disabilities (SSWD)

<https://www.csus.edu/student-affairs/centers-programs/services-students-disabilities/>

If you believe, for equal educational access, that you may require academic adjustments for this class, you are encouraged to contact Services to Students with Disabilities (SSWD). A current accommodation letter from SSWD is required before any modifications, above and beyond what is otherwise available for all other students in this class, will be provided. Contact SSWD at 714-432-5807 or via email sswd@csus.edu . For more information go to their website <http://www.csus.edu/sswd/> . Note: Disabilities-related academic adjustments are not retroactive.

Academic Honesty Policy and Procedures

<https://www.csus.edu/umannual/student/stu-0100.htm>

Plagiarism and cheating: The Academic Honesty Policy states: “The principles of truth and honesty are recognized as fundamental to a community of scholars and teachers.” Plagiarism or cheating will therefore result in a failing (“0”) grade on the exercise, and reported to the Student Conduct Officer. If you need help in understanding assignments and requirements, please speak with me during student hours.

Plagiarism

Quote:

“Plagiarism is the act of presenting another person’s ideas, research or writings as your own. The following are some examples of plagiarism: 1. Copying another person’s actual words without the use of quotation marks and footnotes. 2. Presenting another person’s ideas or theories in your own words without acknowledging source. 3. Using information that is not common knowledge without acknowledging the source. 4. Failing to acknowledge collaborators on homework and

laboratory assignments. 5. Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and “cutting and pasting” from various sources without proper attribution.” – The CUNY Policy on plagiarism. For more, see <http://csus.libguides.com/content.php?pid=244628>”

Student Support Centers and Programs

<https://www.csus.edu/student-affairs/centers-programs/>

Student Food Pantry (no cost)

<https://www.csus.edu/search/?q=food+pantry>

Student Counseling Services

If you are struggling with feelings of stress, anxiety, or depression; with drug or alcohol abuse; or with family or interpersonal conflict,

Personal counseling is available for free to all students. Contact The Well’s Counseling and Psychological Services (CAPS), (916) 278-6461.

If you or someone has experienced sexual violence, including harassment, assault, dating or domestic violence, or stalking, or any other sexual violence not mentioned here, please contact the Confidential Advocate at (916) 278-5850 and Counseling and Psychological Services (CAPS) at (916) 278-6461.

24-hour Confidential Support, WEAVE, Inc. Sacramento

For 24-hour confidential support, please contact WEAVE, Inc. Sacramento at (916) 920-2952. Contact WEAVE, Inc. Sacramento, which provides confidential support 24 hours a day at (916) 920-2952.

Other Services - CSUS

PRIDE Center

<https://www.csus.edu/student-affairs/centers-programs/diversity-inclusion/pride-center.html>

Women’s Resource Center

<https://www.csus.edu/student-affairs/centers-programs/diversity-inclusion/womens-resource-center.html>