ANCIENT POLITICAL THEORY

HIST 2100, PHIL 2060, and POLS 2300, Fall 2013, TR 12.00-1.15 PM
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DESCRIPTION -- "A critical analysis of the basic political writings of selected modern authors important to the development of western civilization, e.g., Plato, Aristotle, St. Augustine and St. Thomas" *Catawba College Catalog*). These crucial thinkers -- along with classical Greek playwrights and the Italian Renaissance philosopher Machiavelli -- will help us seek answers to three simple questions: 1) What is a good person? 2) What is a good life? and 3) What is a good society?

WEBBOOKS -- http://faculty.catawba.edu/cmcallis/history/history.htm

CORE -- For the second part of our syllabus (*Connecting*) and other resources, visit our WebBooks page.

TEXTS

- Peter J. Steinberger, ed., *Readings in Classical Political Thought* (Hackett, 2000) [*RCPT*]
- Aristotle, *Nicomachean Ethics*, trans. Terrence Irwin (Hackett, 2e, 1999)
- Edward Bryan Portis, *Reconstructing the Classics: Political Theory from Plato to Marx* (2e, 1998): free at EPBCO Host through our library
- William Strunk, Jr. and E. B. White, *Elements of Style* (Allyn & Bacon, 4e, 1999)
- A collegiate dictionary, thesaurus, and Bible

ABBREVIATIONS

BBD = Blackboard Document	***RCPT*** = Steinberger	**Z** = Zinger
E = Thematic essay	**S** = Summary of a scholarly article	

*****WEB RESOURCES DAILY*****

DATE	DAY	DAILY ASSIGNMENTS	DUE
AUG 22	R	**CLASSICAL POLITICAL PHILOSOPHY**	
27	T	**EARLY FOLKS: Poets, Presocratics, and Sophists** -- *APT Connecting* [BBD], *RCPT* xi-28, and Portis 1 (Great Books and Political Science).	
29	R	**HISTORIANS, I: Herodotus** -- *RCPT* 29-30 and 32-35, and any one relevant scholarly article on our WebBook page.	**S**
SEP 3	T	**II: Thucydides, 1** -- *RCPT* 30-31 and 35-58.	**Z**
5	R	**III: 2** -- Study any three scholarly articles, summarizing one.	**S**
10	T	**TRAGEDIANS AND COMEDIANS, I: Aeschylus, *The Furies*** -- *RCPT* 59-78.	**Z**
12	R	**II: Sophocles, *Antigone*** -- *RCPT* 117-35.	**Z**
17	T	**III: Aristophanes, *Clouds*** -- *RCPT* 78-117.	**Z**
19	R	**Essay I**	**E**
24	T	**PLATO, I: *Apology and Crito*** -- *RCPT* 136-38 and 147-65, and Portis 2 (Plato and the Politics of Beauty).	

26	R	**II: *Republic*, 2-4** -- *RCPT* 181-229 and *Republic* [BBD].	**Z**
OCT 1	T	**III: *Republic*, 5-7** -- *RCPT* 229-76.	**Z**
3	R	**IV: *Republic*, 8-10** -- *RCPT* 276-317.	**Z**
8	T	**V: Articles** -- Study any three online articles, summarizing one.	**S**
10	R	**ARISTOTLE, I: *Ethics*, 1** -- *RCPT* 358-60; Portis 3 (Aristotle and the Politics of Honor); *Reed* and *Nicomachean Ethics* [BBD]; and *Nicomachean Ethics*: Introduction and Book I.	
12-15		**Fall Break**	
17	R	**II: *Ethics*, 2** -- *Nicomachean Ethics*, II-III.	**Z**
22	T	**III: *Ethics*, 3** -- *Nicomachean Ethics*, IV-V.	**Z**
24	R	**IV: *Ethics*, 4** -- *Nicomachean Ethics*, VI-VII.	**Z**
29	T	**V: *Ethics*, 5** -- *Nicomachean Ethics*, VIII-X and Introduction; and *Reed* [BBD].	**Z**
31	R	**VI: *Politics*, 1** -- *Politics*, 1-4 in *RCPT* 377-405 and *Politics* [BBD].	**Z**
NOV 5	T	**VII: *Politics*, 2** -- *Politics*, 5-8 in *RCPT* 405-42.	**Z**
7	R	**VIII: Articles** -- Study any three online articles, summarizing one.	**S**
12	T	**Essay II**	**E**
14	R	**ROMAN, MEDIEVAL, AND RENAISANCE, I: Cicero** -- *RCPT* 443-60.	**Z**
19	T	**II: Augustine** -- *RCPT* 461-504 and Portis 4 (St. Augustine and the Politics of Sin).	**Z**
21	R	**III: Thomas Aquinas** -- *RCPT* 505-46 and Portis 5 (St. Thomas Aquinas and the Politics of Salvation).	**Z**
26	T	**IV: Machiavelli, 1: *The Prince*** -- *RCPT* 547-63 and Portis 6 (Machiavelli and the Politics of Glory).	**Z**
27- DEC 1		**Thanksgiving Break** (Wednesday-Sunday)	
3	T	**V, 2** -- *RCPT* 563-91.	**Z**
5	R	**ENDGAME, I** -- Study *Diamond* and *Wolin* [BBD] and summarize any other article.	**S**
10	T	**II -- Essay III** (Final Exam period, 8.00 AM).	**Stuff**

CONNECTING

READER'S GUIDE -- Print (double-sided recommended), study (bookmark), and bring to class each day this second part of our syllabus. *Connecting* contains five sections: 1) General Education, 2) Marks, 3) Great Ideas (The inspiration and framework for our course), 4) McWrite (expectations and formats for our readings, notes, and writings), and 5) Classroom Etiquette and Office Hours.

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1) GENERAL EDUCATION

HUMANITIES (from the *Catawba Catalog*) -- "The humanities are those fields that study the ways people (as individuals and as cultures) discover meaning and value through written, visual, aural, and other symbolic forms. The humanities concentrate on language as an essential component of human experience and focus especially on the intellectual work of analysis, interpretation, and persuasion as they explore the ideas, artistic creations, history, and logic of human life. Upon completing the general education requirement in the humanities . . ."

Expected learning outcome *successful students should be able to*:	Means of Assessment *by successfully completing*:
1. demonstrate an understanding of language as a means of describing and shaping human experience	Writings: including Art Profiles, Map Profiles, Responses, and Zinger Paragraphs
2. demonstrate the ability to analyze or interpret texts and cultural objects	Same.
3. demonstrate the ability to use argument or persuasion	Writings: including Question Essays and projects
4. demonstrate an understanding of the content of specific areas of the humanities such as history, literature, the arts, philosophy, religion, language, or logic.	Same.

COURSE EXPECTATIONS FOR HISTORICAL AND SOCIAL:

Learning Outcomes: Students will . . .	Addressed by:
• explain or apply various approaches used in the study of history and society.	Writings: including Question Essays and projects
• use appropriate analytical tools to interpret or evaluate human behavior at the individual, group, or societal level.	Writings: including Art Profiles, Map Profiles, Responses and Zinger Paragraphs

COURSE EXPECTATIONS FOR NON-WESTERN:

Learning Outcomes: Students will . . .	Addressed by:
• describe at least one topic beyond Western society.	Writings: including Question Essays and projects
• interpret at least one text or artifact from beyond Western society.	Writings: including Art Profiles, Map Profiles, Responses and Zinger Paragraphs

INTERPRETIVE:

Learning Outcomes: Students will . . .	Addressed by:
• read and understand primary works in literature, religion, philosophy, or the fine arts.	Essays asking students to identify and evaluate the arguments of major works in our studies.
• analyze how these works reflect, respond to, or shape social, political, religious, and/or intellectual contexts.	Same.

• write about these works from rhetorical, aesthetic, analytical, or ethical perspectives.	Same.

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2) MARKS

Unless noted otherwise on the first part of the syllabus, your performance in these three areas determines your final overall grade:

- **Preparation (60%)**: Our writing assignments involve some or all of these exercises: Art Profiles, Map Profiles, Responses, and Zinger Profiles. See "McWrite" below for details.
- **Participation (10%):** This element involves daily *active* involvement in discussing the assignments. Regular attendance remains crucial for academic success. Though daily attendance does not "count" directly as part of the participation mark, this course honors the college's policy of awarding a failing grade to students who miss more than 25% of a course's classes (12 for MWF and 8 for TR). Best practice: come to class well prepared to participate every day.
- **Performance (30%):** Question Essays after each Act, either three (worth 10% each) or two (15% each).

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3) GREAT IDEAS

> *The purpose of the present study is not as it is in other inquiries, the attainment of knowledge -- we are not conducting this inquiry in order to know what virtue is-- but <u>in order to become good</u>, else there would be no advantage in studying it. For that reason, it becomes necessary to examine the problem of our actions and to ask how they are to be performed. For as we have said, the actions determine what kind of characteristics are developed.* -- Aristotle, *Nichomachean Ethics* (4C BC), 2.2 (emphasis added)

Our course takes as its beginning point the concept of the "Great Conversation" promoted by the American philosopher Mortimer J. Adler (1902-2001). In 1952, Adler and his staff at the Encyclopedia Britannica published the *Great Books of the Western World*, a fifty-four volume landmark series featuring eighty-four authors and one hundred and two ideas. The authors included Homer, Aristotle, Plato, Dante, Shakespeare, Marx, and Tolstoy; the ideas, courage, justice, wisdom, war and peace, desire, beauty, good and evil, happiness, liberty, love, and sin -- all defined and cross-referenced in a unique two-volume annotated index, the *Syntopicon* (synthesis of topics).

These diverse writers from ancient to modern times connect through their participation in the Great Conversation, a continuous dialogue about what it means to be human. Though the conflicting answers offered by these worthy writers will not satisfy all questioners, all people at all times share their questions. The concept of the Great Ideas draws on the rich traditions of the liberal arts for answers to the fundamental questions: What is a good person? What is a good life? and What is a good society? Alder promoted an "education for everybody," assuming rightly that the truly great writers speak with all people. Adler's concept of the Great Conversation frames all of my courses, which study Great Ideas within historical contexts. We modify Adler's approach by including artists and works of art, architecture, and music.

Each course practices Adler's strategies for reading and speaking. His simple approach to successful **reading** applies four progressive strategies: 1) <u>Elementary</u> (having the basic tools of literacy), 2) <u>Inspectional</u> (systematic skimming and bookmarking, beginning to ask the four main questions of all active reading: What is the book about? How does the author construct the book? Is the book true in whole or parts? What is the significance?), 3) <u>Analytical</u> (understanding, interpreting, and analyzing), and 4) <u>Syntopical</u> (thinking of the book within contexts of other books). Likewise, in **talking** about Great Ideas, he sets four rules for "shared inquiry": 1) "Only those who have read the selection may take part in the discussion," 2) "Discussion is restricted to the selection everyone has read," 3) "All opinions should be supported with evidence from the selection," and 4) "Leaders may only ask questions, not answer them."

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4) McWRITE: Reading, Notes, and Writings

I. READING

First, **READ** your assignment fully and carefully. Since one usually reads something more effectively three times well rather than once badly, try this scheme for textbooks:

1. First, skim the assignment quickly, reading the first paragraph of the chapter, the first line of each subsequent paragraph, the image captions, and the final paragraph or concluding summary sections.
2. Then reread the full text quickly, including footnotes, and noting unfamiliar words.
3. Finally, bookmark the text carefully, using a dictionary to define unfamiliar words in the margins.

For non-textbooks, modify the approach to read the whole assignment carefully from the first words. Narrative works (literature) and philosophy require close reading throughout. For example, one must read Dante's *Inferno* or Machiavelli's *Prince* differently from a regular textbook.

Bookmarking, *the* single most important learning skill for college, involves at a minimum . . .

- **Using a contrasting pen** (usually blue ink on white paper with black print) rather than a pencil or highlighter. Pencils mark too lightly to distinguish clearly, while everything a highlighter touches appears equally important -- a mistake when trying to sort out relative values in the material.
- **Using your marks sparingly**, underlining *key* words (usually nouns and verbs) and phrases (zingers). Unnecessary words to mark include adjectives, adverbs, conjunctions, and prepositions. Note this example paragraph from Greer and Lewis' *A Brief History of the Western World*:

"Civ" "Western civilization is rooted in the past of Greece, Rome, and Europe. By the word 'civilization' we mean a *developed* form of human culture based on [1]city life, [2]written language and law, [3]division of labor, and [4]advanced arts and sciences. The *first* civilization arose in the Middle East nearly three thousand years before the creative age of Greece and Rome. But civilization, wherever it has arisen throughout the world, is a very recent turn in the long road of evolution. Human beings roamed the earth for several million years before the coming of civilization, and civilization remains but a thin veneer on a much older cultural foundation."

In this close reading of the paragraph only 20 (19%) of the 107 words stood out. Note that . . .

1. The term "civilization" in the second sentence is boxed as the paragraph's central focus.
2. "Civ" written next to the paragraph indicates that the term "civilization" is defined here.
3. The superscript numbers note the four elements of civilization.

This method represents the right amount of work to *understand* and *remember* what you study. Good bookmarking also saves later effort when revisiting the material for classes and writings; and, as you build effective study habits, this close reading will take much less time than reading badly. For more valuable tricks, see "How to Read Documents, Maps, and Visuals" on our WebBooks Core page.

II. NOTES

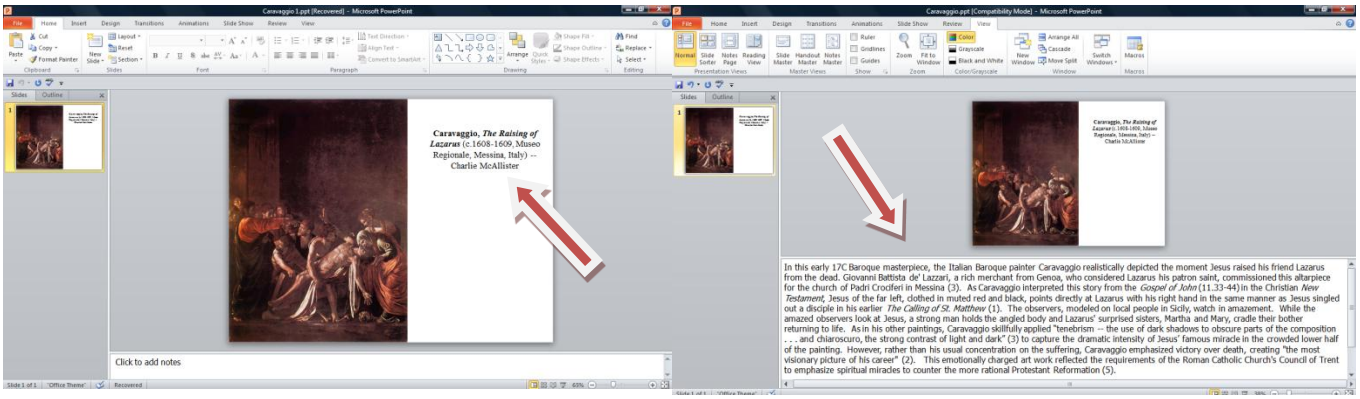
Outside class -- **Web Notes**: When studying the required Web resources, record the key identifying information (author if known and title of the resource) and important details pertinent to our studies. Use those notes to enrich your writings and class discussions.

Inside class -- The **Cornell Notetaking System** remains the best practice for making the most of your classroom experiences, concentrating on single pages of notes. See the WebBooks Core page for details.

III. WRITINGS

Your preparation mark involves writings indicated on your syllabus and described below, all submitted on **Blackboard's Assignments** by midnight (11.59.59 PM) the day before class. To submit, **attach** your file. You may submit any writings late, through the last class meeting of the semester, with a penalty of 50% (except for extraordinary circumstances).

ART and MAP PROFILES -- These mini-PowerPoint projects produce slides with items, either images (art and architecture works) or maps, captured from the Web. Follow the instructions exactly for required formats and styles. Note: You must submit files readable in Microsoft Office. If you do not have Microsoft Office on your computer, then either save your files in a readable form or, with Word Documents, save as Rich Text Format (RTF). Apache OpenOffice <http://www.openoffice.org/download/> offers a free Microsoft Office associated program; and your college network account access lite versions of Microsoft Office on Skydrive <http://windows.microsoft.com/en-US/skydrive/home>. Unreadable files will receive late credit on proper resubmission.



1. Open **PowerPoint** (PPT).
2. On the blank PPT slide, select and delete the text box "Click to add subtitle."
3. Change the remaining text box's font to **Times New Roman size 20**.
4. **Save** the slide as your **last name** plus a short **title** of the slide's content (like mcallister-caravaggio.pptx). Save frequently to preserve your work.
5. Keep the slide in plain form, adding no fancy backgrounds or fonts.
6. Open your **Web browser** (Windows Explorer, Mozilla Firefox, or other).
7. To find **items** (images or maps), use sites provided on the **WebBooks** or a **search engine**. Note: You may use required images (art and architecture) on the WebBooks, but not maps, which must come from beyond our Web and Core maps.
8. **Copy** the image or map. (Shortcut: Right-click your mouse for the **copy** option.)
9. Return to PPT. (Shortcut: Hold down the **alt** and then press the **tab** key once to speed switching between open programs.)
10. On the PPT slide, **paste** the item. (Shortcut: Right-click and select paste.)
11. **Resize** the image proportionally as needed, dragging one corner down toward or away from its opposite, such as upper left down toward lower right. Do not drag from the sides.
12. In the text box of your PPT slide, indicate the item's **details** in New Roman 20-point font and this order: artist's name if known (bold font style), title of the work (bold and italics font styles), date and current location of the item if known (both details in parentheses), a double dash for clear separation, and your name. Example: **Caravaggio, *The Raising of Lazarus*** (c.1608-1609, Museo Regionale, Messina, Italy) -- Charlie McAllister
13. Compose a substantial **paragraph** (about a half a page on a Word document).
    - The paragraph answers two questions: 1) What does the image or map show (**description**) and 2) how does the item relate to our topic for the day (**connection**). Do not use any of our shared maps (Web required or optional, and Core) for your primary map, but certainly for connections.
    - Quote lightly as needed, paraphrase carefully, and respect academic honesty by citing your sources properly.
14. List the **sources** (Sources: minimum two) after your paragraph alphabetically and numbered.
15. Add the **writing** (paragraph and sources) to the **Notes Page** section of the PPT slide ("click to add notes"). Select View and Notes Page on the top menu to preview, making sure that the paragraph and sources fit the space provided on that one page. (Reduce the font size to accommodate the length of your paragraph and sources.)

16. **Close** your PPT file when finished.
17. **Submit** your PPT file on Blackboard's Assignments.

THE BEST -- Three PowerPoint slides featuring your choices for the best materials studied during our semester, with images, words, and descriptive paragraphs for each slide, worth a double writing mark.

QUESTION ESSAYS -- At the end of each Act as indicated in the syllabus, compose a well-crafted, -reasoned, and -documented four-to-five-page essay drawing widely on our shared primary and secondary evidence to answer a question. Organize your attack with a detailed outline. Though you will not submit that outline, your essay will reflect whether you began strongly by gathering your thoughts and evidence first.

- **Format** -- Use the same format for Zinger Paragraphs. Additionally, number the essay's pages at the bottom center, beginning with the first page. Do not use a cover sheet.
- **Framing**
    - **First paragraph** -- After stating the question and defining key terms (like the word "characterize" in many cases), list without elaboration your three main points developed in the next three paragraphs in the order you will address them.
    - **Second, third, and fourth paragraphs** -- Each of the next three paragraphs state, define, and illustrate one major point. Illustrate each point with five examples from a variety of strong, shared sources (WebBooks and print). Use no resources beyond those shared in our course.
    - **Fifth paragraph** -- Conclude by restating the question and summarizing what you learned (without self-references) about the question by surveying the three main points related to the question.
    - **Sources** -- After skipping two lines below the end of your fifth paragraph (not on a separate page), include a Sources section that alphabetically lists all the resources used.
- **Submitting** -- Attach your essay electronically on Assignments by midnight (11.59.59 PM) before we meet. Except under extraordinary circumstances, late essays will receive a 50% late penalty. Please bring to class a copy of your essay or a detailed list of the main points for our discussion.

REFLECTIONS -- Three-page essays evaluating the value of our course in a liberal arts education.

RESPONSES -- One-page maximum essays which **describe** and **connect** a required reading.

ZINGER PROFILES -- Individual paragraphs on single *important* quotations from assigned primary materials (not secondary materials like summaries of historical events). (Submit your Zinger Profile using the same instructions as for the Art and Map Profiles above.) Each paragraph should **quote** (for short passages) the zinger, **describe** the context, and reflect on its significance by **connecting** it to our studies. To understand a zinger, first seek to understand the **context** in which it appears. For example:

Charlie McAllister
EWW
06 October 2010

"Jesus wept": Divine Humanity in *John* 11.35

According to the *Gospel of John* in the Christian *New Testament*, the early 1C AD Jewish holy man Jesus raised his good friend Lazarus from the dead (2). When first told of Lazarus' illness, Jesus predicted to his disciples both Lazarus' death and resurrection, and moved slowly to Lazarus' home in Bethany, two miles outside of Jerusalem in Palestine. Upon arriving in Bethany and seeing the great mourning of Lazarus' sisters Martha and Mary, "Jesus wept" openly with them (11.35). When both sisters claimed that Jesus could have prevented Lazarus' death had he arrived sooner, Jesus replied: "I am the resurrection and the life; he who believes in me, though he die, yet shall he live, and whoever lives and believes in me shall never die" (11.25-26). Then, "deeply moved again" (11.38), Jesus ordered the tomb opened and loudly summoned Lazarus. Miraculously, the dead man emerged alive after four days buried, to the astonishment of the many watching. The simple statement in the *Gospel of John* that Jesus cried demonstrated his humanity, just as the resurrection in all four of the *Gospels* showed his divinity. The initial anguish of his friends, though easily correctable by his healing power, moved Jesus to compassion -- literally, to suffer with them -- a rare quality among surviving stories about gods in the ancient world (2). For example, the Olympic gods refused to allow

Zeus' saving the Trojan hero Hector from the Greek Achilles in Homer's *Iliad* 22 (3) and Yahweh destroyed all mankind except for Noah's family (1). This unique blending of humanity and divinity characterized the early Christian understanding of the nature of Jesus.

Sources:
1. *Genesis*, 6-9.1-17.
2. *Gospel of John*, 11.33-44.
3. Homer, *Iliad*, trans. Robert Fagles (1991), 547.
4. Eugen Weber, *The Western Tradition, 5: The Rise of Greek Civilization* <http://www.learner.org/resources/series58.html?pop=yes&pid=821>.

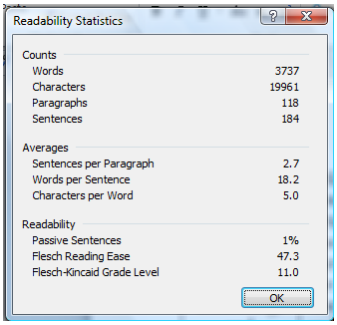
WRITING FORMATS -- For Question Essays, Reflections, Responses, and Zinger Profiles:

- **Corner**: In the upper right corner of our page, type your **name**, the course **acronym** (such as EWW for Emerging Western World), and the **date** due for the essay. (To make this right-side adjustment using Microsoft Word, select Format → Paragraph → Alignment → Right.)
- **Title**: Centered beneath the corner information, type a title with the exact citation of the primary document ("Dante's *Inferno* 31-33") or something clever and relevant ("Lucifer's Silence: Dante's *Inferno* 31-33).
- **Body**:
  - **Purpose** -- Plan carefully before writing with a written outline. Include a clearly identifiable thesis statement as to what you intend for your writing close to (if not in) the first sentence.
  - **Format** -- 1-inch margins, 10.5 to 12 point Times New Roman font, and 1.5 line spacing. (For these adjustments, go to File ➔ Page Setup ➔ Margins.)
- **Style**:
  - Write from a first person perspective, but omit all self-references (I, me, or mine).
  - Use **ACTIVE** verbs throughout, rather than passive verbs (is, was, were, are the most common.)
  - Avoid the emotional words "feel" or "believe," the two most over-used active verbs in student essays. One cannot know what the author or artist "feels" or "believes," but one can tell what he or she "writes" or "makes." Try active alternatives like thinks, argues, assumes, offers, suggests, maintains, says, states, contends, asserts, claims, explains, and reasons. Consult a thesaurus to vary phrasing.
  - Do not try to sound like a professor. For example, the tortured sentence "Mediocrates' proclivity to pontificate profoundly encumbers his allure for an audience nurtured in modernity" means in normal language "Mediocrates' preachiness makes hard reading." Read your sentences aloud to someone whose academic judgment you trust. Develop an "ear" for writing well.

STRUNK AND WHITE'S *ELEMENTS OF STYLE* (S/W) -- Read often and apply always, beginning with this order of chapters:

- **II** ("Principles of Composition") and **V** ("An Approach to Style," but only the headings initially).
- **I** ("Elementary Rules of Usage"). The crucial rules of S/W's Chapters I and II are **1**, **4**, **9**, **14**, and **17**.
- **III** ("A Few Matters of Form").
- **IV** ("Words and Expressions Commonly Misused'), especially these items: But, Fact, He is a man who, However, Interesting, Like, Nice, One of the most, Participle for verbal form, Split infinitive, Than, That, The truth is, They, This, Very, and Would. Use the Glossary to define composition terms.

READABILITY STATISTICS -- Microsoft Word offers a valuable tool for evaluating your writing. To set this option, go to File → Options → Proofing → "When connecting to spelling and grammar in Word" → check the box for "Show readability statistics" and then click OK. To check the documents, select Review → Spelling & Grammar. Use this tool to strengthen your writings in all your courses.



EVALUATIONS FOR WRITINGS -- Writing marks reflect a combination of appearance of effort, comprehension, mechanics, structure, and analysis. Your grade weighs *both* content and presentation. For daily writings:

- Superior (A = 5-4.5) -- Clear thesis and structure, focused, logical (with strong transitions between sentences and paragraphs), effective use of evidence to support points (**BS** [Being Specific] with details to **IG** [Illustrate Generalizations]), and good mechanics (sentence structure, grammar, diction, punctuation, citations, and spelling). Superior writings **describe** clearly and **connect** directly with our shared materials.
- Good (B = 4.25-4).
- Acceptable (C = 3.75-3.5).
- Inadequate (D/F = 3.25-0): Too many mistakes, submitted too late, or plagiarized.

Overall grading runs on a ten-point scale using a plus/minus system (A = 100-93, A- = 92-90, B+ = 89-88, etc.).

ACADEMIC HONESTY -- Submit your own work, documenting your sources carefully and accepting the College Honor Code: "As a member of the Catawba College community, I will practice academic honesty, communicate truthfully, and show respect for the rights and property of others. I will also encourage others in the community to behave honorably." The first instance of academic dishonesty (plagiarism) brings a zero for the work and a letter indicating the infraction placed in the office of the Academic Provost of the College; the second instance, failure of the course and another letter. If you deny responsibility or reject the penalty, the case goes to the Student Conduct Board.

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5) CLASSROOM ETIQUETTE and OFFICE HOURS

Classroom Etiquette -- Please respect yourself as a serious student in our course by . . .

1) using any electronic devices in class ONLY for course-related activity from the moment that you enter the room. So, no social media: messages, calls, texts, tweets, twits, pictures, videos, pins, games, music, blogs, etc. Disrespecting this policy may result in your losing this privilege for the remainder of the semester.

2) attending class on time -- meaning early -- and remaining in class throughout the session, leaving only for extraordinary reasons. Repeated random wanderings may result in your being counted absent for the day.

3) not wearing headgear in class.

4) not consuming food or drink during class.

Office Hours (ADM 334b)

Monday: 7-8, 9-11, and 1-2.
Tuesday: 7-8 and 1.30-2.30.
Wednesday: 7-8, 9-11, and 1-2.
Thursday: 7-8 and 1.30-2.30.
Friday: 7-8 and 9-12.