

Anoka Ramsey Community College – Coon Rapids Campus
English 2230: American Literature to 1865
Fall 2009 / Section 01

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Office Hours:

- 10:00-10:50 a.m. / M, W, Th, F
- 12:00-12:50 p.m. / Th
- Other times by appointment

Class Meetings:

- Section 01 / 12:00-12:50 p.m. / M, W, F / Humanities 123

Texts:

- *The Bedford Anthology of American Literature*, Volume 1: Beginnings to 1865, edited by Susan Belasco and Linck Johnson, 1st ed. (2008)
- *Radio Golf*, by August Wilson (2007)
- *Nevermore: A Graphic Adaptation of Edgar Allan Poe's Short Stories* (2008)

Materials:

- Student MetNet Email Account, D2L Access, and ARCC Network Access
- Student I.D. / Library Card
- **A package of 4" x 6" index cards**
- A class notebook or loose-leaf paper/folder
- A college-level dictionary
- A stapler

Course Information:

- Be sure to read the "official" [course description and learner outcomes](#) (on the course website).
- The primary purpose of this course is to help you continue to develop as a reader, and more specifically, as a *reader of literature*—and we will discuss what "literature" means. Our emphasis will be on critical reading and discussion: learning how to read carefully, ask good questions, and "speak on one's feet" are important aspects of education. Students will be asked to contribute questions, respond to questions, give opinions, and make assessments of what they are reading and learning. Another important goal for me is to engage everyone in the excitement of reading, studying, and sharing ideas about reading and literature.
- This course satisfies goal areas 6 and 7 of the Minnesota Transfer Curriculum.
- The English Department recommends successful completion of English 1121 before taking this course. (Please talk to me if you have questions about this recommendation.)
- Finally, to satisfy the writing-intensive (WI) requirements at other institutions, should you wish to transfer this course, we will spend some time studying how to write about literature, and we will draft, receive feedback, revise, edit, and proofread two critical essays.

Requirements and Evaluation:

- Pre-class reading and preparation
- Attendance in class
- Participation in class discussions (live and online, including pre-class D2L posts) = 10-15%
- In-class quizzes, exercises, and informal writing = 15-20%
- Three one-hour exams = 45%
- Two critical essays = 25%

Schedule: The following schedule is tentative; any changes will be announced in class and online.

Pre-Class D2L Posts: **Group 1:** _____ - _____
 Group 2: _____ - _____
 Group 3: _____ - _____
 Group 4: _____ - _____

INTRODUCTION

M 8/24		Two Poems by Two Poets / Introduction to the Course / Syllabus / Schedule / In-Class Writing
W 8/26		Discuss "English, Redefined, at Harvard" / Course Themes / Literary Time Periods / Historical Backgrounds / Slideshow of Ralph Waldo Emerson's "American Scholar"

ARRIVALS & DEPARTURES—or—"Ready or Not, Here I/We Come!"

F 8/28	Group 1	John Smith (106-08); The Generall Historie of Virginia (108-19); Jamestown through a Modern Lens (120-23) <ul style="list-style-type: none"> • How does Smith's account compare to other things you've heard about Jamestown and Pocahontas? How does Smith present himself (his persona)?
M 8/31	Group 2	William Bradford (124-26); Of Plimouth Plantation (126-46); Plymouth Plantation through a Modern Lens (147-52) <ul style="list-style-type: none"> • How does Bradford present himself (his persona) and the Pilgrims? What information do you find here which has contributed to the "mythic" founding of this country?
W 9/2	Group 3	Francis Daniel Pastorius (244-45); Letter Sent from Philadelphia, May 30, 1698 (245-51) <ul style="list-style-type: none"> • How does Pastorius present himself (his persona)? What are Pastorius' main concerns, and how are they similar to and different from Bradford's?
F 9/4	Group 4	Colonial Diaries and Journals (252-53); Sarah Kemble Knight (265); The Private Journal (266-70) – AND – Elizabeth Ashbridge (376-377); Some Account of the Fore Part of the Life (377-389) <ul style="list-style-type: none"> • How does each woman present herself (her persona)? What are their main concerns and objectives, both in their writing and in their lives?
M 9/7		NO CLASSES / COLLEGE CLOSED - LABOR DAY
W 9/9	Group 1	Olaudah Equiano (414-15); The Interesting Narrative, Chapter 2 (415-26); Slide Show of an African Slave Coast <ul style="list-style-type: none"> • What specific writing strategies/techniques does Equiano employ to make his narrative "interesting"? Does he succeed?

F 9/11	Group 2	Nathaniel Hawthorne (966-68); My Kinsman, Major Molineux (973-86) <ul style="list-style-type: none"> What has happened to the Major, and why has it happened? What is Robin (and the reader) supposed to learn from this experience?
M 9/14	Group 3	Frederick Douglass (855-57); Douglass' Narrative (857); Skip the Preface (857-65) ; The Narrative, Chapter I – Chapter IX (865-91) <ul style="list-style-type: none"> What are the most pivotal events in this first half of the narrative? What does literacy mean to/for Douglass? To/for his owners?
W 9/16	Group 4	Frederick Douglass, The Narrative, Chapter X – Appendix (891-922); Douglass through a Modern Lens (923-24) <ul style="list-style-type: none"> How does Douglass' experience with Covey relate to his earlier experiences with literacy? How is Douglass' Narrative particularly "Romantic," in the literary sense?
F 9/18	Group 1	Henry David Thoreau (792-93); Thoreau's Walden (809); Where I Lived, and What I Lived For (815-25); Conclusion (846-54) <ul style="list-style-type: none"> What are Thoreau's reasons for going to Walden Pond, and what are his reasons for leaving? What does Walden represent to Thoreau, symbolically, metaphorically, analogically?
M 9/21	Group 2	Harriet Jacobs (763-65); Letter from a Fugitive Slave (765-68); Incidents in the Life of a Slave Girl (768-91) <ul style="list-style-type: none"> How is Jacobs' narrative and her experiences both similar to and different from Douglass'?
W 9/23		EXAM #1

AUGUST WILSON—or—Connecting "New" to "Old" (Essay #1)

F 9/25	Group 3	August Wilson, <i>Radio Golf</i> – I.1-2 – pp. 6-28 (23)
M 9/28	Group 4	August Wilson, <i>Radio Golf</i> – I.3-5 – pp. 29-52 (24)
W 9/30	Group 1	August Wilson, <i>Radio Golf</i> – II.1-4 – pp. 53-81 (29) / Assign Essay #1 <ul style="list-style-type: none"> NOTE: You are also REQUIRED to attend a presentation today by Penumbra Theatre Company on August Wilson's <i>Radio Golf</i> at either 1:00 or 2:00 p.m. in the Performing Arts Center.
F 10/2		NO CLASS – PROFESSOR AT A CONFERENCE

WORKING—or—"The Puritan Work Ethic?"

M 10/5	Group 2	Conclude Wilson discussion; Collect notes and paper from W 9/30 ; John Winthrop (153-54); A Modell of Christian Charity (154-66) <ul style="list-style-type: none"> Set up two columns and write down all of the issues and ideas that Winthrop arranges under the general headings of "Justice" and "Mercy." Bring your list (handwritten is OK) to class.
W 10/7	Group 3	Benjamin Franklin (340-42); The Autobiography, Part One (342-60) <ul style="list-style-type: none"> Given the autobiographies we've already read, how might Franklin's be considered a "model" for the others? What does he include or stress that the others seem to do as well?
F 10/9	Group 4	Rough Drafts Due (2 copies) ; Benjamin Franklin, The Autobiography, Part Two (361-71); Franklin through a Modern Lens (372-75); Handouts (Silence Dogood; F. Scott Fitzgerald) <ul style="list-style-type: none"> Why do you think this section is one of the most famous parts of Franklin's autobiography? How does it contribute to the "myth" of America?

M 10/12	Group 1	Peer Reviews Due; Samson Occom (402-03); A Short Narrative of My Life (403-09); Occom through a Modern Lens (410-13) <ul style="list-style-type: none"> What parts of Occom’s narrative are most “Franklinian”? Is there anything that Occom can call his own?
W 10/14	Group 2	William Byrd (270-71); The Secret Diary (271-75) – AND – The Emerging Idea of America (427-29); John Adams and Abigail Adams (442-43); Letters (443-46) <ul style="list-style-type: none"> What kinds of “work” do these texts illustrate? How are they similar to and different from previous texts about “work”?
F 10/16		NO CLASSES – EDUCATION MINNESOTA BREAK
M 10/19	Group 3	Washington Irving (520-21); Irving’s Sketch Book (521-23); The Author’s Account of Himself (523-25); The Wife (525-30); Rip Van Winkle (530-42); Handouts (The British Library; Westminster Abbey) <ul style="list-style-type: none"> What “work” is Irving attempting with these texts? What philosophies are “work” are present in these texts, particularly in “Rip”?
W 10/21	Group 4	Catharine Maria Sedgwick (543-44); Cacoethes Scribendi (544-56) <ul style="list-style-type: none"> What “work” is being done in this story? And, what is being satirized in this story? (There may be more than one thing being satirized.)
F 10/23	Group 1	Harriet Beecher Stowe (747-48); Trials of a Housekeeper (749-52); The Seamstress (753-59); The Freeman’s Dream: A Parable (760-61); Preface to Uncle Tom’s Cabin (761-63) <ul style="list-style-type: none"> What “arguments” are being made in these texts, and how effective are the arguments? (Consider both her contemporary audience and readers today.)
M 10/26	Group 2	Fanny Fern (1062-63); Fern’s Early Journalism (1063-64); The Tear of a Wife (1064); Dollars and Dimes (1064-65); Fern’s Writings for the New York Ledger (1065); Blackwell’s Island (1066-71); The Coming Woman (1071-72) <ul style="list-style-type: none"> What is being satirized in these texts? And, how do these texts compare to Stowe’s texts?
W 10/28	Group 3	Herman Melville (1072-74); Bartleby, the Scrivener (1074-1101) <ul style="list-style-type: none"> What is wrong with Bartleby? How would you “diagnose” his symptoms? Is this story really about something or someone else?
F 10/30	Group 4	Rebecca Harding Davis (1149-50); Life in the Iron-Mills (1150-77) <ul style="list-style-type: none"> How does the outside “frame,” and the various “intrusions” by the narrator, help us to read, follow, and interpret the inside story? Would the inner story be as effective without these techniques?
M 11/2		EXAM #2

EDGAR ALLAN POE—or—Connecting “Old” to “New” (Essay #2)

W 11/4	Group 1	Edgar Allan Poe (1018-20, 1222); The Raven (1224-27); Annabel Lee (1227-28)
F 11/6	Group 2	Edgar Allan Poe: The Fall of the House of Usher (1030-44); The Tell-Tale Heart (1044-48)
M 11/9	Group 3	<i>Nevermore: A Graphic Adaptation of Edgar Allan Poe’s Short Stories</i> – pages vii-65 <ul style="list-style-type: none"> Pay particular attention to the graphic adaptations of “The Raven” and “The Fall of the House of Usher.” What is most similar and different? What is most effective?
W 11/11		NO CLASSES / COLLEGE CLOSED – VETERANS’ DAY

F 11/13	Group 4	<p><i>Nevermore: A Graphic Adaptation of Edgar Allan Poe's Short Stories</i> – pages 67-119 / Assign Essay #2</p> <ul style="list-style-type: none"> Pay particular attention to the graphic adaptation of “The Tell-Tale Heart.” What is most similar and different? What is most effective?
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POETS—or—Being Poetic about “Love” and “Death”

M 11/16	Group 1	<p>Anne Bradstreet (167-68); Bradstreet’s Poetry (169); To Her Father with Some Verses (177); The Author to Her Book (181); To My Dear and Loving Husband (182); A Letter to Her Husband Absent Upon Public Employment (183)</p> <ul style="list-style-type: none"> These poems are about “love,” but is it true that Bradstreet is more secular than spiritual in these poems?
W 11/18	Group 2	<p>Anne Bradstreet: An Epitaph on My Dear and Ever-Honoured Mother (176-77); The Flesh and the Spirit (178-80); Before the Birth of One of Her Children (181-82); Here Follows Some Verses Upon the Burning of Our House (184-85); As Weary Pilgrim (185-86); Bradstreet through a Modern Lens (187-89); Handout (John Berryman)</p> <ul style="list-style-type: none"> These poems are about “death.” Where does Bradstreet look for comfort—in religion only, or elsewhere as well?
F 11/20	Group 3	<p>Edward Taylor (229-30); Taylor’s Preparatory Meditations (230); Prologue (231); Taylor’s God’s Determinations (235); The Preface (235-36); The Joy of Church Fellowship Rightly Attended (236-37); Taylor’s Miscellaneous Poems (237-38); Upon Wedlock, and Death of Children (238-39)</p> <ul style="list-style-type: none"> How is Taylor similar to and different from Bradstreet in how he writes about both love and death?
M 11/23	Group 4	<p>Rough Drafts Due (2 copies); Philip Freneau (495-96); Freneau’s Poems (496-97); To Sir Toby (497-99); On the Emigration to America (499-500); The Wild Honey Suckle (501); The Indian Burying Ground (502-03)</p> <ul style="list-style-type: none"> What are Freneau’s especial concerns regarding love and death, and how do these concerns differ from those of the Puritans?
W 11/25	Group 1	<p>Peer Reviews Due; Phillis Wheatley (503-05); Wheatley’s Poems and Letters (505); On Being Brought from Africa to America (505-06); To the University of Cambridge, in New England (506-07); A Farewell to America. To Mrs. S.W. (510-12); Letter to Samson Occom (516); Wheatley through a Modern Lens (517-19); Additional Publication Information</p> <ul style="list-style-type: none"> Does Wheatley demonstrate in her poetry any of the characteristics associated with the “Enlightenment,” or is she actually more of a “Puritan”?
F 11/27		NO CLASSES / COLLEGE CLOSED – THANKSGIVING BREAK
M 11/30	Group 2	<p>William Cullen Bryant (567-68); Bryant’s Poems (568-69); Thanatopsis (569-71); The Yellow Violet (571-72); To a Waterfowl (572-73); The Prairies (574-77)</p> <ul style="list-style-type: none"> What are Bryant’s especial concerns regarding love and death, and how do these concerns differ from those of the Puritan and the Enlightenment writers?
W 12/2	Group 3	<p>Henry Wadsworth Longfellow (1213); The Jewish Cemetery at Newport (1214-15); My Lost Youth (1216-18); Handouts (2 poems)</p> <ul style="list-style-type: none"> Are Longfellow’s poems “too sentimental” for today’s readers? Why would he have been so popular for his contemporary audience?

F 12/4	Group 4	Walt Whitman (1234-36); Whitman's Leaves of Grass (1236-38); Once I Pass'd Through a Populous City (1284); I Saw in Louisiana a Live-Oak Growing (1287); When I Heard the Learn'd Astronomer (1293); A Noiseless Patient Spider (1306) <ul style="list-style-type: none"> • What forms of love are present in these poems? Is Whitman breaking new ground here, or have these kinds of love been present in other texts we've read?
M 12/7		Walt Whitman: Out of the Cradle Endlessly Rocking (1288-92); Beat! Beat! Drums! (1294); When Lilacs Last in the Dooryard Bloom'd (1299-1305); Whitman through a Modern Lens (1309-11); Handout (Ezra Pound) <ul style="list-style-type: none"> • How does death "inspire" Whitman? How or where does Whitman find comfort, and how is this similar to and different from earlier poets' sources of comfort?
W 12/9		Emily Dickinson (1312-13); Dickinson's Poems (1313-15); Poems # 185, 199, 249, 324, 441, 754, 986, 1072, 1129, 1545, 1737 <ul style="list-style-type: none"> • What forms of love are present in these poems? How does Dickinson view relationships between people?
F 12/11		Emily Dickinson: Poems # 258, 280, 341, 465, 510, 650, 712, 1078, 1732; Dickinson's Letters (1344-47); Dickinson through a Modern Lens (1348-51) <ul style="list-style-type: none"> • How or where does Dickinson find comfort, and how is this similar to and different from earlier poets' sources of comfort?
F 12/18		EXAM #3 – Scheduled Final Exam Time: 11:50 a.m. – 1:50 p.m.

Description of Expectations & Requirements:

- 1. Pre-Class Reading and Preparation:** Please complete all assigned readings **BEFORE** coming to class. If you haven't read, you won't fully understand what we're talking about, either in lecture or in discussions, nor will you be able to contribute very well. I have tried to carefully plan the amount of reading for each session so that you will have time to read slowly and closely. The reading load will vary depending on the literary genre, but a general guideline might be 4-6 poems or 10-40 pages of prose per class session. (Ideally, you should go over the readings again after having participated in the lectures and discussions about them.) Also, I encourage you to make notes, ideally **IN** your books, to help you remember key passages, questions, opinions, and ideas for class discussions. Finally, bring the assigned book and your notebook with you to every class.
- 2. Pre-Class D2L Posts:** As indicated on the course schedule above, each group of readers will have special responsibility for preparing the class discussion topics, on a cyclical basis. All members of the group are responsible for alerting the rest of us to especially interesting questions (and possible answers) prompted by a day's reading assignment. In a few sentences or a short paragraph (no longer), focus particularly on what you do not understand or what you want to know about what you just read; this is not a place to "show off" but to ask genuine questions or to provide hypotheses and speculations about what you do not understand. In your postings, please point to specific passages, as appropriate, and give page numbers. (Try also not to repeat each other.) **Post these messages to the appropriate discussion link in D2L by 6:00 p.m. of the day before the class meeting.**
- 3. Attendance:** Please make every effort to attend every class and to arrive on time (so as not to be disrespectful of others with the distraction). Each class session will be primarily devoted to discussing the assigned literature, so if you do not attend, you cannot participate in and learn from the lectures and discussions. **IF** you must miss a class when an exam is scheduled or when a paper is due, **AND IF** the absence is due to one of the following—a serious illness (verified by a doctor's note), a death in your immediate family (a parent or sibling), jury duty, military duty, a religious holiday, or a college activity—**AND IF** you notify me **BEFORE** the absence and provide appropriate documentation immediately after, **THEN** I will work with you to arrange a "make up" and to avoid any reduction in your grade. (Absences due to medical or legal appointments, subpoenas or court

dates, vacations, transportation problems, employment, or high-school events do not qualify for the above accommodation.) If you miss class, contact another student for notes and explanation of assignments, and check D2L for a synopsis and copies of any handouts. Ultimately, attendance factors into determining grades, since your participation in discussions is a component of calculating your final grade.

4. **Participation in Class Discussions:** I once heard, "You won't care if you don't share," and I think it's true. Participation automatically increases your investment in and enjoyment of the class. Listen actively and take notes, but also try to contribute—be prepared and willing to share your ideas, opinions, and questions with the rest of us. If you are naturally shy, then participate more actively in small groups and contribute to class discussions when more open-ended questions are asked. If you are naturally talkative, you will be more comfortable, but monitor yourself so that you allow time and room for others to contribute. Above all, everyone should be respectful of one another's contributions, even if you disagree, and be sure to acknowledge, encourage, or affirm one another. Both the quantity and quality of your participation will be considered.
5. **In-Class Quizzes, Exercises, and Informal Writing:** Classes will usually begin with a 4" x 6" card reading quiz or response; we may also do more writing and other exercises throughout class. Quizzes will normally include identification and/or short-answer objective questions. Informal exercises may include in-class writings, small-group projects, and take-home responses. Quizzes and in-class exercises **CANNOT** be made up if you are absent or arrive late; in addition, you may **NOT** come to class, take a quiz, leave early, and expect to get full credit.
6. **Two Critical Essays:** More details, including evaluation criteria, will be given in separate assignment handouts; sample papers may also be provided. Both essays will be 3-4 pages long; for each essay, you will write a draft, you will receive feedback on your draft through in-class peer reviews, and you will revise and edit your paper before submitting it for a grade. The drafts should be word-processed and double-spaced; the final papers should be word-processed, double-spaced, and must follow MLA formatting and documentation (in-text and end-of-text citations). If your draft is not ready or if you do not attend a peer review, the essay grade will be lowered one full letter (e.g., B to C); in addition, peer reviews **CANNOT** be rescheduled or made up and **NO** excuses will be accepted—including illnesses and computer/printer problems. Late final papers will simply receive a grade, without comments, and the grade will be lowered one full letter; after one week, the grade will be a zero ("F").
7. **Three In-Class Exams:** The exams will be a mix of identification (authors, biographies, literary periods, titles, quotations, etc.), application (definitions and examples of literary terminology), and short-essay (one paragraph each) questions. More information will be provided in class and on a study guide before each exam. An exam can be rescheduled only under extraordinary circumstances and must be arranged **BEFORE** the exam begins; an exam not rescheduled prior to the start time will be lowered one letter grade; after one week the grade will be a zero.
8. **Visiting Writer Presentation:** Members of the Penumbra Theatre Company will be on campus on Wednesday, September 30, 2009, for two presentations/conversations about August Wilson's play, *Radio Golf*. These sessions will be at 1:00 p.m. and 2:00 p.m. and will be held in the Performing Arts Center. You are **REQUIRED** to attend at least one session, take notes, and then write a final response; more details will be provided on the assignment handout.

A.R.C.C. Grading System:

- A = Superior achievement
- B = Above average achievement
- C = Average achievement
- D = Below average achievement
- F = Inadequate achievement

Numerical Grading Scales:

• A	= 100% - 93%	= 4.00
• A-	= 92% - 90%	= 3.67
• B+	= 89% - 88%	= 3.33
• B	= 87% - 83%	= 3.00
• B-	= 82% - 80%	= 2.67
• C+	= 79% - 78%	= 2.33
• C	= 77% - 73%	= 2.00
• C-	= 72% - 70%	= 1.67
• D+	= 69% - 68%	= 1.33
• D	= 67% - 63%	= 1.00
• D-	= 62% - 60%	= 0.67
• F	= 59% and below	= 0.00

Other Policies and Information

Absences for Religious Observances: The College allows absences from class for participation in religious observances. Students who plan to miss class for sincerely-held religious beliefs are required to (1) inform me at the beginning of the semester (within the first two weeks) of anticipated absences, (2) meet with me to reschedule any missed quizzes, exams, peer reviews, or paper due dates, and (3) obtain class notes from other students. I am required to assist you in obtaining course materials and assignments distributed during class sessions you miss and to make arrangements for taking missed examinations or making up peer reviews.

Academic Support Center (ASC): The College offers free, trained writing tutors who work with writers at any stage in the writing process to improve their writing. Please meet with a tutor for an “objective/outside” opinion, if you want more extensive help than I can reasonably provide during 10-15 minutes of an office hour, or if I am not available when you need help.

Accessibility / Universal Instructional Design: My goal is for our classroom and course work to be equally accessible to everyone. I think I have designed the class flexibly to accommodate different learning styles and approaches. I am also eager to make reasonable accommodations to guarantee persons with disabilities access to class sessions, the course materials, and the activities of the class. Let me know as soon as possible if you have a disability for which accommodations will be requested. If you need further information about disabilities and possible accommodations, please contact Scott Bay, Director of Access Services, at 763-433-1334, at scott.bay@anokaramsey.edu, or stop by C255.

Collegiate Behavior: This is a **COLLEGE** class, and I expect that we will all behave maturely, responsibly, and respectfully. Any disruptive behavior—including arriving late, packing up early, leaving early, having private conversations during discussions or lectures, eating, sleeping, receiving cell phone calls or text messages, bringing friends/siblings/children/pets to class, etc.—will be handled first on an individual basis; if the disruptive behavior continues or if it is very serious, I will ask you to leave class, and I will contact the Dean of Educational Services—see the Code of Student Conduct in the Student Handbook.

Communication: I do prefer email rather than “telephone tag,” and I also tend to check voice mail only when I am on campus. While the College prefers you to use your MetNet email account, you can use any email program to contact me; just be sure to clearly identify yourself and the course.

Conferences: Please come talk to me during my office hours, or schedule an appointment if my office hours do not work for you, if you have any questions or problems at any time during the semester.

Credit and Workload Expectations: For undergraduate courses, one credit is defined as equivalent to an average of three hours of learning effort per week (over a full semester) necessary for an average student to achieve an average grade in the course. For example, a student taking a three-credit course that meets for

three hours a week should expect to spend an additional six hours a week on coursework outside the classroom.

Electronic Files / Submitting Work: Back up your work often, and in more than one place—e.g., your home computer or laptop, your college network space, and your USB memory stick. Computer or printer problems are **NOT** a valid excuse for lateness. Essays are due in hard-copy form, anything other than a hard copy will be considered late, and email attachments are not acceptable. When in doubt, **ASK**.

Incompletes: Incompletes will only be granted to students who have a **DOCUMENTED** medical or family emergency during the last two (2) weeks of the semester. These students must have completed all the other work for the course with an average grade of "C" or better, must not have more than six (6) other absences, and must demonstrate the ability and willingness to complete the work before the third week of the following semester or summer session.

Pass / No Credit Option: You may elect to take this course on a "Pass / No Credit" basis instead of receiving a traditional letter grade. An average of "C" or higher on all of the required work for the course would be considered a "passing" (P) grade. If you desire to take the "Pass / No Credit" option, you must request it in writing (e-mail is acceptable) **by September 30, 2009**. Once you elect this option, you may NOT switch back to the letter grade option later in the semester. Think carefully about the issues surrounding this option, including transferring the course to another institution, before making a final decision.

Plagiarism: In addition to accepting, buying, or downloading a paper or project someone else has written, plagiarism includes but is not limited to (1) failing to cite quotations and borrowed ideas from any outside sources, even if the borrowed ideas are in your own words, (2) failing to enclose borrowed language in quotation marks, and (3) failing to put summaries and paraphrases into your own words. (This definition of plagiarism was derived from Diana Hacker's *Rules for Writers*, 5th edition, Boston: Bedford-St. Martin's, 2004.) Presenting another person's ideas or writing as your own without clear, accurate, and complete citation and documentation will result in a zero ("F") for that assignment and notification of the Dean of Educational Services—see the Code of Student Conduct in the Student Handbook.

Record Keeping: Please make back-up copies of all your work, and keep all quizzes, exercises, exams, and papers returned to you. If questions about grades arise, you will need to produce the original documents. In addition, keep track of all your notes and other materials for each exam and paper; if questions about plagiarism arise, you will need to prove you did your own writing.

NOTE: The course syllabus and schedule are subject to change, and changes will be announced in class; updates will also be regularly posted on D2L. You are responsible for any changes in deadlines or assignments announced during any class you miss.