



HUM4930/AMS 4930 undergraduate sections
3 Credit Hours
Aging & Theatre Performance
College of Arts & Sciences – Dept of Humanities
COURSE SYLLABUS

Last Updated: 1/4/2023

Semester:	Spring 2023
Class Meeting Days/Times:	MSTeams on Tuesdays, 2pm – 4:45pm with additional weekly course work through Canvas modules, including readings, screenings, discussions boards, quizzes, and other activities. Students must check announcements multiple times per week for relevant information and updates. Two required one-on-one meetings to discuss essay assignments (see syllabus and assignments for details).
Instructor:	Dr. Deborah Kochman
Office Hours:	TBA (in week 2) AND by appointment (email me 3 days/times you are available)
E-Mail:	dkochman@usf.edu

⇒ **ALL EMAIL communication - USF email ONLY @ dkochman@usf.edu** ⇐

INTRODUCTION TO THE COURSE:

*Suddenly I looked up and down the streets and saw – old women.
Old men too, but mostly old women... I had not seen them. That was
because I was afraid of being like them.*
– Jane Somers in *The Diary of a Good Neighbor* by Doris Lessing

Attitudes about senescence and the footholds of ageism reach back to ancient texts written by Plato, Aristotle, and Cicero as well as by poets and dramatists such as Aeschylus, Menander, Sophocles, Aristophanes, and Plautus who also offer examples of social-cultural attitudes about aging. More often, older characters of both genders function as tropes or over-simplified stereotypes. For example, older men fall into categories, such as domineering, miserly blocking figures (*senex iratus*) or ridiculous lechers (*senex amans*) that are remnants of the Greek *senex* and Roman stock characters and the *Pantalone* from *commedia dell'arte*. Older women appear as benevolent, wise (and often sexless) mothers and grandmothers, witch-like shrews and crones, or as the lusty “older woman.” These older figures – especially the older women – beckon. From Aeschylus’ furies to Shakespeare’s “Weird sisters” to Congreve’s Lady Wishfort to Beckett’s Winnie to Letts’ Violet Weston: what do we see? What might the images of aging women (the stereotypes and the tropes) produce? Do the images remind us of the “multiple, cumulative, and irreplaceable” losses associated with aging? Or do they challenge the conventional view? What role do these images play in the cultural construction of age and ageist attitudes toward older women, particularly at a time when ageism and violence against older women is one of the most pervasive international human rights violations of our time?

The course takes a humanities-oriented examination of cultural representations of women and age/aging within the social and historical contexts of race, class, gender, and sexuality, including literature, mass media, and popular culture. The course includes readings of works of dramatic literature written by Paula Vogel, Lynn Nottage, Tracy Letts, Jordan Harrison, and David Lindsay-Abaire as well as screening representations of older women in television beginning with the beloved *Golden Girls* (1988- 1992) and Netflix's *Grace and Frankie* (2015-2018), and concludes by exploring older social media influencers, such as Iris Apfel, Lynn Slater, Shauna Robertson, Angelique Miles, et al.

COURSE DESCRIPTION:

An upper-level elective course on variable more specialized topics in American Studies, such as: Tourism; Aging in American Theater; Marriage Culture; Performance Arts in American Society; Truth and Reality in U.S. Documentary; The Seventies as a Cultural Era; and Cultures of the American Southwest.

DIVERSITY, INCLUSIVITY, AND EQUALITY STATEMENT:

The University of South Florida considers the diversity of its students, faculty, and staff to be a strength and critical to its educational mission. USF expects every member of the university community to contribute to an inclusive and respectful culture for all in its classrooms, work environments, and at campus events. Dimensions of diversity can include sex, race, age, national origin, ethnicity, gender identity and expression, intellectual and physical ability, sexual orientation, income, faith and non-faith perspectives, socio-economic class, political ideology, education, primary language, family status, military experience, cognitive style, and communication style.

It is my intent that students from all diverse backgrounds are served by this course, that students learning needs are addressed, and that the diversity that students bring to this class be viewed as a resource and benefit to all. It is also my intent to present materials and activities that are respectful of diversity, including gender, sexuality, age, disability, socioeconomic status, ethnicity, race, and culture – and accessible 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 encourage students with accommodations from Student Accessibility Services to meet with me to discuss how I can support you in this course. 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.

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 weekly Course Modules for academic and non-academic resources.

STUDENT LEARNING OUTCOMES

- Identify, define, and summarize the history, characteristics, stereotypes and legacy of Western performance traditions, specifically with regard to age and aging.
- Identify, define, and summarize the distinction between traditional and non-traditional casting; the distinctions and advantages/disadvantages with regard to decline narratives and progress narratives.
- Identify and analyze ageist performance and how it continues to manifest in theatre and performance today and the performance of age in everyday life
- Demonstrate an understanding of the diversity of human experiences, particularly focused on the performance of age in U.S. theatre
- Develop the ability to use concepts and vocabulary for writing and talking about artistic human expression both in performance and dramatic literature.
- Produce well-organized, well-developed essays that reflect appropriate use of language and critical thinking to achieve a specific purpose and addresses a specific audience, specifically:
 - Write a descriptive and interpretive analysis essay 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 age and the questions it poses to us as spectators/readers in U.S. culture.
 - 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 age/performance of age and the questions it poses to us as spectators/readers in U.S. culture.
- Translate analysis and research essays into action in written and oral presentations.
- Develop and demonstrate collaborative skills and clarity of expression in classroom discussions, projects, and presentations.

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:
 - *The Oldest Profession* by Paula Vogel (USF library ebook)
 - *The Unplugging* by Yvette Nolan (USF Library ebook)
 - *August Osage County* by Tracy Letts (USF library ebook)
 - *Marjorie Prime* by Jordan Harrison (pdf in Canvas)
- A laptop and regular access to the Internet
- **Microsoft Office 365** (Microsoft Word, Powerpoint, Excel, etc.) Free download from USF: <https://software.usf.edu/microsoft-office-365>
- **MS Teams** - Free download from USF Student Toolkit: https://www.usf.edu/innovative-education/digital-learning/digital-learning-resources/ms_teams_v2.aspx
- 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 access Digital Theatre+ at the beginning of Week 1 and instructions are provided with each assignment (written and video).*

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

GRADING SCALE

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	100 POINTS
RESEARCH ESSAY	150 POINTS
PRESENTATION (OF RESEARCH ESSAY)	100 POINTS
FINAL – REFLECTION ESSAY	<u>100 POINTS</u>
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**

MODULES (15 @30points each) – 450 points

Students will receive credit for attendance and class participation by participating in required MSTeams meetings (if applicable) AND through timely participation in asynchronous delivery of course material in Canvas Modules (15), 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 Thursday (exceptions will be noted). Responses to peers are due by 11:59pm on Saturday unless otherwise announced. Quizzes and 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 03/05) - 100 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 04/16) - 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 04/23) – 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) – 100 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 for revised essay credit.

DETAILED COURSE SCHEDULE
Aging & Theatre Performance – SPRING 2023
Assignment and Class Schedule

WEEK	DATES & TEAMS MTG	MODULE ASSIGNMENT/ASSIGNMENTS DUE
Week 1	01/09-01/14 Team mtg 01/10	Module 1 Lecture, readings, and discussion post Introductions and Foundations – Ageism
Week 2	01/15 -01/21 Teams mtg 01/17	Module 2 Lecture, readings, and discussion post Older Female Figures & the reifungsroman Reading Quiz #1 (covers module 1 and module 2)
Week 3	01/22 -01/28 Teams mtg 01/24	Module 3 Lecture, readings, and discussion post Decline Narratives and Progress Narratives – <i>The Unplugging</i> (Nolan) Reading Quiz #2
Week 4	01/29-02/04 Teams Mtg 01/31	Module 4 Lecture, readings, and discussion post Embodying Age & the Aging Body in Performance – <i>The Oldest Profession</i> (Vogel) Reading Quiz #3 Intro Essay #1
Week 5	02/05-02/11 No Teams Mtg	Module 5 CONFERENCE #1
Week 6	02/12-02/18 Teams Mtg 02/14	Module 6 Lecture, readings, and discussion post Women, Aging, and Trauma <i>August: Osage County</i> (Letts) Reading Quiz #4
Week 7	02/19 - 02/25 Teams Mtg 02/21	Module 7 Lecture, readings, and discussion post Women, Aging, and Race Reading TBA Reading Quiz #5
Week 8	02/26-03/04 Teams Mtg 02/28	Module 8 Lecture, readings, and discussion post Not Your Grandmother's Golden Years (Aging & Class) <i>Golden Girls</i> and <i>Grace & Frankie</i> Reading Quiz #6 Essay #1 Due Sunday, 03/05
Week 9	03/05-03/11 Teams Mtg 03/07	Module 9 Lecture, readings, and discussion post Aging, Technology, & Ethics <i>Marjorie Prime</i> (Harrison) Reading Quiz #7 Intro Essay #2

Week 10	03/12-03/18 No Teams Mtg	SPRING BREAK
Week 11	03/19-03/25 NO Teams Mtg	Module 10 CONFERENCE #2
Week 12	03/26-04/01 Teams Mtg 03/28	Module 11 Lecture, readings, and discussion post Aging, Icons, and Social Media Reading Quiz #8
Week 13	04/02 – 04/08 Teams Mtg 04/04	Module 12 Lecture, readings, and discussion post <i>Dance Nation</i> (Barron) Reading Quiz #9
Week 14	04/09 – 04/15 Teams Mtg 04/11	Module 13 Peer Review Research Essay #2 due Sunday, 04/16
Week 15	04/16 – 04/22 Teams Mtg 04/18	Module 14 Reading and Discussion post Women, Aging, and Human Rights Reading Quiz #10 Presentation Projects due Sunday, 04/23
Week 16	04/23 – 04/29 Teams Mtg 04/25 (writing workshop)	Test Free Week Module 15 Feedback to Peers' Presentations Due Revisions to Essay #1 Due
Finals Week	04/30-05/04	Finals Week Revisions to Essay #2 Due

ACCOMMODATIONS & ACCESSIBILITY SERVICES:

Students who have accommodations should contact me the first week of class, so we can set out an action plan for your success.

Students in need of academic accommodations for a disability should consult with Accessibility Services to arrange appropriate accommodations.

MISSING ASSIGNMENTS/LATE WORK:

Late work IS NOT accepted without documentation of the event causing the late submission and a conversation with me. It is the student's responsibility to contact me about absences and late/missing assignments, so we can discuss how to proceed. That contact should be within 24-48 hours of class/the assignment deadline, but in no circumstances more than 5 business days after the missed class or assignment deadline. If more than five (5) business days pass without contact, the absence will remain in the gradebook and/or the assignment will remain a zero -0-. (Note: if the course offers extra credit, extra credit cannot be used if the student is not up-to-date with regular course work).

PLANNED ABSENCES:

Students who need to be absent for a medical or legal matter or family situation should contact me via email so we can discuss arrangements for you to submit your work early. Late work is not permitted for a planned absence (meaning: a planned absence does not operate as an assignment “extension.”) Planned absences require discussions with me, and for most circumstances, documentation.

UNPLANNED ABSENCES:

If you are unexpectedly 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.

For the most part, the semester will go smoothly – but if something happens in your world – communicate with me, so I can help you successfully complete this course!

EXTRA CREDIT:

Extra credit may be offered after mid-term grades and before finals. Extra Credit is available to all students who are up-to-date with their regular assignments. EC cannot replace regular course work; EC helps students boost their grade.

ESSAY COMMENTARY POLICY:

Feedback is provided to each student for each research or analysis essay as follows:

- **Comment bubbles/margin comments on the paper.** Comment "bubbles" appear to the right side/right margin of the paper in Turnitin 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 or 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.
- **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. The file will be sent through Canvas assignment messages.

If you do not see all the feedback, contact me immediately because at a minimum I provide the first three (3) forms of feedback to each student – students need the feedback to complete successful revisions.

FINAL EXAMINATIONS POLICY:

All final exams are to be scheduled in accordance with the University's final examination policy.

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.

Academic Continuity

During any semester, there is a possibility the course may be disrupted, whether due to continued pandemic measures and/or weather related closures. ***Be sure to check course announcements and email daily for updated information.***

Communication

Announcements:

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.

Email:

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: I read and respond to email Monday through Friday 9am to 5pm. You should expect a response from me within 24 hours, but on occasion it could take a little longer. If more than 24 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.

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>

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](#).

In this class, software may be used to record live class lectures and discussions. As a student in this class, your participation in live class discussions will be recorded. These recordings will be made available only to students enrolled in the class, to assist those who cannot attend the live session or to serve as a resource for those who would like to review content that was presented. Students who prefer to participate via audio only will be allowed to disable their video camera so only audio will be captured. Please discuss this option with your instructor.

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.

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.

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.

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>.

Essays are due at turnitin.com at the stated day and time in the assignment prompt.

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.

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 at: <https://www.usf.edu/provost/faculty/core-syllabus-policy-statements.aspx>

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

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

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

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

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

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.](#)

USF Resources

When challenging conversations or situations arise, USF has offices and resources available. Below is a list of some of the offices that you might consult. Consider reaching out to the Diversity and Inclusion Office first. Please note this list is not exhaustive, and if you know of an office that is missing, we welcome that addition to the list.

[Office of Diversity, Equity, and Inclusion](#)[Links to an external site.](#)

[Student Accessibility Services](#)[Links to an external site.](#)

[Center for Innovative Teaching and Learning](#)[Links to an external site.](#)

[Office of Multicultural Affairs \(Tampa\)](#)[Links to an external site.](#)

[Office of Multicultural Affairs \(St. Pete\)](#)[Links to an external site.](#)

Office of Multicultural Affairs (Sarasota-Manatee – click here: <https://smcampus.usf.edu/student-engagement/multicultural-affairs/>

Resources for International Students - <https://www.usf.edu/world/for-students/global-engagement-on-campus/index.aspx>

Greeting and end note to student with @@pts%/letter grade

FOCUS	THESIS	SUPPORT	ORGANIZATION	LANGUAGE	APA /MLA	
Responds incisively to the assignment prompt; makes the reader say “oh, I never thought of it this way before.”	Controlling thesis is specific, arguable, and original, it detects the reader specifically toward the argument at hand.	Examples and ideas are well chosen, rooted in concrete detail, and well analyzed without being redundant.	The piece is well organized with smooth transitions. Paragraphs clearly build upon each other to develop the main line of thinking.	The prose is clear, mature, and engaging; sentences evince precise words choice, syntax, and grammar.	With few exceptions, the paper follows APA or MLA style documentation. Includes the complete and accurate bibliographic citation for each source and is organized according to APA or MLA guidelines. 25	A
Responds well to prompt; analysis goes beyond the obvious (that is, what has been discussed in class).	A central thesis determines the paper’s structure, but some aspects may be too broad or repetitive.	Quotations and other evidence used and analyzed effectively for the most part; support for one or two key assertions is flawed or inadequate.	Paragraphs are distinct units – but may need some reorganization or development. Some transitions are awkward or missing. Introduction or conclusion is “flat.” –	Some mechanical difficulties, awkwardness, or problematic word choices. Word choice is bland and uninspired. – work on concision	Makes 3 to 5 APA or MLA style documentation errors. Includes the complete and mostly accurate bibliographic citation for each source and is organized according to APA or MLA guidelines.	B
Retains the promise of an original argument, but has some factual or conceptual errors. Or, does not answer the “so what” question and give audience a reason to read	The thesis provides some general indication of the paper’s direction, but tends toward generalities or obviousness.	Provides some evidence, but evidence may be irrelevant, insufficient, or poorly analyzed. Or, an obvious counter-argument has been ignored. –	The paper does not proceed smoothly; some paragraphs/sentences might be outside the focus of the essay, transitions are awkward or missing.	Occasional major grammatical errors (splices, tense). Frequently imprecise diction, word choice.	Makes more than 10 APA or MLA style documentation errors.	C
Confuses significant concepts, including terms and ideas in the prompt. Has little or no sense of purpose.	Thesis is vague or irrelevant, gives little indication of the topics to be discussed.	Evidence is vague, anecdotal, or illogical.	Organization wanders; paragraphs lack unity of connection to one main point.	Prose style is not consistent. Severe errors impede the reader’s understanding.	Little or no attempt to follow APA or MLA style.	D
Misunderstands prompt and/or course concepts.	No discernible thesis.	Evidence simply listed or not cited at all.	Paper fails to present ideas in the form of an argument.	Grammatical and stylistic errors prevent comprehension.	Fails to follow APA or MLA	F

*(Original rubric designed by Dr. Carrie Sandahl; used with permission. Adapted by Dr. Deborah Kochman for course specific assignments in various HUM and AMS courses at USF)