

## **CULTURALLY COMPETENT CONTENT DEVELOPMENT REPORTING**

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Course: THEA 230 Drama for Production

### **Reporting Requirements:**

Faculty members are expected to submit an update including changes made in the course content, a description of resources added and the updated syllabus.

### **Original STATEMENT OF my WHY**

The work of the theatre is the work of understanding people and how they behave and react in heightened situations. This course, Drama for Production, was originally envisioned several years ago as a canonical course which gave students a grounding in traditional theatre literature. As you will see, it is part theatre history and part theatre literature. Over the course of the semester, students share up to 20 different plays, their content and their context.

However, in exploring the texts – I found that my choices bought into commercially accessible things (choices from an anthology) – as well as what I ‘thought’ students should know about the theatre canon – Plautus, Shakespeare, Chekov, Ibsen. For the modern selections, I put in plays that I admired – such as *Wit* and *Crumbs from the Table of Joy*. What I didn’t do was purposefully explore the voices which made up the literature we read. I would like to use this opportunity to review the existing course content with the intent of choosing a more inclusive perspectives in my course.

I wish to make changes which explore the ‘traditional’ view of the discipline through a lens which helps us to understand how culture and politics shapes artist responses. In addition, the changes will also explore materials which allow us to gain knowledge of different cultural practices and world views. My intent is to move beyond the traditional “anthology” canon to recreate a course with more diverse voices and experiences. This is the change I am looking to make in THEA 230.

### **PLAN**

My plan was based on my understanding of Cultural Competency Pedagogy. The first part of the plan was self-reflection. Because this was not only just making changes but looking at contributions which were ignored by the systems in the theatre which chose the works be include in the canon. It means reflecting and revealing biases which must be explored with the “end game” being “cultural inclusion.” (McCoy & Sparkman-Key).

I explored the texts, my goals, outcomes, assignments and assessment rubrics – to craft a syllabus which holds more inclusive experiences as its core.

## **CHANGE #1 UTILIZE MORE INCLUSIVE VOICES: The syllabus now focuses on specific voices and experiences rather than the traditional theatre canon.**

A major change was that I used intention to choose eight scripts exploring our story as human beings. I have provided the script title, as well as a short descriptive rationale for its inclusion.

***A Doll's House*** by Henrik Ibsen, struggles with becoming – it is easy to see how this play functions as a feminist play as we look at the subjugation of a woman who finds within herself the power to have her freedom over her comfort. But it is also a play about larger concerns – in order for women to progress, men must progress as well.

***Freak*** by John Leguizamo, takes us on a coming of age story which is really a coming to grips story of the acceptance. It is the coming of age story of a young Latino, his imperfect family and abusive, but loving father.

***Hamlet*** by William Shakespeare, is a classic for all time and the reason for this is that it is the eternal battle to become an adult. Through his anxiety and his doubt – everyone wants Hamlet to stay an ineffectual student – Hamlet seeks truth and finds his voice – even though it is at the ultimate cost.

***The Children's Hour*** by Lillian Hellman, illuminated the potential damage of not being allowed to be yourself as an LGBTQ person. The love that ‘dare not speak its name’ as it was called in 1938 - it is worth noting that the word “lesbian” was never said in the play. Yet, this play opened the theatre and society to viewing love in a more caring and accepting way.

***The Mystery of Irma Vep*** by Charles Ludlum, is easy to see as an absurdist work, because its root move backwards through time to Atellan farce of Ancient Rome. It brings onstage an entire genre that goes all the way back to the birth of western theatre. It is also a tour de force for two actors – who show that gender is a construct that only has the power we give it.

***The Curious Incident of the Dog in the Night-time*** by Simon Stephens, allows us to experience life as a person on the autism spectrum, as he finds his own confidence and abilities. It also explores how “being different” from society’s so-called-norms, lead to fear and the underestimation of the ability and depth of the autistic person.

***Crumbs from the Table of Joy*** by Lynn Nottage. Sheds light on a family dealing with major life upheavals. The play explores the manner in which we find ways to escape our reality and change our reality. Set in the 1950's, with a backdrop the end of World War II and the beginning of the Civil Rights movement, this play focuses on an African American family who moves to Brooklyn to find a new life. The complexity of play explores Women's rights, Civil Rights, Interracial marriage, family, religion and the manner in which popular culture (movies and music) sells us a story which is far from real.

## **CHANGE #2: CRAFT MORE MEASURABLE GOALS AND OUTCOMES WHICH UTILIZE ASSESSMENT OF CULTURAL COMPETENCE IN ADDITION TO ARTISTIC DEVELOPMENT.**

- *IDENTIFY* the relationship between drama and theatre.
- *IDENTIFY* the cultural components of drama and theatre.

- *DEFINE* the terminology utilized in live performance.
- *ANALYZE* the work of playwrights in relation to the voice and the message, while exploring the interpretation of a creative team.
- *DEMONSTRATE* critical literacy skills in relation to theatre practice.
- *FORMULATE* aesthetic choices in each of the technical aspects of theatre in relation to cultures and their history.
- *DEVISE and PRESENT* their own interpretations of plays.
- *REFLECT* on theatre as a practice ingrained in a cultural context.

**CHANGE #3: CRAFT ASSIGNMENTS WHICH EXPLORE THE ARTISTIC ELEMENTS THROUGH SPECIFIC LENSES – WHICH EXPLORE THE MANNER IN WHICH ARTISTS RESPOND TO THE TIMES THEY LIVE IN.**

Each assignment has been recrafted to include the following items:

- A cultural and historic overview of the play.
- An exploration of the Given Circumstances extant in the play.
- A Critical play analysis of the times and theatre practice from which the work sprang, and a response to the message of the playwright.
- *A Reflection on* the cultural components of drama and theatre.

**CHANGE #4 : SEEK OUT PERFORMANCE ATTENDANCE OPPORTUNITIES WHICH REFLECT THE DIVERSE NATURE OF OUR UNIVERSITY – THESE MAY BE VIRTUAL, AS WELL AS IN PERSON**

Fall 2021, opportunities will be tied directly to the Arts and Social Justice Initiative on campus.

**2021 Viewings will be:**

*Persephone Wept.* by Lee Smith. This production is a poetic journey exploring the plight women who are incarcerated and its effect on the larger community.

*Intimate Apparel* by Lynn Nottage. This production is a rich, vivid feminist lament of intelligent, talented African American women defined and controlled by men at the turn of the 20<sup>th</sup> century.

**CHANGE #5: ADD COMMUNITY EVENTS WHICH EXPLORE CULTURAL COMPETENCE AS OPPORTUNITIES FOR STUDENTS. THESE WILL CHANGE EACH SEMESTER – BUT WILL REFLECT THE CAMPUS COMMUNITY.**

Fall 2021 opportunities will be tied directly to the Arts and Social Justice Initiative on campus.

**CHANGE #6: INCLUDE GUIDING PRINCIPLES FOR THIS COURSE – WHICH SHOULD SET THE TONE FOR OUR WORK TOGETHER.**

Before we begin, let's share our guiding principles for the semester – please take time to read these carefully. These principles can help us communicate, help frame our mind set, and allow us to find comfort in our connections with each other.

Remember, I am there for you – but more importantly, we are there for each other.

We are all facing challenges – I understand that your unique situation is important to your life and to your education. So often, we feel that people don't care about our personal struggles – I know I experience that, just as you do. So, while I am not a psychologist – I'm a great resource – which means you can reach out to me and I will try to find the right person who can help, whether that is an academic concern, an advising issue, or a need beyond the classroom – I care about your well-being.

## **Guiding Principles for this Course**

### **Knowing:**

We are going to support each other as humans.  
We are going to choose simple solutions that make sense.  
We are going to share resources and communicate clearly.

### **Adapting:**

We will remain flexible and adjust to our situation.  
We will adapt and pivot as needed – nothing is set in stone in this course.  
Everybody needs support and understanding in this unprecedented moment and always.

### **Creating:**

Creative solutions to our work.  
Intellectual nourishment, social connection, and personal accommodation.  
Accessible content for diverse access.  
Discussions to learn together and combat isolation.

### **Celebrating:**

Some of this experience might be richer than our traditional version.  
We can engage in connecting with each other.  
We can explore plays differently, and often more in-depth.  
We can engage more fully with working theatre professionals as we work on our craft.  
We have a unique opportunity to figure out what comes next in theatre.

## Culturally Competent Syllabus Submission

### THEA 230: Drama for Production

Professor: Katherine Hammond  
Office Location: University Theatre 1005  
Email: [khammond@odu.edu](mailto:khammond@odu.edu)



Image from ODURep's 2016 production of **Titus Andronicus**, directed by Lee Smith & Katherine Hammond, set design by Elwood Robinson, costume design by Jennifer Baker, lighting design by Jim Lyden, projection design by Katherine Hammond.

**TAMARA (JASMINE GODETTE) & DEMETRIUS (BRYANT HARDISON) IN TITUS ANDRONICUS**

**WHAT IS DRAMA FOR PRODUCTION?** It is the study of plays and how to produce them. While it is not a design, acting or directing course, you will be called upon to try all three. You will not be judged on your artistic expertise, but on the critical thinking you use to develop as an artist

As theatre historian, Patti Gillespie observed:

- Directors lead teams of artists to communicate ideas which evoke certain responses from the audience.
- Actors build their performances through a series of decisions, each aimed at promoting a certain understanding and eliciting a specific response from the audience.
- Designers envision and then to create costumes, sets, lighting, projections, and sound, to communicate ideas to their audiences and to evoke certain kinds of responses from them.

**In this course, we will be exploring how these processes happen textually, creatively and practically.**

**Catalog Description:** A practitioner-oriented examination of drama from its origins to the present. Particular emphasis is placed on plays from around the world that are associated with changes in theatre practice.

**Course Goals & Outcomes:**

By the end of this course, students will:

- *IDENTIFY* the relationship between drama and theatre.
- *DEFINE* the terminology utilized in live performance.
- *ANALYZE* the work of playwrights while exploring the interpretation of a creative team.
- *DEMONSTRATE* critical literacy skills in relation to theatre practice.
- *FORMULATE* aesthetic choices in each of the technical aspects of theatre in relation to cultures and their history.
- *DEVISE and PRESENT* their own interpretations of plays.
- *REFLECT* on theatre as a profession.

**Required Texts & Resources:**

Because of the nature of this course, there are many texts you will need to purchase.

**Please order them immediately.**

You may be able to find them as Kindle Editions or used at a greatly reduced cost.

You will also need the following equipment and software.

- **Equipment:**

**Computer, Camera, Microphone**– *please note, you cannot use a phone to record your projects – GoReact (and often, Blackboard) will not work with phones.*

- **Software:**

**GoReact, Word, PowerPoint**– *please note, you cannot use a phone to videotape your projects – GoReact will not work with phones.*

**TEXT BOOKS (at full price the total is approximately \$55)**

- ***A Doll's House* by Henrik Ibsen**

This script is available to you free in Module 1 as it is in Public Domain

- ***Freak*: John Leguizamo**

Excerpts only for educational purposes - available to you in Module 2

- **VIDEO RENTAL REQUIRED:**

**FREAK**, YOUTUBE MOVIES, GooglePlay or Amazon Prime – Rental \$2.99

<https://www.youtube.com/watch?v=ielqksRYwv4>

- ***Hamlet*: William Shakespeare**

This script is available to you free in Module 3, It is in Public Domain

- ***The Children's Hour*: Lillian Hellman (\$10)**  
<https://www.dramatists.com/cgi-bin/db/single.asp?key=1854>  
 ISBN-13: 9780822202059
- ***The Mystery of Irma Vep*: Charles Ludlam (\$10)**  
<https://www.concordtheatricals.com/s/2310/the-mystery-of-irma-vep-a-penny-dreadful>  
 ISBN: 9780573640469
- ***The Curious Incident of the Dog in the Night*: Mark Haddon & Simon Stephens (Electronic Available for Kindle about \$10)**  
[https://www.amazon.com/Curious-Incident-Dog-Night-Time-Critical-ebook-dp-B00OG4EAL6/dp/B00OG4EAL6/ref=mt\\_kindle?\\_encoding=UTF8&me=&qid=](https://www.amazon.com/Curious-Incident-Dog-Night-Time-Critical-ebook-dp-B00OG4EAL6/dp/B00OG4EAL6/ref=mt_kindle?_encoding=UTF8&me=&qid=)

**Or you can purchase (\$7-\$12)**

[https://www.amazon.com/Curious-Incident-Dog-Night-Time-Critical-dp-1408185210/dp/1408185210/ref=mt\\_paperback?\\_encoding=UTF8&me=&qid=](https://www.amazon.com/Curious-Incident-Dog-Night-Time-Critical-dp-1408185210/dp/1408185210/ref=mt_paperback?_encoding=UTF8&me=&qid=)

ISBN-13: 978-1408185216

ISBN-10: 1408185210

- ***Crumbs from the Table of Joy*: Lynn Nottage (Electronic Available for Kindle about \$10)**  
[https://www.amazon.com/Crumbs-Table-Joy-Other-Plays-ebook/dp/B00801HVIA/ref=tmm\\_kin\\_swatch\\_0?\\_encoding=UTF8&qid=&sr=](https://www.amazon.com/Crumbs-Table-Joy-Other-Plays-ebook/dp/B00801HVIA/ref=tmm_kin_swatch_0?_encoding=UTF8&qid=&sr=)

**Or you can purchase (\$12-\$16)**

<https://www.amazon.com/Crumbs-Table-Joy-Other-Plays-ebook/dp/B00801HVIA>

ISBN-10: 1559362146

ISBN-13: 978-1559362146

OR

<https://www.dramatists.com/cgi-bin/db/single.asp?key=1948> (\$10)

ISBN-10: 0822215721

ISBN-13: 978-0822215721

## OVERVIEW of Material Covered:

### Module 1: INTRODUCTION TO DRAMA FOR PRODUCTION

#### Overview

Whether you're a pro at Online Learning or just starting out – this Module will get you up-to-speed, to make sure you understand how to check your technology, how the course works, how to navigate and how to use GoReact. This is a required Module which has assignments – so don't skip over it!

### Module 2: FROM PAGE TO STAGE – READING A PLAY FOR PRODUCTION

#### Overview

This module explores the many techniques used to uncover the action of play from a written text. Attention is given to cultural context, literary elements and production needs to uncover the elements of a text that reveal narrative structure, character journey, relationships and thought

process. It will also reveal how to analyze to discover the question answer to: “what is this a play about?”

**Play for this Module: *A Doll's House*** by Henrik Ibsen, struggles with becoming – it is easy to see how this play functions as a feminist play as we look at the subjugation of a woman who finds within herself the power to have her freedom over her comfort. But it is also a play about larger concerns – in order for women to progress, men must progress as well.

### **Module 3: RESEARCH ESSENTIALS FOR PRODUCTION**

#### **Overview**

This module explores image-based research as a key component of producing theatre. After a close reading of the script is completed, a production team is often faced with questions. For example, if we were working on *HAIRSPRAY*, you might be asked to research the origins of Rock and Roll, and, some sub-questions might be: What year are we talking? What country do we want to look at? Questions of historical context, time period, social classes, locations, environments, objects, all are elements of the living theatre. The Module covers strategies for researching, identifying credible primary and secondary sources, and the impact of research on the aesthetic choices on a production.

**Play for this Module: *Freak*** by John Leguizamo, takes us on a coming of age story which is really a coming to grips story of the acceptance. It is the coming of age story of a young Latino, his imperfect family and abusive, but loving father.

### **Module 4: THE SCRIPT AND THE DIRECTOR: CREATING A CONCEPT**

#### **Overview**

This module will explore the work of a director as the lead artist in a production team. After choosing a text, and performing several close readings, the director is charged with creating a concept for the production. In this module, we will look at multiple production examples of the same text. By exploring production variations, we will begin to understand how concept informs the production aesthetics in all departments.

**Play for this Module: *Hamlet*** by William Shakespeare, is a classic for all time and the reason for this is that it is the eternal battle to become an adult. Through his anxiety and his doubt – everyone wants Hamlet to stay an ineffectual student – Hamlet seeks truth and finds his voice – even though it is at the ultimate cost.

### **Module 5: THE SCRIPT AND THE DESIGNER: SETS & PROPS**

#### **Overview**

In the professional world of theatre, each member of the production team is responsible for a portion of the world of the play, yet all of these ideas must coalesce into a single world. In this module, we will read a text in the manner the set & properties designers must to craft the physical world. By looking closely at the given physical clues of the script; applying the director's concept to the production, and crafting research questions, the set and prop designer becomes the head of creating the environment in which the characters exist.

**Play for this Module: *The Children's Hour*** by Lillian Hellman, illuminated the potential damage of not being allowed to be yourself as an LGBTQ person. The love that ‘dare not speak its name’ as it was called in 1938 - it is worth noting that the word “lesbian” was never said in the play. Yet, this play opened the theatre and society to viewing love in a more caring and accepting way.



## **Module 6: THE SCRIPT AND THE DESIGNER: COSTUMES, HAIR & MAKEUP**

### **Overview**

Building on Module 4, another step in creating the production is crafting the look of each character. In this module, we will read a text in the manner the costume, hair and makeup designers must to craft the physical world of the character. By looking closely at the given physical clues of the script; applying the director's concept to the production, and crafting research questions, the costume, hair and makeup artists uncover the manner in which each character presents in the world.

**Play for this Module: *The Mystery of Irma Vep*** by Charles Ludlum, is easy to see as an absurdist work, because its root move backwards through time to Atellan farce of Ancient Rome. It brings onstage an entire genre that goes all the way back to the birth of western theatre. It is also a tour de force for two actors – who show that gender is a construct that only has the power we give it.

## **Module 7: THE SCRIPT AND THE DESIGNER: SOUND, LIGHTS & PROJECTIONS**

### **Overview**

In creating a world, theatre professional must also look at the manner in which technologies play a role in the world. Sometimes these are inconspicuous – providing the elements that create realism in the theatre, but increasingly, the technologies become characters in their own right. In this module, we will explore the use of lighting, sound, and projection in the theatre based on the needs of implicit and explicit reading of a script.

**Play for this Module: *The Curious Incident of the Dog in the Night-time*** by Simon Stephens, allows us to experience life as a person on the autism spectrum, as he finds his own confidence and abilities. It also explores how “being different” from society's so-called-norms, lead to fear and the underestimation of the ability and depth of the autistic person.

## **Module 8: DEVISING YOUR OWN INTERPRETATION AS A PRODUCTION TEAM**

### **Overview**

In this module, we will explore creation through as our own production teams. As we have been working all semester on the elements which make up a production team, you will now experience being part of one. The Module enables you to be a member of a hands-on artistic team, researching so the textual and technical elements coalesce to create the world of the play within a theatrical production. In this module, you will work in groups to craft your own artistic and critical ideas based on your close textual analysis of a script.

**Play for this Module: *Crumbs from the Table of Joy*** by Lynn Nottage. Sheds light on a family dealing with major life upheavals. The play explores the manner in which we find ways to escape our reality and change our reality. Set in the 1950's, with a backdrop the end of World War II and the beginning of the Civil Rights movement, this play focuses on an African American family who moves to Brooklyn to find a new life. The complexity of play explores Women's rights, Civil Rights, Interracial marriage, family, religion and the manner in which popular culture (movies and music) sells us a story which is far from real.

## **MAIN LEARNING ACTIVITIES AND ASSIGNMENTS OF THIS COURSE INCLUDE:**

### **Readings**

In each module, you will need to read and review all required materials. This usually includes reading a play and viewing all the materials included in the modules (including video lectures that supplement the text material).

### **Viewings**

You will be viewing multiple examples which demonstrate drama in production. You should watch them for content and concept. You should also watch them with a critical eye to the manner in which artists are working with texts to transform them into theatre. These viewings will inform your quizzes and your journal reflections.

### **Quizzes**

You will complete 7 quizzes. These quizzes are structured to help check your understanding of course content in Modules 1 – 7. Each quiz will be located under “Quizzes” in Blackboard.

### **Journal Reflections**

You will complete 3 guided journal reflections. Near the end of each module, you will be given a specific prompt which will ask you to critically reflect on the material which you have encountered. You may be asked to think about the work, you may be asked to take the work further, or you may be asked to critique the ideas. These reflections will put “theatre as a cultural artifact” into perspective based on your own experience and your experience of the readings and viewings.

### **Critical Analysis Worksheets**

Throughout the course, you will find required worksheets which will help you put into practice what we are reading and observing. These worksheets give insight into breaking down a script like a professional – working through practical issues which must be addressed as you read a script.

### **Critical Participation via Discussion Board**

Participation will encourage developmental and mastery skills that will be utilized to complete the course successfully. You will have opportunities to participate and build a community using the Discussion Board. The primary emphasis of the course will be the critical participation in understanding how production teams create concepts and how you might see yourself in the profession. You will be expected to interpret the creation of theatre utilizing the lectures, presentations, discussions and readings for this exploration.

### **Production Presentation with Media**

Devising your own concept and crafting a compelling presentation for your team is the basis for this assignment. Serving as a member of a production team, each group member will create a portion of this assignment.

## Grading Criteria

1. Intro Video	40 pts.
2. Journal Reflections	150 pts. (3x50 each)
3. Quizzes	210 pts. (7x30 each)
4. Critical Analysis Worksheets	240 pts. (6x40 each)
5. Critical Participation via Discussion Board	160 pts. (4x40 each)
6. Collaborative Group Presentation	200 pts.
<b>TOTAL</b>	<b>1000 pts.</b>

## Grade Breakdown

Grades will be based on the following format: 933-1000 (A); 900-929(A-); 870-899 (B+); 840-869 (B); 800-839 (B-); 770-799 (C+); 730-769 (C) 700-729 (C-) 600-699 (D); below 600 (F).

## COURSE POLICIES

Before we begin, let's share our guiding principles for the semester – please take time to read these carefully. These principles can help us communicate, help frame our mind set, and allow us to find comfort in our connections with each other.

Remember, I am there for you – but more importantly, we are there for each other.

We are all facing challenges – I understand that your unique situation is important to your life and to your education. So often, we feel that people don't care about our personal struggles – I know I experience that, just as you do. So, while I am not a psychologist – I'm a great resource – which means you can reach out to me and I will try to find the right person who can help, whether that is an academic concern, an advising issue, or a need beyond the classroom – I care about your well-being.

### Guiding Principles for this Course

#### Knowing:

We are going to support each other as humans.  
We are going to choose simple solutions that make sense.  
We are going to share resources and communicate clearly.

#### Adapting:

We will remain flexible and adjust to our situation.  
We will adapt and pivot as needed – nothing is set in stone in this course.  
Everybody needs support and understanding in this unprecedented moment and always.

#### Understanding:

Different is Different – not better or worse – so comparison of the experiences isn't productive.  
In Theatre, none of us prefers this method of instruction for our class - not for the social distancing, nor the sudden end of our collective lives together on campus.

#### Creating:

Creative solutions to our work.  
Intellectual nourishment, social connection, and personal accommodation.  
Accessible content for diverse access.

Discussions to learn together and combat isolation.

**Celebrating:**

Some of this experience might be richer than our traditional version.

We can engage in connecting with each other.

We can explore plays differently, and often more in-depth.

We can engage more fully with working theatre professionals as we work on our craft.

We have a unique opportunity to figure out what comes next in theatre.

**Late Assignments:** Assignments are due on the date indicated. Suggestion: provide “lead time” for yourself so that you are not pressed for time at the last minute. Please communicate if you are having problems keeping up – I may be able to work with you to help you learn to schedule better or I may be able to extend deadlines within reason. No matter the circumstance, reach out.

**Incompletes:** Evaluation periods and assignment deadlines are fixed. Documented illnesses, deaths in the family, car accidents, or other traumatic occurrences call for flexibility and good judgment on the part of the student and instructor. These situations are handled individually. An incomplete (“I”) grade can only be given if 1) the student has completed 80% or more of the course requirements with a C or better, 2) there is a legitimate deficiency due to illnesses or emergencies. If you can’t finish a course – see me before you do anything.

**Grade disputes:** If you believe that something has been incorrectly or unfairly evaluated, I am always open to a logical, well-reasoned appeal. If you wish to appeal an assignment grade, you must submit a TYPEWRITTEN, detailed explanation of why you believe the work should be graded differently. I am willing to re-examine any graded exam/paper/etc., if you are willing to write out why you think I need to do so.

**Professionalism:** Part of your education at Old Dominion includes developing as a working professional. I want you to be successful in your life, therefore, we will follow some very basic rules of professionalism:

- Always have work finished on time, if not early.
- Always be prepared.
- Develop and maintain a strong sense of integrity.
- Always treat your colleagues with the same level of esteem and respect with which you would like to be treated.

**Communication:** When you need information, often email is the most expedient way to receive it. To cut down on your stress, remember:

- Email is checked multiple times a day – but that doesn’t always mean it will be answered immediately. During the week it may take 24 hours to get a response. On the weekend, it may be as much as 48 hours. *If your issue is urgent – please mark it as such.*
- The only email address I will use to communicate with you is your OFFICIAL ODU email account. Check that account regularly. If I send an email (group or individual) and I do not receive an error response from the server stating that the email is undeliverable, I will assume you received it and that you are aware of the information it contained.

**Academic Enhancement:** Located in the Student Success Center, Academic Enhancement supports student learning in the classroom through programs, resources, and services that introduce and promote college-level learning from first-year through graduation. Services include tutoring, mentoring, academic and digital coaching, supplemental instruction, workshops, testing services, and writing for college success.

For information about additional resources offered, visit <https://www.odu.edu/success/center>

### **Academic Integrity**

Old Dominion University is committed to students' personal and academic success. In order to achieve this vision, students, faculty, and staff work together to create an environment that provides the best opportunity for academic inquiry and learning. All students must be honest and forthright in their academic studies. Your work in this course and classroom behavior must align with the expectations outlined in the Code of Student Conduct, which can be found at [www.odu.edu/oscai](http://www.odu.edu/oscai). The following behaviors along with classroom disruptions violate this policy, corrupt the educational process, and will not be tolerated.

- **Cheating:** Using unauthorized assistance, materials, study aids, or other information in any academic exercise.
- **Plagiarism:** Using someone else's language, ideas, or other original material without acknowledging its source in any academic exercise.
- **Fabrication:** Inventing, altering or falsifying any data, citation or information in any academic exercise.
- **Facilitation:** Helping another student commit, or attempt to commit, any Academic Integrity violation, or failure to report suspected Academic Integrity violations to a faculty member.

Academic dishonesty will be reported to the Office of Student Conduct & Academic Integrity and may result in sanctions up to and including expulsion from the University.

### **Educational Accessibility:**

Old Dominion University is committed to ensuring equal access to all qualified students with disabilities in accordance with the Americans with Disabilities Act. The Office of Educational Accessibility (OEA) is the campus office that works with students who have disabilities to provide and/or arrange reasonable accommodations.

- If you experience a disability which will impact your ability to access any aspect of my class, please present me with an accommodation letter from OEA so that we can work together to ensure that appropriate accommodations are available to you.
- If you feel that you will experience barriers to your ability to learn and/or testing in my class but do not have an accommodation letter, please consider scheduling an appointment with OEA to determine if academic accommodations are necessary.

The Office of Educational Accessibility is located at 1021 Student Success Center and their phone number is (757)683-4655. Additional information is available at the OEA website: <http://www.odu.edu/educationalaccessibility/>