

ANCIENT CULTURE

Course Description

Ancient Culture takes an interdisciplinary approach to the humanities of the ancient world. The course provides a solid foundation in the ideas and concepts that were either dominant or emergent, and it locates them within their historical and cultural contexts. The learner will trace developments of ideas, compare and contrast texts, and look for core belief systems and ethical stances that may inform the period's unique position with respect to discourse production. In addition to seeking new insights and views into the period, the course encourages thinking across cultures, periods, and modes of thought.

Further, the course requires the learner to apply the ideas and the concepts to issues in current times, in order to develop new perspectives and vantage points, which the learner will share in a learning community, and will develop in dynamic research and writing. The course requires clarity of vision and courage to encounter, question, develop and integrate new ideas and ways of thinking. This course is intended for students who already possess a bachelor's and, ideally, a master's degree, and who would like to develop interdisciplinary perspectives that integrate with their prior knowledge and experience.

About the Professor

Susan Smith Nash has developed numerous literature courses in the humanities, including world literature, American literature, and film. She earned her Ph.D. from the University of Oklahoma, where she currently holds an appointment. Nash is widely published in the areas of literature, film criticism, e-learning, and discourse of science. In addition, she has served as editor for journals focusing on literature and literary criticism. She prepared the following Study Guides: American Cinema, Poetry, Fiction, Ancient Literature, Medieval Literature, Enlightenment Literature, 19th Century Literature, and 20th Century Literature.

Study Guide

Texts:

Gloria Fiero. *The Humanistic Tradition, Book 1*. NY: McGraw-Hill, 2005.
Bedford Anthology, Vol 1. NY: St Martins, 2004
Marvin Perry. *An Intellectual History of Modern Europe*. NY: Houghton-Mifflin. 1993.
Daniel Kolak. *The Longman Standard History of Philosophy*. NY: Pearson, 2006.
Marilyn Stokstad. *Art History: Vol 1. Ancient Art*. 3rd Edition. Prentice-Hall, 2009.
Joseph Campbell. *The Hero With a Thousand Face*. NY: MJF Books, 1949.

Instructions for the Study Guide: Please use the questions to develop a deeper understanding of the text and to review the concepts. As you read, consider the questions. Keeping careful notes or a journal will help you prepare to write the essays at the end of each section as well as the final essay. Your required and supplemental readings can be found in the "Readings" file.

Instructions for Essays: Please write a 1,250 – 1,500 word essay that responds to the essay questions. Then, send your essay to your professor. You may send an outline and drafts to your instructor for feedback and guidance before you send your finished essay.

Instructions for Final Essay: Please write a 5,000 word essay that responds to the essay questions. Then, send your essay to your professor. You may send an outline and drafts to your instructor for feedback and guidance before you send your finished essay.

Course Objectives

By the end of this course, students will be able to do the following:

O1. Identify and discuss major intellectual, historical, and cultural trends and topics.

O2. Evaluate themes across the disciplines and relate them to emergent ideas and notions.

O3. Analyze the relationship between texts and the particular historical, social, cultural, and biographical contexts of their production.

O4. Research and critically evaluate the constructs and ideas, and evaluate how they have changed, and how attitudes and perspectives toward them have evolved.

O5. Make connections between the course texts and concepts to current contemporary events, ideas, and issues, and discuss the insights that result.

O6. Apply the ideas to current contemporary issues, with particular emphasis on ethics, how the individual, communities, and the global community can be impacted if certain ideas or points of view are promulgated.

O7. Construct solid annotated bibliographies and a research paper that posits a new way of looking at contemporary issues and the texts covered in the course by synthesizing ideas and re-envisioning thinking, particularly "critical" thinking.

O8. Discover connections, propose explanations, and defend positions.

UNIT	WEEKS	TOPICS
I		Literature
	1-3	Heroic (Epic) Poetry
		Gilgamesh
	Overview	The Humbling of the Mythical Hero
	Introduction	<p>With the Sumerian epic poem, <i>Gilgamesh</i>, we go 'backward' in time to the beginning of the second millennium B.C.; to ca. 1180 B.C. While this degree of antiquity seems to place <i>Gilgamesh</i> far earlier than the epic poetries of Greece, this impression may be misleading. The oral tradition from which Homer draws in the 800's B.C., may well have been a millennium old, and have had roots in the Ancient Near East.</p> <p>We find, in the story of Gilgamesh, a tale whose antiquity constantly proves its contemporary relevance. As a culture hero, Gilgamesh (who is a literary concept created from a real royal person's life) struggles on behalf of the enlightenment of humanity. Yet as the ruler/architect of a great city, he nonetheless permits himself <i>droit du seigneur</i> liberties which alienate the gods: from that point on, in his growing and deep friendship for Enkidu, in his rejection of the 'primitive' goddess Ishtar, and in his exhausting (and finally ineffective) search for immortality, Gilgamesh proves himself a seasoned friend of fate, far from the tumultuous but brilliant young hero with whom the epic begins.</p>
	Question Theme: Friendship	Q1. What draws Gilgamesh and Enkidu together? In what ways do their characteristics help them complement each other?
	Question Theme: Journey	Q2. What stages does Gilgamesh undergo in his quest for immortality? What obstacles does he encounter? Does he learn anything at a particular stage to help him in his further quest? Which of Gilgamesh's qualities would make him a hero in the modern world? Do any recent figures exhibit those qualities?
		Homer
	Overview	Armed Combat and The Mysteries of the Heart
	Introduction	The myths recounted by Hesiod and Ovid are embodied in the epics of Homer, the earliest preserved Greek poet. Homer's tales

of the Trojan War (12th century B.C.) divide into two epic visions, *The Iliad* (which tells the story of the Greek warriors' taking of Troy) and the *Odyssey*, which concerns the voyage homeward of Odysseus, one of the Greek warriors at Troy. (Between them the two epics narrate mythology as a living part of this war story.) The *Iliad* itself is a brutal fabric of military exploits, but at its heart is the conflict between two Greek warriors, Agamemnon and Achilles, and ultimately, as you will see, the capacity of Achilles—young, handsome, half immortal—to come to grips with his fateful pride and to find some sort of compassion for his enemy. It is Homer's depth of human understanding, as well as his mastery of the same dactylic hexameter line you saw in Hesiod and Ovid, that makes Homer a model of art and 'nature' for later generations of writers, to our own time. As we have seen, Homer's oral tradition and the creative world of *Gilgamesh* may have something in common.

Question Idea: Gods Q1. Discuss Greek Gods in *The Iliad*. Discuss Greek Gods in *The Iliad*. What differences in powers and personalities exist among the gods? What accounts for the conflicts among them? What makes them support or attack particular humans?

Question Theme: War Q2. Discuss the theme of war and violence in the play. Describe how war affects civil population in the case of Hector's family. Are the armies concerned for the effects of war on civilian population? Are deaths personal tragedies or national ones? Or merely collateral damage? You may wish to use Hector's family as an example.

Question Theme: Heroism Q3. What were the values and beliefs that shaped the actions of the characters in the *Iliad*? What role did honor and glory play for the warriors and how could they obtain it? Is our notion of war and honor today at all similar to the Greek view?

Virgil

Overview The Heroic Adventure of Founding an Empire

Introduction We have looked at the similarities and differences between Hesiod and Ovid, who occupied opposite extremes of the development of Classical Culture, but who shared a common inwardness to the myth system of the classical world. We might make a similar point about Homer and Virgil, themselves separated by more time than Hesiod and Ovid, and springing from sharply different cultures. In this parallel, as in the first, we grasp the strong continuity of the classical cultural tradition, while at the same time appreciating how deeply the Roman epic perspective differed from that of Homer. Virgil's *Aeneid*, written on the cusp of the Roman Empire—and only a few decades distant from the birth of Jesus Christ—is a response to Homer's *Odyssey*, which replaces Odysseus' return home with Aeneas' post-Troy wanderings, under divine guidance, toward the land of Italia, where a glorious new state (Rome of the just being crowned Caesar Augustus) was being founded. While Homer narrates a social and individual tale, Virgil chooses to tell of a hero

with a glorious civilizing mission.

Question Idea: Piety	Q1. Why is the concept of piety central to the Aeneid? What are the obstacles to piety? How does Aeneas overcome them? Does the idea of piety play a role in the Greek epic tradition too? Is Odysseus pious in any way?
Question Theme: Journey	Q2. Discuss Aeneas's journey to the underworld. What is the purpose of Aeneas's journey to the underworld? What obstacles does he face? How can he ensure safe return? What does he learn? What does Aeneas desire most? What motivates him? What are the values by which he lives and acts? What makes him worthy to be the founder of Rome?
Question Theme: War	Q3. What does Aeneas choose in telling the story of the fall of Troy to Dido? What does he say about the losing side? War is glorified in many societies, particularly from side of the winners. But, no one thinks of the losers, and what happens to them. Why? What does Virgil hope to achieve by telling the story?
Essay	E1. What is the essential function of mythology? How and why is it useful for cultures as they seek a narrative to help explain the origin of their people, religions concepts, and natural phenomena? Compare and contrast the types of mythology encountered in Ovid and Hesiod. Which seems, in terms we can understand, the more religious? Can you think of an example where myth has been employed in contemporary society?
4-6	Lyric Poetry Egyptian Love Poetry Hebrew Lyric Poetry: Song of Songs
Overview	The Poet under the Passion of the Senses
Introduction	To this point we have been reading epic poetry, created in lengthy and stylized formalized lines, and challenging itself with vast thoughts and feelings—concerns with the depths of human conflict, the names of the ruling god forces of the cosmos, the struggle for immortality. Now we come on a profoundly different genre, lyric poetry, initially a dance and chant performance backgrounded by the lyre. We are in the domain of feelings, attitudes, moods, tones: a domain which remains to our day an essential register of the human feelings of life. The material before us in this section derives from the same Ancient Near East as <i>Gilgamesh</i> , and from a period—the beginning of the first millennium B.C.—during which the mature creations of Greek literature are latent but still on the horizon.
Question Theme: Love	Q1. Explore the way that love is depicted in the Egyptian love lyrics and then in Hebrew love poetry. How are feelings expressed? How does love take physical expression? What

characteristic images to the authors use to convey their emotions? How do they draw from the concrete world around them to create metaphors, powerful imagery, etc. Find connections between physical, emotional, and spiritual love.

Sappho

Overview The New Voice of Woman in Greek Literature

Introduction Sappho lived on the island of Lesbos, off the coast of present day Turkey, in the early sixth century B.C. As a lyric poet, then, she was creating several hundred years after the Egyptian and Hebrew love poets we have already sampled. She was, however, one of the earliest individual voices in Greek literature; one of those voices breaking sharply from the epic tenor of Homer and Hesiod. (The sixth century B.C., in Greece, represented a time of dramatic individualism, commerce, newly liberalized social relations.)

Question Theme: Love Q1. Discuss the theme of love in Sappho's poems. Please discuss each poem where love occurs. What characteristic images to the authors use to convey their emotions? How do the poems draw from the concrete world around them to create metaphors, powerful imagery, etc. Find connections between physical, emotional, and spiritual love.

Catullus

Overview Ironic Intensity in Roman Lyric Poetry

Introduction Catullus lived in the first century B.C., not long before Ovid and Virgil, and like them was part of the fermenting pre-Imperial excitement of Rome. (You remember the missionary imperial message of the *Aeneid*.) Catullus was a brilliant lyric poet, highly educated and urbane, for whom the greatest literary inspiration was the poetry of Sappho. Six hundred years separate these two creators, yet Catullus does what he can to minimize that difference. He pours out his loving, sensuous, and tragic soul to his mistress Lesbia—his Sappho-inspired name for the married lady, and he opens himself wide to the turmoil of politics and the loss of death.

Question Theme: Love Q1. Discuss the theme of love in Catullus' poems. Please discuss each poem where love occurs. How are the experiences connected to ones that you have had? How do they relate to poems or art that you have read?

Essay E2. What is the typical (or archetypal) trajectory of the hero? What are the various stages and steps that the hero typically follows? Do you see any parallels between the hero in Gilgamesh, Iliad, and Aeneas? Compare and contrast the hero. What were their goals? What were their inner motivations, and what did they learn along the way as they progressed along their journey?

7-9 **Greek Drama**

Aeschylus

Overview The Institution of Justice out of the Ashes of Tragedy

Introduction We are reading the first and third plays from Aeschylus' trilogy, *The Oresteia*. The time is now the first half of the fifth century B.C., the moment of supreme creativity for the Athenians—in architecture, sculpture, painting, drama, history. In the trilogy group of three dramas, of which we are reading two, Aeschylus takes several different snapshots of the development of justice in a community—a community projected onto the mythological level, the level Hesiod depicted—which community is Athens. In the first play of this trilogy we see the doom of murdered Agamemnon; in the second play, the return of Agamemnon's son and daughter to avenge him; in the third play the creation of a Supreme Law Court—its members gods—who decree the replacement of revenge killing by legal judgment, and who at the same time exonerate Agamemnon's son, Orestes, for his act of murder/vengeance. The trilogy as a whole is a brilliant examination, from within Athenian culture, of the origins of a legal system which is the supremely civilizing institution of Athenian society.

Question Theme: Justice Q1. Discuss the theme of justice in *Oresteia*. What does the *Oresteia* suggest about codes of punishment? How is the chorus used to establish some kind of moral/social code? What does the play do to stop the cycle of revenge?

Question Character: Clytemnestra Q2. Why does Clytemnestra seek revenge against her husband? Does her relationship with Aegisthus contaminate her motives? How does she attempt to justify action? What is the meaning of having masculine qualities ascribed to her?

Euripides

Overview Terror and Instruction from the Woman Scorned

Introduction In 431 B.C., the year of the first production of *Medea*, the meteoric cultural development of the Athenian democracy was at its fervent height. The first histories are being written, philosophers abound, the Parthenon has just been constructed; a new world, for mind and society, is in the making. While Aeschylus, in the *Oresteia*, creates a founding myth for a venerable social institution, the law system, Euripides (in his more than twenty preserved plays) regularly reaches out, often melodramatically, to more personal issues--the to the underprivileged or passion-driven in his society. (While remaining within the dramatic stagecraft conventions of his colleagues, he brings something like a 'sociological' insight to bear on his themes.) The story of Jason and Medea opens unfamiliar vistas to the Athenian playgoer of the time. Medea, hailing from distant Colchis, exposed the quite provincial Athenian to a representative of a foreign and (as it was thought) barbaric

culture. Her passion and violence whipped up a frenzy of fascination, as she flew off in her fiery chariot. But more intensely riveting yet was the way Euripides respected the world and needs of woman, as embodied in Medea. While Aeschylus tended to think and create on a symbolic level, moving high themes in lofty directions, Euripides descended to issues of daily life with its burdens of injustice and insensitivity.

Question
Theme:
Revenge

Q1. Discuss the theme of revenge in Medea. Why does Jason choose Medea? Why, and by what process or for what motives, does he reject her? Does he attempt to justify his actions? How? Describe Medea's emotions and behavior after rejection and betrayal by Jason, and the process or stages by which how her love for Jason turns into hatred. What makes it Medea's behavior shocking? How does Euripides make her actions seem plausible, understandable, and, from some points of view, even forgivable?

Sophocles

Introduction

Sin and Wisdom in an Hellenic Perspective

Overview

Sophocles, contemporary to Euripides, seems to later readers to have captured the essence of the spirit of classical drama: serenity, balance, tragic sense, discipline. The two Sophocles plays we are reading support such useful general perceptions. *Oedipus*, you might say, is the perfect murder mystery. The detective turns out to be the guilty person he is seeking. Given that thrilling dramatic invention, Sophocles plays ingeniously on the issue of Oedipus' awakening to his guilt. Each seemingly serendipitous turn in the plot reveals a new element of guilt. The audience will have suffered and groaned with each revelation, for though Oedipus has his flaws—chiefly a rash temper—he is also an Everyman, a representative of the fatal entrapments we all know in some degree from our own lives. Please imagine this life and death dramatic situation played out in stylized costumes, on an altar-like stage, and to lines of hewn verse which are the perfection of Greek. Don't forget the ever present element of the chorus! And kindly add to your reflections the reading of *Antigone*, another play in which the inevitable process toward conclusion holds the watcher in awed suspense.

Question
Idea:
Sins of the
Fathers

Q1. Describe the mythic story of the House of Thebes and the idea of a generational curse, and payment for the sins of fathers. How do the characters in the play attempt to escape the fates predicted for them? How do their choices and talents lead them to the predestined conclusion?

Question
Theme:
Growth

Q2. Trace how Oedipus goes from having a firm belief in his own innocence to suspicion and fear, and then to the moment of recognition and self awareness of his own guilt. What does Oedipus most want? What means are he willing to use to achieve it? What are the most obvious traits of his character?

Essay E3. How do Greek tragedies illustrate the conflict between social stability and individual achievement? How far do the dictates of the gods help to further or frustrate these conflicts and /or desires of humans?

II **Philosophy**

10-12 ***Greek Philosophy***

Overview The Emergence of Logic, Reason, and What It Means to be Human

Introduction The Ancient Greek philosophers have shaped the development of western philosophy in a number of ways. One of the first ways that the Greeks broke with the past was to reject a mythological approach to explaining the world, and it replaced that worldview with one that privileged reason and evidence. Beginning with the Presocratic philosophers, who were concerned with explaining the entire cosmos, Greek philosophers looked for unifying underlying principles to explain what they observed. The PreSocratics launched the desire to investigate the limit and role of reason and of our sensory faculties. They sought to explain how knowledge is acquired and what knowledge consists of. As they did so, the Greeks launched metaphysics, epistemology, and ethics. Socrates, Plato, and Aristotle were the most influential of the ancient Greek philosophers, and they focused their attention more on the role of the human being than on the explanation of the material world.

Essay E4. What did the Greek philosophers do to advance human thought? What was their break with the past? What was their view about myth? How did they differ from the people who came before, namely the myth-making ancient peoples?
Theme:
Reason

III **Art**

13-15 ***Greek Art***

Overview Art and Architecture for Daily Life and the World of the Imagination

Introduction The arts of ancient Greece have shaped the minds and imaginations of entire regions of the world and many cultures. Beginning with a religious focus, the art and architecture illustrate the principles upon which Greek civilization was founded, and they provide places for the enactment of ceremony and governance. The art of Ancient Greece is usually divided stylistically into four periods: the Geometric, Archaic, Classical, and Hellenistic. The Geometric age began around 1000 BC, and it was followed by the period of the 7th century BC, which witnessed the slow development of the Archaic style as exemplified by the black-figure style of vase painting. The Persian Wars (480 BC to 448 BC) represent a dividing line between the Archaic and the Classical periods. The reign of Alexander the Great (336 BC to 323 BC) is taken as separating the Classical from the Hellenistic periods.

**Essay
Theme:
Realism**

E5. Discuss the classical style of art in ancient Greece. How did it evolve, and what were the ways in which a more realistic style became dominant? Discuss realism in Ancient Greek art, and also the tendency to create art that idealized the human form.

IV

Final Essay

16

Review, Annotated Bibliography, Research Paper

**Final Essay
Question**

Please choose one question from the selections below for your final essay.

FE1. Trace the connections between art, architecture, and Greek philosophy. How are philosophical ideas expressed in art and architecture?

FE2. Compare and contrast the heroes in Ancient Greek drama.

FE3. Analyze the role of women as depicted in Ancient Greek art and literature.

FE4. Discuss how the ideas of Greek literature and philosophy continue to manifest themselves in today's contemporary world.

Syllabus

Learning Outcomes:

By the end of this course, students should be able to do the following:

1. Discuss the meanings and manifestations of culture found in the subject of the course.
2. Identify unique theoretical underpinnings and influential thinkers in the course topic.
3. Analyze the relationship between the various aspects of cultural texts and the particular social, cultural, and biographical contexts of their production.
4. Research and critically evaluate cultural productions.
5. Use secondary sources and close reading skills to produce a substantive critical essay relating one or more specific cultural productions to the economic, social, cultural, or biographical contexts of its production.
6. Demonstrate a balanced perspective and a deepened understanding of the cultures, times, people, and situations that produce these works.
7. Write coherent historical arguments that explore the relationships of various concepts and texts, and which provide a clear synthesis.

Course Goals:

1. To provide students with a broad perspective of approaches to world culture and an understanding of the various ways in which they manifest themselves and to assess students' ability to express their perspectives through exams and essays.
2. To provide students with a deeper understanding of diverse cultural and

- interdisciplinary traditions the course focus and to express this deepened understanding in written tests and a critical essay.
3. To provide an overview of cultural analysis and interpretation methods and help students apply these skills in writing essay examinations and a critical essay.
 4. To read widely and critically in a variety of cultural texts in order to explore potential meanings and to demonstrate the depth and breadth of this reading in essay examinations and a critical essay.
 5. To do library research on a particular trend, event, concept, an individual theorist, or an issue in the area of comparative culture and to write a critical essay which incorporates this research.

Course Content:

1. Cultural developments and texts that have been designated as being produced within the category of the course topic.
2. Discussion of the theoretical, social, philosophical and biographical contexts in which those works were produced.
3. Historical movements in various periods.
4. Discussion of the cultural issues and questions related to theoretical, social, philosophical, and biographical approaches to the study of the course topic.
5. Key ideas about how to evaluate and interpret cultural events, texts, and approaches.
6. Criticism and reflection upon political and economic systems as reflected in culture.
7. Discussion of the relevance of course readings to the understanding of contemporary cultural issues.
8. Critical analysis and interpretation of culture.
9. Conducting scholarly research on and off-line.

Course Outline:

For the detailed course outline, please see the study guide.

Textbook(s):

Gloria Fiero. *The Humanistic Tradition, Book 1*. NY: McGraw-Hill, 2005.
 Bedford Anthology, Vol 1. NY: St Martins, 2004
 Marvin Perry. *An Intellectual History of Modern Europe*. NY: Houghton-Mifflin. 1993.
 Daniel Kolak. *The Longman Standard History of Philosophy*. NY: Pearson, 2006.
 Marilyn Stokstad. *Art History: Vol 1. Ancient Art*. 3rd Edition. Prentice-Hall, 2009.
 Joseph Campbell. *The Hero With a Thousand Faces*. NY: MJF Books, 1949.

Additional material will be available through web readings and the Online Library, which will provide students access to selected journal articles, book chapters, and reference materials.

Course Preparedness:

This course is a history course which requires analysis, research, and writing. It assumes the mastery of prerequisite college-level skills in spelling, grammar, punctuation, paragraphing, and essay writing. It also assumes the ability to read and analyze literary texts. This course provides instruction in history and does not address remedial writing issues at the sentence, paragraph, or essay level. The California Department of Education "English-Language Arts Content Standards for California Public Schools" offers context for understanding the standard for writing at the college level. Students who do not meet the

standards outlined in the "English-Language Arts Content Standards" will not pass this course.

In short, this course assumes that students already "write with a command of standard English conventions, write coherent and focused texts that convey a well-defined perspective and tightly reasoned argument, and use clear research questions and creative and critical research strategies" (California Standards, Grades Nine and Ten). This course focuses on texts and analysis and requires college-level writing skills that exceed those required at the secondary level.

Course Workload:

In accordance with accreditation standards, requires approximately two hours of outside work for every contact hour. For a 3-hour course, there are 48 contact hours, plus a minimum of 96 hours outside work. For a sixteen-week course, students can expect to devote a minimum of 6 hours of independent study per week in order to complete the coursework.

Grading Factors:

Discussion Board (20%)

The Discussion Board provides the learner a place to respond to questions on the topic and to exchange ideas, reactions and analyses of the texts. Discussion questions concentrate on ideas, themes, and characters in literary works. There will be one question per week. Discussion Board questions will be responded to by all learners in the course and will be evaluated by the instructor. The Discussion Board is not available for OCW courses.

Journal (20%)

Your journal consists of your responses to questions in the Study Guide. These questions require you to reflect on the material and to write a one to two-paragraph response. At the end of the course, you will gather together all of your Study Guide responses and will turn them in as a final portfolio.

Essay (20%)

You will write an essay on one of the topics provided to you by your instructor in which you apply a critical paradigm from theorists or issues raised by the Study Guide questions. You should start your paper with a succinct thesis statement, describe the critical paradigm and the text(s) being analyzed. Be sure to cite critical passages to demonstrate support for your argument.

Length: 1,000—1,500 words. Essay topics will be assigned by the instructor and will reflect material covered in the Study Guide and the readings.

Exam (40%)

Students must complete the assignments, submit them, and take the proctored exam.

Definition of Grades:

Graduate Courses

- A Outstanding Achievement
- B Commendable Achievement
- C Marginal Achievement
- D Unsatisfactory *
- F Failing *

* Students receiving this grade in a course that is required for his/her degree program must repeat the course.

- I Incomplete** A grade given at the discretion of the instructor when a student who has completed **at least two-thirds of the course class sessions** and is unable to complete the requirements of the course because of uncontrollable and unforeseen circumstances. The student must convey these circumstances (preferably in writing) to the instructor prior to the final day of the course. If an instructor decides that an "Incomplete" is warranted, the instructor must convey the conditions for removal of the "Incomplete" to the student in writing. A copy must also be placed on file with the Office of the Registrar until the "Incomplete" is removed or the time limit for removal has passed. An "Incomplete" is not assigned when the only way the student could make up the work would be to attend a major portion of the class when next offered.

An "I" that is not removed within the stipulated time becomes an "F." No grade points are assigned. The "F" is calculated in the grade point average.

- W Withdrawal** Signifies that a student has withdrawn from a course after beginning the third class session. **Students who wish to withdraw must notify their admissions advisor before the beginning of the sixth class session in the case of graduate courses, or before the seventh class session in the case of undergraduate courses.** Instructors are not authorized to issue a "W" grade.

Plagiarism:

Plagiarism is the presentation of someone else's ideas or work as one's own. Students must give credit for any information that is not either the result of original research or common knowledge. If a student borrows ideas or information from another author, he/she must acknowledge the author in the body of the text and on the reference page. Students found plagiarizing are subject to the penalties outlined in the Policies and Procedures section of the Catalog, which may include a failing grade for the work in question or for the entire course. The following is one of many websites that provide helpful information concerning plagiarism for both students and faculty:

<http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml>

Ethics:

Ethical behavior in the classroom is required of every student. The course will identify ethical policies and practices relevant to course topics.

Technology:

Students are expected to be competent in using current technology appropriate for this

discipline. Such technology may include word processing, spreadsheet, and presentation software. Use of the internet and e-mail may also be required.

Diversity:

Learning to work with and value diversity is essential in every class. Students are expected to exhibit an appreciation for multinational and gender diversity in the classroom.

Civility:

As a diverse community of learners, students must strive to work together in a setting of civility, tolerance, and respect for each other and for the instructor. Rules of classroom behavior (which apply to online as well as onsite courses) include but are not limited to the following:

- Conflicting opinions among members of a class are to be respected and responded to in a professional manner.
- Side conversations or other distracting behaviors are not to be engaged in during lectures, class discussions or presentations
- There are to be no offensive comments, language, or gestures

Students with Disabilities:

Students seeking special accommodations due to a disability must submit an application with supporting documentation, as explained under this subject heading in the General Catalog. Instructors are required to provide such accommodations if they receive written notification from the University.

Writing Across the Curriculum:

Students are expected to demonstrate writing skills in describing, analyzing and evaluating ideas and experiences. Written reports and research papers must follow specific standards regarding citations of an author's work within the text and references at the end of the paper. Students are encouraged to use the services of the University's Writing Center when preparing materials.

The following website provides information on APA, MLA, and other writing and citation styles that may be required for term papers.

Online Library:

Our Online Library supports academic rigor and student academic success by providing access to scholarly books and journals electronically.