

Anoka Ramsey Community College – Coon Rapids Campus
English 2230: American Literature to 1865
Fall 2010 / 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:

- 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).
- *Charlotte Temple and Lucy Temple*, by Susanna Rowson (Penguin 0-14-039080-4).
- *MLA Handbook for Writers of Research Papers*, 7th ed. (2009) – **optional**.

Other Necessities:

- Student MetNet Email Account / D2L Access / ARCC Network Access
- Student I.D. / Library Card
- A class notebook or loose-leaf paper/folder
- A college-level dictionary
- A stapler

Course Information:

- **Our primary objectives** in this class are (1) the rewards of reading some major works of early American literature, (2) the study of these works as expressions of the writers' interactions with their cultures, and (3) our own development as readers of literature.
- We will be reading a **wide variety of literature** beyond the usual poems, short stories, and a novel – e.g., travel and historical narratives, autobiographical narratives, arguments, and philosophical essays.
- Another important goal for me is to **engage everyone in the excitement** of reading, studying, and sharing ideas – through discussion and writing – about reading and literature.
- 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**.
- Be sure to read the official course description and learner outcomes (on the course website). Note that this course is **3 credits** and satisfies **goal areas 6 and 7** of the Minnesota Transfer Curriculum. Finally, the English Department **recommends** successful completion of **English 1121** before taking this course.

Requirements and Evaluation:

- Pre-class reading and preparation (including pre-class D2L posts)
- Attendance in class
- Participation in class discussions (live and online, including pre-class D2L posts) = **10%**
- In-class quizzes, exercises, and informal writing = **15%**
- Three one-hour exams = **45%**
- Two critical essays = **30%**

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

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

INTRODUCTION

M 8/23		Two Poems / Discussion / Syllabus and Schedule / Participant Information / Introduction to Each Other / Introduction to the Course / Literary Periods / Historical Backgrounds / Broad Themes in American Literature / How to Read Literature / How to Do the D2L Posts
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ESTABLISHING COMMUNITIES

- Literature to 1750 – pp. 1-27
- Explorations and Early Encounters – pp. 61-65
- Colonial Settlements – pp. 93-106

W 8/25	Grp 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)?
F 8/27	Grp 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 the Pilgrims and himself (his persona)? What information do you find here which has contributed to the “mythic” founding of this country?
M 8/30	Grp 3	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 9/1	Grp 4	Francis Daniel Pastorius (244-45); Letter Sent from Philadelphia, May 30, 1698 (245-51) <ul style="list-style-type: none"> • What are Pastorius’ main concerns, and how are they similar to and different from Smith’s, Bradford’s, and Winthrop’s? How does Pastorius present himself (his persona)?

COLONIAL / PURITAN POETRY

F 9/3	Grp 1	<p>Anne Bradstreet (167-68); Bradstreet's Poetry (169); An Epitaph on My Dear and Ever-Honoured Mother (176-77); To Her Father with Some Verses (177); The Author to Her Book (181); Before the Birth of One of Her Children (181-82); To My Dear and Loving Husband (182); A Letter to Her Husband Absent Upon Public Employment (183)</p> <ul style="list-style-type: none"> While these poems are written to or about specific people, what do they also suggest about Bradstreet? About colonial life?
M 9/6		NO CLASSES - LABOR DAY
W 9/8	Grp 2	<p>Anne Bradstreet (167-68); The Prologue (170-71); The Flesh and the Spirit (178-80); 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"> While these poems are written about "bigger issues" and events, what do they also suggest about Bradstreet? About colonial life?
F 9/10	Grp 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); Upon a Spider Catching a Fly (239-41); Huswifery (241)</p> <ul style="list-style-type: none"> How is Taylor both similar to and different from Bradstreet? What do his poems suggest about him? About colonial life?

WRITING COLONIAL LIVES

- American Literature, 1750-1830 – pp. 311-33
- Writing Colonial Lives – pp. 335-40

M 9/13	Grp 4	<p>Benjamin Franklin (340-42); The Autobiography, Part One (342-60)</p> <ul style="list-style-type: none"> How and why is Franklin's autobiography considered to be a "model" for others? What does he include or stress that might be important to other American writers? To us today?
W 9/15	Grp 1	<p>Benjamin Franklin (340-42); The Autobiography, Part Two (361-71); Franklin through a Modern Lens (372-75); Handouts (Remarks on the Savages; Silence Dogood; F. Scott Fitzgerald)</p> <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? Can it apply to us today?
F 9/17	Grp 2	<p>Elizabeth Ashbridge (376-77); Some Account of the Fore Part (377-89)</p> <ul style="list-style-type: none"> How does Ashbridge present herself (her persona), and why? What do we learn about colonial life from her account?
M 9/20	Grp 3	<p>Samson Occom (402-03); A Short Narrative of My Life (403-09); Occom through a Modern Lens (410-13)</p> <ul style="list-style-type: none"> How does Occom present himself (his persona), and why? Are there any similarities between Occom's and Franklin's autobiographies?
W 9/22	Grp 4	<p>Olaudah Equiano (414-15); The Interesting Narrative, Chapter 2 (415-26); Slide Show of a West African Slave Coast</p> <ul style="list-style-type: none"> What specific writing strategies/techniques does Equiano employ to make his narrative "interesting"? Does he succeed?
F 9/24		EXAM #1

AN EARLY AMERICAN “BEST-SELLER”

M 9/27	Grp 1	<p>Susanna Rowson, <i>Charlotte Temple</i> – Read the Author’s Preface (pp. XLIX-L) and Chapters I-XI (pp. 3-44)</p> <ul style="list-style-type: none"> Does the beginning of this novel remind you of anything you’ve read, seen, or heard before? If so what? And, how does this novel “fit in” with what we’ve read so far in this class?
W 9/29	Grp 2	<p>Susanna Rowson, <i>Charlotte Temple</i> – Read Chapters XII-XXIII (pp. 45-90)</p> <ul style="list-style-type: none"> Who do you think is the “primary audience” for this novel, and why? Who might be a “secondary audience,” and why?
F 10/1		NO CLASS – Professor attending an English conference
M 10/4	Grp 3	<p>Susanna Rowson, <i>Charlotte Temple</i> – Read Chapters XXIV-XXXV (pp. 91-132) – and – Read the Introduction (pp. VII-XLIII)</p> <ul style="list-style-type: none"> Will you recommend this novel to your family and friends? Why, or why not?

ENLIGHTENMENT POETRY

- Literature for a New Nation – pp. 467-75

W 10/6	Grp 4	<p>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); To the Right Honourable William (507-08); To S.M., a Young African Painter (508-09)</p> <ul style="list-style-type: none"> What seem to be Wheatley’s primary concerns? How does she present herself (her persona), and why?
F 10/8	Grp 1	<p>Phillis Wheatley (503-05); A Farewell to America. To Mrs. S.W. (510-12); To His Excellency General Washington (512-13); Letter to Samson Occom (516); Wheatley through a Modern Lens (517-19); Additional Publication Information</p> <ul style="list-style-type: none"> How are Wheatley’s poems similar to and different from Bradstreet’s and Taylor’s?
M 10/11	Grp 2	<p>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, and how do these concerns compare with those of Bradstreet, Taylor, and Wheatley?
W 10/13	Grp 3	<p>William Cullen Bryant (567-68); Bryant’s Poems (568-69); Thanatopsis (569-71); The Yellow Violet (571-72); To a Waterfowl (572-73); To Cole, the Painter (573-74); The Prairies (574-77)</p> <ul style="list-style-type: none"> What are Bryant’s especial concerns, and how do these concerns compare with those of Bradstreet, Taylor, Wheatley, and Freneau?
F 10/15		<p>PEER REVIEW – Bring four (4) copies of a COMPLETE draft of Essay #1</p> <ul style="list-style-type: none"> You must attend this peer review and be fully prepared to be able to receive full credit on Paper#1.

NATIVE AMERICAN VOICES

M 10/18	Grp 4	<p>Jane Johnston Schoolcraft (577-78); Mishosha, or the Magician and His Daughters (578-84)</p> <ul style="list-style-type: none"> How is this story similar to and different from the things we've already read? Do we have anything similar to this today? <p>William Apess (639); An Indian's Looking-Glass for the White Man (640-45)</p> <ul style="list-style-type: none"> Thinking of this as an argument, what is his overall thesis? His main ideas? His argumentative and persuasive strategies?
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MEN, WOMEN, AND MARRIAGE

- American Literature, 1830-1865 – pp. 587-605
- American Facts and American Fiction – pp. 935-43

W 10/20	Grp 1	<p>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)</p> <ul style="list-style-type: none"> What ideas do these texts present about men, women, and marriage? Do these texts say anything about writers and writing?
F 10/22		NO CLASSES – EDUCATION MINNESOTA BREAK
M 10/25	Grp 2	<p>ESSAY #1 DUE</p> <p>Catharine Maria Sedgwick (543-44); Cacoethes Scribendi (544-56)</p> <ul style="list-style-type: none"> What is being satirized in this story? People? Customs? Etc. (Hint: there may be more than one thing being satirized.)
W 10/27	Grp 3	<p>Edgar Allan Poe (1018-20; 1222); The Raven (1224-27); Annabel Lee (1227-28); Ligeia (1020-30)</p> <ul style="list-style-type: none"> What ideas do these texts present about men, women, and love? What makes Poe so popular?
F 10/29	Grp 4	<p>Donald Grant Mitchell (Ik Marvel) (1119-20); A Bachelor's Reverie (1120-34)</p> <ul style="list-style-type: none"> What ideas does this story present about men, women, love, and marriage? How is Mitchell similar to the writers above?
M 11/1	Grp 1	<p>Elizabeth Barstow Stoddard (1134-35); Lemore versus Huell (1135-49)</p> <ul style="list-style-type: none"> What ideas does this story present about men, women, love, and marriage? How is Stoddard similar to the writers above?
W 11/3	Grp 2	<p>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)</p> <ul style="list-style-type: none"> What ideas do these texts present about men, women, love, and marriage? How is Fern similar to the writers above? Different?
F 11/5		EXAM #2

SLAVES AND WORKERS UNITE!

- The Era of Reform – pp. 607-16

M 11/8	Grp 3	<p>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)</p> <ul style="list-style-type: none"> What "arguments" are being made in these texts, and how effective are the arguments – for her audience, and for us today?
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W 11/10	Grp 4	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?
F 11/12	Grp 1	Frederick Douglass (855-57); 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?
M 11/15	Grp 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 11/17		PEER REVIEW – Bring four (4) copies of a COMPLETE draft of Essay #2 <ul style="list-style-type: none"> • You must attend this peer review and be fully prepared to be able to receive full credit on Paper#2.
F 11/19	Grp 3	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 11/22	Grp 4	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?
W 11/24	Grp 1	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?
F 11/26		NO CLASSES – THANKSGIVING BREAK

EXPLORING OURSELVES AND THE WORLD AROUND US

- New Poetic Voices – pp. 1193-99

M 11/29	Grp 2	ESSAY #2 DUE Ralph Waldo Emerson (653-55); Nature: Introduction and Chapter I (655-58); The American Scholar (670-83) <ul style="list-style-type: none"> • How and why does Emerson think we should explore ourselves? How and why does he think we should explore the world around us?
W 12/1	Grp 3	Emily Dickinson (1312-13) Dickinson's Poems (1313-15) Faith/Religion Poems = # 185, 324, 1052, 1545 Pain/Death Poems = # 258, 280, 341, 465, 510, 650, 712, 1078, 1624, 1732 <ul style="list-style-type: none"> • What seems to be Dickinson's central ideas about faith/religion? What seems to be her central ideas about pain/death?
F 12/3	Grp 4	Emily Dickinson (1312-13) Love/Marriage Poems = # 199, 249, 1072, 1737 Writing Poems = # 441, 1129 Nature Poems = # 754, 986 Dickinson's Letters (1344-47) Dickinson through a Modern Lens (1348-51) <ul style="list-style-type: none"> • What does Dickinson have to say about exploring ourselves? What does she have to say about exploring the world around us?

M 12/6		<p>Henry David Thoreau (792-93); Thoreau's Walden (809); Where I Lived, and What I Lived For (815-25); Conclusion (846-54)</p> <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 Pond represent to him, symbolically, metaphorically, analogically?
W 12/8		<p>Walt Whitman (1234-36); Whitman's Leaves of Grass (1236-38); One's-Self I Sing (1238); Once I Pass'd Through a Populous City (1284); I Saw in Louisiana a Live-Oak Growing (1287); Here the Frailest Leaves of Me (1287); When I Heard the Learn'd Astronomer (1293); A Noiseless Patient Spider (1306)</p> <ul style="list-style-type: none"> • What does Whitman have to say about exploring ourselves? What does he have to say about exploring the world around us?
F 12/10		<p>Walt Whitman (1234-36); Out of the Cradle Endlessly Rocking (1288-92); Beat! Beat! Drums! (1294); So Long! (1306-08); Whitman through a Modern Lens (1309-11); Handout (Ezra Pound)</p> <ul style="list-style-type: none"> • How do these "longer" poems by Whitman compare with the shorter poems we just read? Are the ideas, images, etc. similar or different?
W 12/15		<p>EXAM #3 – Our scheduled Final Exam time is 11:50 a.m. to 1:50 p.m. (but we will use only the first hour of this time).</p>

Description of Expectations & Requirements:

- 1. Pre-Class Reading and Preparation:** Please complete **ALL** assigned readings **BEFORE** coming to class: you must read to be able to understand and participate. The reading load will vary depending on the genre, but a general guideline might be **4-6 poems or 10-40 pages of prose** per class session. 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 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 problems prompted by a day's reading assignment – and possible answers and solutions – **by posting helpful messages to the appropriate link in our D2L Discussion Area by 11:59 p.m. of the night before the class meeting.**
- 3. Attendance:** Plan to attend **EVERY** class and to arrive **ON TIME** so you are not disrespectful to others with the distraction. Each class session will be devoted to discussing the assigned literature. **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 an doctor's note), a death in your family, 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, within the policies below, 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 copies of any handouts. I **DO** take attendance for legal and financial-aid reasons and will consider attendance in borderline grades.
- 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. In addition, the **BEST** literature classes have energy and animated discussion. So listen actively and take notes, but also try to contribute – be prepared and willing to share your ideas, opinions, questions, and problems – either in class discussions or in small groups. Above all, everyone should be **RESPECTFUL** of one another's contributions, even if you disagree.

5. **In-Class Quizzes, Exercises, and Informal Writing:** To encourage you to keep up with the reading assignments, there will be **at least one unannounced quiz each week**; quizzes will normally include identification and/or short-answer objective questions. Other informal writing may include various in-class exercises and small-group projects. **Quizzes and in-class exercises CANNOT be made up if you are absent or arrive late, and you may NOT come to class only to take a quiz and then leave.**

6. **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. 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.

7. **Two Critical Essays:** Each essay will be 750-1000 words long (3-4 pages). For each one, you will write a draft, receive feedback, and then revise and edit your paper before submitting it for a grade. These papers must be your own individual work, written especially for this course. If your draft is not ready for a peer review, or if you do not attend a peer review, the essay grade will be lowered one full letter (e.g., B to C) – **and peer reviews CANNOT be rescheduled or made up and NO excuses will be accepted, including illness.** Late final papers will simply receive a grade, without comments, and I will not discuss it with you afterward; after one week, the grade will be a zero ("F").

8. **Extra Credit:** Since quizzes and in-class exercises cannot be made up, there will be at least one “extra credit” opportunity during the semester, such as attending a visiting writer presentation or the college’s theater production and then writing a 300-word response.

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:

Grade	G.P.A.	%	D2L %	11-point
A	4.00	100 – 93	95	11
A-	3.67	92 – 90	92	10
A-/B+	3.50	90	90	9.5
B+	3.33	89 – 88	88	9
B	3.00	87 – 83	85	8
B-	2.67	82 – 80	82	7
B-/C+	2.50	80	80	6.5
C+	2.33	79 – 78	78	6
C	2.00	77 – 73	75	5
C-	1.67	72 – 70	72	4
C-/D+	1.50	70	70	3.5
D+	1.33	69 – 68	68	3
D	1.00	67 – 63	65	2
D-	0.67	62 – 60	62	1
D-/F	0.50	60	60	0.5
F	0.00	59 – 0	55	0

Participation Grading Criteria:

A	I am fully and clearly prepared for each class. I have carefully and thoughtfully read all the assigned material ahead of time. I offer thoughtful and insightful comments and questions during small-group work and full-class discussions. I encourage discussions, and I do not dominate them.
B	I am prepared for each class. I have carefully read all the assigned material ahead of time. I sometimes offer appropriate comments and questions during small-group work and full-class discussions. I try to encourage class discussions, and I do not disrupt them.
C	I am mostly prepared for each class. I have read all the assigned material ahead of time. I rarely volunteer a comment or question relating to the discussion, but I do respond when called upon, and I often contribute to small-group work. I neither encourage nor disrupt class discussions.
D	I am often unprepared for each class. I do not always read all the assigned material ahead of time. I don't enter discussions and small-group work at all, either voluntarily or when called upon. I sometimes say or do things which discourage or disrupt class discussions and small-group work.
F	I am rarely prepared for each class. I do not read all the assigned material ahead of time. I offer nothing to class discussions or small-group work. I often say or do things which discourage and disrupt class discussions and small-group work.

Essay Evaluation Criteria:

- An evaluation sheet will be handed out when each essay is assigned, so you will know exactly how it will be graded. In sum, I'll consider not only what you say but how well you say it – organization, logic, and grammar will matter. Please proofread your papers carefully before turning them in.

Other Policies and Information

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/outsider 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: 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.

Cell Phones, Texting, and Other Disruptions: This is a COLLEGE class, and I expect that we will all behave maturely, responsibly, and respectfully. I also expect that we will all be attentive and focused. Any disruptive behavior – including arriving late, packing up early, leaving early, having private conversations during discussions or lectures, eating, sleeping, sending or receiving cell phone calls or text messages, bringing friends/siblings/children/pets to class, etc. – will be dealt with immediately, first individually, and then with 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 do **NOT** regularly check voice mail. When emailing me, be sure to clearly identify yourself and the course.

Conferences: Please come talk to me during my office hours or schedule an appointment with me 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 late papers. Essays are due in **hard-copy form**, and email attachments are **NOT** acceptable.

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.

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 (or email) **by October 31, 2010**. 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: 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.

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.

A FINAL NOTE: The course syllabus and schedule are subject to change, and all changes will be announced in class; significant changes will also be posted on D2L in the “News” section. You are responsible for any changes in deadlines or assignments announced during any class you miss.