**WINONA STATE UNIVERSITY**  
**GENERAL EDUCATION PROGRAM APPROVAL FORM**

Routing form for General Education Program Course approval.

<table>
<thead>
<tr>
<th>Department Approval</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Matthew Lindaman</strong></td>
</tr>
<tr>
<td>Date: 2-21-12</td>
</tr>
<tr>
<td><a href="mailto:m.lindaman@winona.edu">m.lindaman@winona.edu</a></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dean's Recommendation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Yes</strong></td>
</tr>
<tr>
<td>Date: 2-21-12</td>
</tr>
</tbody>
</table>

*If the dean does not approve the proposal, a written rationale shall be provided to the General Education Program Subcommittee.

<table>
<thead>
<tr>
<th>GEPS Recommendation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Approved</td>
</tr>
<tr>
<td>Disapproved</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>General Education Program Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>A2C2 Recommendation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Approved</td>
</tr>
<tr>
<td>Disapproved</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chair of A2C2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Faculty Senate Recommendation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Approved</td>
</tr>
<tr>
<td>Disapproved</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>President of Faculty Senate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Academic Vice President Recommendation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Approved</td>
</tr>
<tr>
<td>Disapproved</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Academic Vice President</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Decision of President</th>
</tr>
</thead>
<tbody>
<tr>
<td>Approved</td>
</tr>
<tr>
<td>Disapproved</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>President</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
</tr>
</tbody>
</table>

Please forward to Registrar.

<table>
<thead>
<tr>
<th>Registrar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
</tr>
<tr>
<td>Please notify department chair via e-mail that curricular change has been recorded.</td>
</tr>
</tbody>
</table>

[Revised 7-13-11]
This checklist enables A2C2 representatives to endorse that their departments have accurately followed the Process for Accomplishing Curricular Change. For each course or program proposal submitted to A2C2, this checklist must be completed, signed by the submitting department’s A2C2 representative, and included with the proposal when forwarded for approval. Peer review of proposals is also strongly advised, e.g., departments should discuss and vote on the proposals as submitted to A2C2, rather than on just the ideas proposed or drafts of proposals.

If a proposal fails to follow or complete any aspect of the process, the Course and Program Proposal Subcommittee will postpone consideration of the proposal and return it to the department’s A2C2 representative for completion and resubmission. Resubmitted proposals have the same status as newly submitted proposals.

Note: This form need not be completed for notifications.

1. The appropriate forms and the "Approval Form" have been completed in full for this proposal. All necessary or relevant descriptions, rationales, and notifications have been provided.
   - Completed

2a. The “Financial and Staffing Data Sheet” has been completed and is enclosed in this proposal, if applicable.
   - Completed

2b. For departments that have claimed that "existing staff" would be teaching the course proposed, an explanation has been enclosed in this proposal as to how existing staff will do this, e.g., what enrollment limits can be accommodated by existing staff. If no such explanation is enclosed, the department’s representative is prepared to address A2C2’s questions on this matter.
   - Completed

3. Arrangements have been made so that a department representative knowledgeable of this proposal will be attending both the Course and Program Proposal Subcommittee meeting and the full A2C2 meeting at which this proposal is considered.
   - Completed

   Name and office phone number of proposal’s representative: Greg Schmidt X 5408

4. Reasonable attempts have been made to notify and reach agreements with all university units affected by this proposal. Units still opposing a proposal must submit their objections in writing before or during the Course and Program Proposal Subcommittee meeting at which this proposal is considered.
   - Completed

5. The course name and number is listed for each prerequisite involved in this proposal.
   - Completed

6. In this proposal for a new or revised program (major, minor, concentration, etc.), the list of prerequisites provided includes all the prerequisites of any proposed prerequisites. All such prerequisites of prerequisites are included in the total credit hour calculations.
   - Completed

7. In this proposal for a new or revised program, the following information for each required or elective course is provided:
   a. The course name and number.
   b. A brief course description.
   c. A brief statement explaining why the program should include the course.
   - Completed

8. This course or program revision proposal:
   a. Clearly identifies each proposed change.
   b. Displays the current requirements next to the proposed new requirements, for clear, easy comparison.
   - Completed

9. This course proposal provides publication dates for all works listed as course textbooks or references using a standard form of citation. Accessibility of the cited publications for use in this proposed course has been confirmed.
   - Completed
WINONA STATE UNIVERSITY
PROPOSAL FOR GENERAL EDUCATION PROGRAM COURSES

Department: History
Course No: 220
Course Name: INTRODUCTION TO AFRICAN AMERICAN HISTORY
Credits: 3
Prerequisites: none

Date: 2/21/12

GEP Goal Area(s):*

CORE GOAL AREAS
- Goal 1: Communication
- Goal 3: Natural Science
- Goal 4: Mathematics/Logical Reasoning
- Goal 5: History and the Social and Behavioral Sciences
- Goal 6: The Humanities and Fine Arts

THEME GOAL AREAS
- Goal 7: Human Diversity
- Goal 8: Global Perspective
- Goal 9: Ethical and Civic Responsibility
- Goal 10: People and the Environment

* Courses may be submitted for up to two Goal Areas.

Additional Requirement Categories:
- Intensive:
  - 1. Writing
  - 2. Oral Communication
  - 3. a. Mathematics/Statistics
  - b. Critical Analysis

- Physical Development and Wellness

Provide information as specified in the previous directions.

Attach a General Education Program Approval Form.

Department Contact Person for this Proposal:

JOHN CAMPBELL
Phone: 507-457-2378

Name (please print) Phone e-mail address

[Revised 9-6-11]
C. OUTLINE OF MAJOR CONTENT AREAS

1. Africa on the Eve of the Slave Trade
   a. West African societies
   b. Slavery in West Africa

2. The International Slave Trade, 1500 to 1880
   a. Origins
   b. European participation
   c. African involvement

3. Slavery in the American Colonies
   a. West Indian and South American slavery
   b. Slavery in the Carolinas and Georgia
   c. Slavery in the Chesapeake
   d. Slavery in the Northern Colonies

4. Black People and the American Revolution
   a. Blacks' participation in the Revolution
   b. The Revolution's impact on African Americans

5. The Constitution: A Pro-Slavery Political Vision
   a. Anti-slavery features of the Constitution
   b. Pro-slavery features
   c. Maintaining the slave trade
   d. The 3/5ths Compromise

6. Slavery in the 19th Century
   a. The Expansion of the Cotton-Slave Economic Complex
   b. Slave Life on Plantations
   c. Slaveholder Control and Punishment
   d. Slave Efforts to Resist and Overthrow Slavery
      i. beginnings of cotton
      ii. the geographical expansion of cotton
      iii. slave demography

7. Anti-Slavery, the Politics of Slavery, and the American Civil War
   a. The evolution of abolition
   b. Slavery as the main political issue of the 1850's
   c. The nature of the Civil War
   d. The destruction of slavery

8. Reconstruction, Post-Reconstruction, and the Rise of Jim Crow America
   a. The possibilities of freedom during reconstruction
   b. Violence and the ending of Reconstruction
   c. The rise of a separate and unequal south, 1880-1965

9. Black Successes and Challenges, 1890-1950
   a. Lynching and a racist America
   b. The Harlem Renaissance and the celebration of black culture
   c. Dealing with a segregated military
   d. The challenges of the Great Depression

10. Civil Rights, Black Liberation, and Black Progress, 1954 to the Present
    a. The origins, evolution, and nature of the Civil Rights Movement
    b. Violent opposition to Civil Rights
    c. Successes and failures of the Civil Rights Movement
D. Learning Outcomes (General)

1. Develop an understanding of the ways in which change affects different groups in different ways (knowledge)
2. Enhance tolerance of diverse peoples and cultures (knowledge)
3. Understand the role of race/racial difference/racism in American history and culture (knowledge)
4. Identify various lenses from which to view the past and engage in the historical record, including but not limited to culture, diplomacy, environment, the arts, social institutions, religion, intellectual thought, race, gender, economics, and labor (knowledge)
5. Recognize and ask enduring and contemporary questions while engaging with the past (knowledge)
6. Articulate, verbally and in writing, an analysis of the historical record, using secondary and primary source material (skill)
7. Use higher order thinking skills, including identification of change over time, point of view, causality, and compare/contrast to engage with the historical records (skill)
8. Develop in students the understanding that history is actually an ongoing interpretive debate, and not a series of short, unambiguous (skill)

E. Learning Outcomes (Minnesota Transfer Curriculum): Goal 7: Human Diversity

Students will be able to:

1. Understand the development of and the changing meanings of group identities in the United States’ history and culture
2. Demonstrate an awareness of the individual and institutional dynamics of unequal power relations between groups in contemporary society
3. Analyze their own attitudes, behaviors, concepts, and beliefs regarding diversity, racism, and bigotry
4. Describe and discuss the experience and contributions (political, social, economic, etc) of the many groups that shape American society and culture, in particular those groups that have suffered discrimination and exclusion
5. Demonstrate communication skills necessary for living and working effectively in a society with great population diversity

Application for: Category 6: The Humanities and the Fine Arts

Students will be able to:

A. Demonstrate awareness of the scope and variety of works in the arts and humanities
B. Understand those works as expressions of individual and human values within an historical and social context
C. Respond critically to works in the arts and humanities
D. Engage in the creative process or interpretive performance; and
E. Articulate an informed personal reaction to works in the arts and humanities

Assessment: This course may employ a variety of assessment methods, including, but not limited to, take home essay exams, multiple choice quizzes, oral presentations, and/or research papers. Contributions to in-class discussions and oral presentations may also be
used. History is a "subject of abundance," providing numerous opportunities and materials in various media to work on the higher order thinking skills as outlined in the section on "general outcomes" above.

Learning Objectives:
A: Demonstrate awareness of the scope and variety of works in the arts and humanities
"Learning Opportunity":
Students will be exposed to a "variety of works in the arts and humanities." In terms of the various art genre--written vs. visual vs. musical, for example--students will be exposed to the art of West Africa, the artistic/folk art activities of southern slaves and rural free Blacks in the late 19th and early 20th Centuries, and the art of the Harlem Renaissance of the 1920's and 1930's. In terms of other cultural creations, students will be exposed to the religion of West African peoples and that of southern slaves, as well as the folk beliefs of 20th Century rural Black southerners. Students will develop this awareness through a variety of materials, including lectures, films, secondary materials, and various primary sources.

"Assessment and Evaluation":
Students' understanding of the "variety of works in the arts and humanities" can be assessed in a variety of ways. First, there will be periodic in-class quizzes on assigned readings that will require students to demonstrate knowledge of the different artistic/cultural features of West Africa, say, by using material from the textbook or, alternatively, of southern slaves by analyzing the slave narrative of Harriet Jacobs. Similarly, take home essay exams of three pages each could assess students' ability to make artistic/cultural judgments about the relative importance of particular artistic forms within a particular society or cultural moment, such as, for example, within the Harlem Renaissance of the 1920's. Alternatively, students might be asked to discuss the relationship between religious beliefs and artistic practices such as in West Africa, the point of origins of most slaves exported to the "New World."

B. Understand those works as expressions of individual and human values within an historical and social context
"Learning Opportunity":
The course, as a history course, meets, almost by definition, this goal of "understand[ing] . . . works [of art] . . . within an historical and social context." All of the discussions of art and other works in the humanities will occur within an explicitly historically-specific, societal context, whether it is: West Africa in the 1400s, southern slavery in 18th and then again in the 19th Century; the world of rural free Black people in the late 19th and early 20th Century, the cultural flowering of the 1920's Harlem Renaissance. As a result, students will have many rich opportunities to learn about, to analyze, to ponder and puzzle over, and to make useful comparisons between different historical moments and the art and humanistic creations and practices associated with each.

"Assessment and Evaluation"
Students will demonstrate their competency in this goal area through various in-class quizzes that require students to make comparisons between different societies and the art/humanistic creations of each. For example, students might be asked to compare the art and culture of West Africa—based on what they learn about it from lecture, readings, and in-class films—to that of 18th Century slaves, most of whom were either enslaved Africans sent to the “New World” or children of such captives. Alternatively, students could be asked to write a three page take home essay in which they compare the arts and cultures of 18th Century Southern Slaves to that of 19th Century slaves on the eve of abolition; course materials would be the basis for making such analyses. A third societal comparison could have students developing essays comparing the art and culture of the 1920’s Harlem Renaissance of Northern, urban Black people to the art and cultural lives of rural Southern Black people as conveyed in the 1930’s Zora Neale Hurston novel, Their Eyes Were Watching God. Finally, students might be asked to explain the evolution of religious experience in the Black community from 1850 to 1930, thereby showing how this humanistic endeavor changed according to the societal context in which it occurred.

C. Respond critically to works in the arts and humanities

“Learning Opportunity”:
The course will give students the opportunity to compare the effectiveness of particular genre of art at conveying artistry and meaning and producing an emotional impact.

“Assessment and Evaluation”:
In order to determine that students understand the way different artistic genre function, students might be divided into small groups in class discussion and each group required to explain how a particular genre of art, such as a painting, novel, or song conveys its artistry, with the best presentations receiving a high grade for their efforts. Alternatively, students might be asked to write a 3 page take home essay exam in which they compare two artistic genre—say, a novel vs. a painting— and determine which most successfully conveys African American culture as experienced, say, in the 1920’s. Or, as another approach, students might be asked to compare the effectiveness of two genre within the same artistic medium, such as writing, by comparing a novel (such as Their Eyes Were Watching God), to an autobiography (such as Harriet Jacobs’s or Clarence Thomas’s, as indicated on the attached syllabus).

D. Engage in the creative process or interpretive performance [not attempting to meet this criterion at this time.]

E. Articulate an informed personal reaction to works in the arts and humanities

“Learning Opportunity”:
Students will have the opportunity to develop pro-actively their own personal reactions to particular works of art, such as a painting or a novel, and then be expected to explain systematically why they responded to the work of art as they did. The goal here is to get students to see that 1) it is great and vitally important for students to develop personal reactions to art but that 2) the reaction has to eventually go beyond the visceral “I thought
it was cool” or “I thought it was weird” to a deliberate and systematic effort to explicate and explain why they responded as they did.

“Assessment and Evaluation”
Students will be evaluated on their ability to evaluate a work of art by essentially asking them to write a 3 page take home essay in which explain, for example, why they thought the autobiography of Clarence Thomas was more/less powerful than the novel of Zora Neale Hurston, *Their Eyes Were Watching God*, as a work of art. Or, they might be asked to simply explain what they thought of this novel and why it was or was not very effective. Or, they might be asked to explain their responses to a painting by African American artist Jacob Lawrence.
Hello! Welcome!

Afro.2010I History 220: Introduction to African-American History
Winona State University
Professor John Campbell
Fall 2011
Office: Minne 135
T, Thur: 9:30-10:50, Minne 240
Email: jcampbell@winona.edu

Office Hours: M, W, F: 1-3:00; Tues: 11-12:30; Thurs: 11:00-12:00; and by appointment

This course examines many issues, topics, and themes central to the history of African Americans. We start with the African origins and continue (roughly) to the early 21st Century. Within this large time period, we will be examining such topics as: the nature of African cultures on the eve of the slave trade; the slave trade and plantation slavery in colonial America; slavery and the lives of slaves in the 19th Century; the experience of free black people in the antebellum North; abolition and Civil War; Reconstruction and its promises for the freed slaves; white oppression, racism, and stereotyping and black resilience in the late 19th and early 20th Centuries; the impact of World Wars on black Americans; the consequences of the New Deal for African Americans; and, the rise, nature, evolution, and impact of the Civil Rights and Black Liberation movements of the post WWII period. In addition, we will also be focusing on crucial, long-term themes such as: the changing nature and impact of racism and white domination on black life; the way black Americans have resisted such domination; the development of a distinctive African American (sub)culture; the development of differences and tensions within the African American community; and, the emergence of Barack Obama as the nation’s first Black President.

The specific course requirements and expectations include the following:

1) class attendance and active participation in class discussion;
2) doing and turning in on time various quizzes (announced and unannounced) short papers, assignments, etc., that I will assign at my discretion;
3) TWO take-home essay exams (a midterm and a final);
4) and, for freshmen, a brief individual conference with me during the early weeks of the semester
5) Watching the movie, "The Help" before our Sept 1st discussion of it. This movie is showing at the Winona Seven movie house in downtown Winona. Monday night the price is reduced for students with a college or high school identification. The price is $5.75. The price is also reduced for early daytime showings.

Your grade for the course will be based as follows:
1) each of the take home essay exams will count 25% of the final grade, for a total of 50%;
2) 25% will be based on the combined total of the quizzes, short papers, miscellaneous assignments. as far as the quizzes, etc., go, aside from a bona fide, MAJOR LEAGUE reason (such as a medical or family crisis) for missing quizzes or turning in short papers late, there will be NO opportunities to make-up quizzes or to turn in short papers late. On the other hand, each student will be allowed one missed quiz or one missed -late short paper without getting a grade of E (failing) for that particular assignment. After you have used up your one missed quiz or one missed -late short paper without getting a grade of E (failing) for that particular assignment. After you have used up your one missed quiz/late/not-turned-in-short paper, all future quizzes/short papers that you miss or try to turn in late will be given a failing grade. (If you never use up your one “miss,” when figuring up your final grade, I will exclude your lowest quiz/short paper grade if this helps you.) Finally, if I assign optional short papers, and you do them, the grades you get on these optional papers will replace your lower grades on the quizzes/short papers (this assumes that you do considerably better on the optional papers than on those quizzes/short papers whose grades you would like to replace).
4) 25% for attendance and in-class participation. I will take attendance every day. Students who miss a lot of class will therefore score low on this portion of the final grade; students who excel at attendance will have a much better chance of doing well in class discussion and in this portion of the final grade.

Please note: the above breakdown for determining your final grade is meant to be used by me as a firm guideline. It becomes less firm, however, in those unusual cases where a student has missed huge number of classes or has otherwise engaged in behavior that would not have been evidence of being a good class citizen. In those cases, your grade might be lowered, especially if you were on the border between, for example, a B and a C. Indeed, for any student in the border region, whether between F and D, C and D, C and B, or B and A, I will make my final decision based on the extent and quality of the student’s participation in class and overall class citizenship.
My grading system is based on the 4 point scale. So: A = 4, B = 3, C = 2, D = 1. A grade of 3.75 would be basically a highish A.

Five books are required for the course. They are:
2) [Stono] Mark E. Smith, ed., Stono: Documenting and Interpreting a Southern Slave Revolt
3) [CT] Clarence Thomas, My Grandfather's Son
4) [ZH] Zora Neale Hurston, Their Eyes Were Watching God
5) [LB] Linda Brent/Harriet Jacobs, Incidents in the Life of a Slave Girl.

Many of these books are/will be on reserve in the Krueger Library; all are available for purchase.

COURSE OUTLINE (SUBJECT TO REVISION AT ANY TIME, IN ANY MANNER!!)

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>8/23</td>
<td>Introduction to the Class; Lecture: Myths of African History</td>
</tr>
<tr>
<td>8/25</td>
<td>Lecture: The Transatlantic Slave Trade</td>
</tr>
<tr>
<td>9/1</td>
<td>Lecture: Beginnings of Slavery in the Colonies</td>
</tr>
<tr>
<td>9/6</td>
<td>Colonial Slavery: DISCUSS: JF, pages 51-64 and chap:4; DISCUSS: Stono, pages xi-31 and JF: page 70</td>
</tr>
<tr>
<td>9/8</td>
<td>Watch and Discuss Video on Black People and the American Revolution From the Video Series, &quot;Africans in America,&quot; and DISCUSS: JF, 79-91</td>
</tr>
<tr>
<td>9/15</td>
<td>Lecture: Black People and the very young United States DISCUSS: Stono, pages 57 to end.</td>
</tr>
<tr>
<td>9/22</td>
<td>Lecture: Slavery in the 19th Century, II DISCUSS: LB, preface and chapter 1 through chapter 17</td>
</tr>
<tr>
<td>9/27</td>
<td>Lecture: Slavery in the 19th Century, III DISCUSS: LB, chapter 18 to the end</td>
</tr>
<tr>
<td>10/6</td>
<td>Lecture: Blacks and the American Civil War DISCUSS: JF, chap. 11 and illustrations after page 166 (Hand out midterm?)</td>
</tr>
<tr>
<td>10/11</td>
<td>Work on midterm, no class</td>
</tr>
<tr>
<td>10/18</td>
<td>University Improvement Day: no class</td>
</tr>
<tr>
<td>10/20</td>
<td>Lecture: Reconstruction, II DISCUSS: JF: chap. 13 (midterm due?)</td>
</tr>
<tr>
<td>10/25</td>
<td>Lecture: Reconstruction, III and Black Life in the late 19th Century DISCUSS: JF: chap 14</td>
</tr>
<tr>
<td>10/27</td>
<td>The African American Experience from the late 19th Century to the early 20th Century</td>
</tr>
</tbody>
</table>
DISCUSS: JF: pages 326-345, 350-356
DISCUSS: ZH: chapter 1 through chapter 10

20 11/1 The Promise of Freedom? The KKK, Lynching, other Anti-Black Violence
DISCUSS: JF: 272-277, 345-350
Watch and DISCUSS Videos on Lynching and Political Murder

21 11/3 Lecture: From World War I to the Harlem Renaissance
(JF: chapters 16, 17)
DISCUSS: ZH: chapter 11 through chapter 20.

22 11/8 From Renaissance to Depression
DISCUSS: African Americans and the Depression: DISCUSS: JF, chap. 19

23 11/10 African Americans in the WWII era
DISCUSS: JF: chap. 21
The Emergence of the Civil Rights Movement, I
DISCUSS: JF: pages 452-454 and 465-466 and chapters 22, 23

24 11/15 The Civil Rights and Black Liberation Movement, II:
View and DISCUSS “Eyes on the Prize” Video Series
DISCUSS: CT, pages 1-90

25 11/17 Lecture: Civil Rights and Black Liberation, III
DISCUSS: CT, pages 91-190

26 11/22 Civil Rights and Black Liberation, IV
Lecture: Civil Rights and Black Liberation, IV
View and DISCUSS “Eyes on the Prize” video series

11/24 Thanksgiving—University Holiday—no class

27 11/29 Civil Rights and Black Liberation, V: View and DISCUSS “Eyes on the Prize” Video Series
DISCUSS: CT, pages 191 to the end

28* 12/1 Civil Rights and Black Liberation, VI View and DISCUSS “Eyes on the Prize” Video Series
DISCUSS: JF: chapters 24 and 25 ???

Other important information:

1) Please note: there is lots of reading, writing, and discussion in this course.
2) Please Note: if you email me, please write as though you were writing a formal letter. Please do not use “text messaging” style. Poorly written emails will not be answered. Since I can get very busy, do not expect an immediate response.
3) Please Note: this syllabus contains much important information regarding this class. Please read through it as soon as you can and please do not lose it. You will be referring to it repeatedly throughout the semester. You are responsible for knowing what it says.
4) Please Note: no laptops are to be used in the class. If this is a significant hardship for you, please see me.
5) We have many days of discussion. Since I take discussion seriously, I expect you to bring the relevant book(s) to class when we have discussion; if you forget your book, you can stay in the class for that day but I will strike your name from the attendance sheet and you will receive no credit for any quiz that may have been given out that day. (New for Fall 2011).
6) You are allowed to drink beverages in class—coffee, water, etc.—but please do so quietly; please refrain from eating, snacking, etc during class time.
7) Please note: you are not to use your cellular phone, blackberry, and other technological TOYS during class time. If I see you using them, I WILL ASK YOU TO LEAVE THE CLASS FOR THAT DAY AND FOR YOU TO RETHINK YOUR CONTINUED PRESENCE IN THIS CLASS.
8) You are responsible for knowing and following the Academic Integrity Policy of the Winona State University handbook, page 27. Students found violating this policy will be dealt with harshly.
9) For students who would like assistance with their papers/exams—ie. making sure they are well-written—I recommend that you take advantage of the English Department’s Writing Center located at 340 Minne. The staff will not write your papers but I am sure they will be glad to go over your papers, exam essays, etc. before you turn them in.