COURSE: AI 211

COURSE TITLE: Analyzing Pride & Prejudice

INSTRUCTOR INFORMATION
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Course Location: online

COURSE DESCRIPTION
"It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife"

Jane Austen must have known something about universal truths. Her novel, *Pride and Prejudice*, which begins with the sentence quoted above, was first published in 1813. Still in print today, it has also been made into at least eleven movies, four of which were released since 2000, including a Mormon and a Bollywood version. In this class, we will read the novel in the context of the gender and class norms at the time Austen wrote her book and then consider how Austen's exploration of universal truths is reinterpreted in more contemporary film versions of this novel. In exploring Austen's creation and the many reinterpretations of her work, we will use both analytic and creative writing assignments as well as class discussion to examine how context informs creativity and how creativity informs analysis. You most definitely do not need to be a creative writer to take this class. (4 credit hours)
LEARNING OUTCOMES AND, IF RELEVANT COMPETENCIES:
After completing this course, you will be able to: Explain criteria for choosing texts for analysis

- Apply this criteria to select film versions of Pride and Prejudice for analysis
- Describe narrative devices and how they work in producing meaning in texts
- Use a repertoire of questions to ask about character, plot, setting, theme, point of view, and figurative language to generate, check and support analysis
- Articulate the differences between visual and textual narratives
- Demonstrate close reading of a text
- Distinguish between Gregory, Wollstonecraft and Austen's ideas on gender and gender roles as natural vs. social constructs
- Articulate the social and class differences in the characters in the novel and the films
- Compare and contrast contemporary American and late 18th century English gender and class-based rules of conduct, construction of gender roles and ideas about marriage
- Describe a conduct manual and its purposes and limitations
- Describe the class and social differences of individuals of late 18th and early 19th century England
- Describe women's options in late 18th and early 19th century England
- Articulate the cultural contexts of gender roles and love and marriage in the texts
- Compare different tellings of the Pride and Prejudice story with sensitivity to social and historical contexts
- Describe the implications of the endings of the different forms of pride and prejudice in terms of the social and historical context
- Articulate the nuances in class divisions as represented by material culture (houses, clothes, etc.) and language in the texts
- Generate a definition of creativity based upon reasoning from one's own experience, comparison to the experience of others and consideration of definitions of creativity from credible experts
- Describe the creative process for different artifacts.
- Describe how being creative does or does not affect your perception
LEARNING STRATEGIES & RESOURCES

Courses in the Arts and Literature Domain ask students to extend their knowledge and experience of the arts by developing their critical and reflective abilities. In these courses, students interpret and analyze particular creative works, investigate the relations of form and meaning, and through critical and/or creative activity come to experience art with greater openness, insight, and enjoyment. These courses focus on works of literature, art, theatre, or music as such, though the process of analysis may also include social and cultural issues. Students who take courses in this domain choose three courses from such choices as literature, the visual arts, media arts, music, and theater. No more than two courses can be chosen from one department or program.

To buy your books, go to http://depaul-loop.bncollege.com.

Course wiki site: Analyzing Pride and Prejudice (https://analyzingprideandprejudice.pbworks.com/) In the course wiki, we will collaborate on analyzing supplemental texts (listed below) and engage in specific exercises/lessons outside the Discussion Board in the course site.


Gregory, John. A Father's Legacy to His Daughters . 1774. Available online at http://www.rc.umd.edu/editions/contemps/barbauld/poems1773/related_texts/gregory.html and the full text is also available in the course wiki.

Selections from Wollstonecraft, Mary. A Vindication of the Rights of Women . 1792. Available online at http://www.bartleby.com/144/index.html and the portions we will analyze are also available in the course wiki.

Plus visits to the following three web sites:
- http://www.therulesbook.com/
- http://www.emilypost.com/

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Each student will also be required to watch at least two of the following movies, which are available for streaming in Module 7.


*Pride and Prejudice*. Dir. Robert Z. Leonard, Perf. Geer Garson and Laurence Oliver. 1940. — Based on play, not directly on the novel. Aldous Huxley, author of *Brave New World*, was one of the writers.


Recommended texts for the course include a college dictionary or easy access to an online dictionary like Dictionary.com (http://dictionary.reference.com); also recommended is a college writing handbook or easy access to an online handbook like Diane Hacker's A Writer's Reference online (http://www.dianahacker.com/writersref/) or Purdue University's OWL (http://owl.english.purdue.edu/owl/).

**LEARNING DELIVERABLES (GRADED EVIDENCES OF LEARNING)**

<table>
<thead>
<tr>
<th>Week, Module # and Title</th>
<th>Readings</th>
<th>Assignments</th>
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<table>
<thead>
<tr>
<th>Schedule</th>
<th>Activity</th>
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<tbody>
<tr>
<td><strong>Week 1, Module 1: Openings</strong></td>
<td>Read Austen, Jane. <em>Pride and Prejudice</em>, Vol. 1 (up to chapter 23)</td>
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<td></td>
<td>Watch the video introduction to the course</td>
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<td>Watch the videos on close reading with a focus on irony</td>
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<td>Watch the Clip 01 Voice Over and Clip 09 Voice Over videos</td>
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<td></td>
<td>Watch film clips of opening scenes of films</td>
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<td></td>
<td>Watch presentation on the wiki</td>
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<td></td>
<td><strong>1.1 Introduction and Irony in Austen</strong> Discussion</td>
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<td><strong>1.2 Film Openings Discussion</strong></td>
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<tr>
<td><strong>Week 2, Module 2: Social and Historical Context</strong></td>
<td>Read Austen, Jane. <em>Pride and Prejudice</em>, Pages 344-407. This covers the sections on money, marriage and female and male character.</td>
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<td></td>
<td>Read Gregory, John. <em>A Father’s Legacy to His Daughters</em>. This will be posted to the wiki for annotating. It is also available online.</td>
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<tr>
<td></td>
<td>Read selections from Mary Wollstonecraft, <em>A Vindication of the Rights of Women</em>. The selections will be posted on the wiki. To see the entire text, visit this site.</td>
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<td></td>
<td>2.1a Annotating A Father’s Legacy on Class Wiki</td>
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<td>2.1b Annotating A Vindication of the Rights of Women on the Class Wiki</td>
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<td></td>
<td>2.2 Group Conduct Manual</td>
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<td>2.3 Past/Future Short Story</td>
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<td><strong>Week 3, Module 3: Character Analysis</strong></td>
<td>Read Austen, Jane. <em>Pride and Prejudice</em>, Volume II (chapter 42)</td>
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<td>View videos on Mrs. Bennett (clip 15 &amp; 38)</td>
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<td></td>
<td>View films clips of Darcy (clips 2, 10, 16, 21, 26, 37)</td>
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<td>3.1 Comparing Darcy Discussion</td>
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<td>3.2 Did Charlotte do the right thing? Discussion</td>
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<td>3.3 First Draft of the Historical/Social Context Essay</td>
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<td>3.4 Topic and Work Plan for the Conduct Manual</td>
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</table>
| Week 4, Module 4: Plot | Finish Austen, Jane. *Pride and Prejudice*. | 4.1 Plot points on Class Wiki  
4.2 Narrative Devices Discussion  
4.3 Conduct Manual Working Draft  
4.4 Response to Group Conduct Manual Project |
|-----------------------|---------------------------------------------|----------------------------------------------------------------------------------|
| Week 5, Module 5: Darcy and Elizabeth in love? | Watch Mr. Darcy's first proposal (clips 6 and 12 with voice over) | 5.1 Do Elizabeth and Darcy Fall in Love? When? Discussion  
5.2 Draft two of either the Past/Future Short Story or the Historical/Social Context Essay  
5.3 Peer Response Discussion |
| Week 6, Module 6: My first seeing his beautiful grounds at Pemberley – Point of View and Setting | Reread Austen, Jane. *Pride and Prejudice*, Chapter 43 (Volume 3, chapter 1), paying attention to words about looking and seeing and to the way the setting is described. Watch the video on applying point of view and setting to analyze the scene of Elizabeth's arrival at Darcy's house. Watch the film clips of Elizabeth arriving at Darcy's house. | 6.1 First Draft of *Pride and Prejudice* Today Short Story  
6.2 Scene analysis Discussion |
Read Newman, Karen. Can This Marriage be Saved: Jane Austen Makes Sense of an Ending  
View the clips of the endings  
View all of at least two of the following films:  
  - *Lost In Austen*. Dir. Dan Zeff. Perf. Jemima Rooper, Alex Kingston, Elliot | 7.1 Why do we keep telling this story?  
Discussion  
7.2 Endings Discussion  
7.3 First draft of Going to the Movies Essay with Self Evaluation  
7.4 Conduct Manual Completed |
| Week 8, Module 8: Are the rules for love different now? | Review website: http://www.therulesbook.com/  
Review website: http://www.emilypost.com/  
View clips from the following films showing scenes with discussions of love and marriage:  
- *Bridget Jones's Diary* (2001)  
8.2 Reinterpretations of Pride and Prejudice and today's conduct manuals Discussion  
8.3 Final draft of Past/Future Short Story or Historical/Social Context Essay  
8.4 Considering Austen's Choices Discussion |
| Week 9, Module 9: Defining Creativity | None | 9.1 Defining creativity Discussion  
9.2 Creativity: working within limits Discussion  
9.3 Second draft of Going to the Movies Essay or Pride and Prejudice Today  
9.4 Peer Response Discussion |
### Assessment of Student Learning

In this class, you will complete the following:
- A group written conduct manual
- Two short story first drafts
- Two analytic essay first drafts
- Second and third (final) drafts of two writing projects (either the short stories and/or the analytic essays). Note the competence statements above for some competence specific requirements for your revisions.
- One presentation on the creative process
- Discussion board and wiki assignments

### The Papers
The paper assignments are designed to let you explore different ideas and kinds of writing before committing to a paper that you will revise for a final grade. During the first half of the quarter everyone will write a first draft of numbers one and two. Then,
you will pick one to revise for at least two more drafts. During the second half of the quarter, we repeat this process, starting with papers three and four.

DePaul Liberal Studies students should be sure that one of their final drafts is one of the short stories (assignment 1 or 3) and one is one of the essays (assignment 2 or 4).

1. **Past/Future Short Story** — for this creative writing assignment, you can either fill in the past or predict the future of any one character in the novel by telling a story about something that might have happened in the past or that might happen in the future to that character. You do not need to be bound by what actually does happen in the end of the novel. Your story might help explain a character’s motivation, beliefs, attitude, concerns or values. Your story might predict the fate of the character based upon any of these characteristics. Do not try to sketch all of the past or all of the future of this character, but do tell the story of some specific past or future event in which the character plays a role. In general, keeping focused on one moment in time for your story will help you. This story should be 4-5 pages long. (Drafts due at various points in the term.)

2. **Historical/Social Context Essay** — for this 4-5 page analytic essay, you should explore a character, event, idea, point of view, or theme in *Pride and Prejudice* in light of the social and historical context in which Austen wrote the novel. Here are some specific ideas for doing this paper. If you would like to do something else, please run it by your instructor first:
   - **Mr. Collins reads from Fordyce’s *Sermons to Young Women***: in chapter 14. Like Fordyce’s *Sermons*, John Gregory’s *A Father’s Legacy to His Daughters* was a very popular conduct book read by and to young women at the time of the novel. Write your essay on how what you learned in Gregory helps explain the behavior of any one character in *Pride and Prejudice*.
   - **Not everyone agreed with the view of womanhood presented in the conduct books.** Published in 1792, twenty-one years before *Pride and Prejudice*, Mary Wollstonecraft’s *A Vindication of the Rights of Women* was a radical argument for women's equality. Jane Austen uses Mary and Mr. Collins to poke fun at the some of the advice presented in the conduct books, but to what extent was she, like Wollstonecraft, an early feminist? Compare Wollstonecraft and Austen's positions on any one issue raised by Mary Wollstonecraft and addressed in *Pride and Prejudice* (such as women's accomplishments, women's reputation, women's education).
   - **How does Austen use two different characters in the novel to debate the positions of Dr. Gregory and Mary Wollstonecraft?**
   - **Jane Austen wrote many letters.** Look at this online collection of her letters [http://www.pemberley.com/janeinfo/brablets.html#longtoc](http://www.pemberley.com/janeinfo/brablets.html#longtoc) and look at the handy topic index [http://www.pemberley.com/]janeinfo/ausletnx.html. Focusing on any one subject from her letters, find out about how people in Austen's time thought about this subject. Then, compare the common opinion with Austen's as demonstrated in her letters and with that of any

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one character from the novel on the same subject. What does this comparison tell you about the character and/or what Austen is up to in the novel? (Drafts due at various points in the term)

3. **Pride and Prejudice Today Short Story** – take any character(s), issue(s), or plot line of the novel, put it in a contemporary setting and see what happens. This story should be 4-5 pages long. (Drafts due at various points in the term.)

4. **Going to the Movies Essay** - Compare any one scene or character in two different movie versions of *Pride and Prejudice*. Then, write a 4-5 page analytic essay in which you either:
   - explain which version is a better interpretation of the scene or character as presented in the novel, or
   - show how each version reflects its historical or social context.

For any of these assignments, you may do something other than what has been assigned. However, to make sure that you do not set yourself an impossible task and that your project fits within the context of the class, please make sure you get feedback on your ideas from your instructor before writing your paper. For help with writing, see [http://snl.depaul.edu/writing/index.html](http://snl.depaul.edu/writing/index.html) For the grading rubric we will use when assessing your papers, see [http://snl.depaul.edu/writing/Rubric.html](http://snl.depaul.edu/writing/Rubric.html) (Drafts due at various points in the term.)

**Creativity Assignment:** Creating Outside the Essay

For your creativity assignment, choose one of the following guidelines to illustrate your creative processes and your thoughts about them. Be as creative in this assignment as you can. This is not a linear assignment; take risks; be bold and audacious. Some possibilities:

- Make a 3D map which is a visual journey through your creative processes. What are the compass points of your map, what are your beginnings and destinations, your detours, short cuts, rest stops along the way?
- Use the childhood game of ‘Show and Tell’ to show how objects evoke memories and stimulate your thoughts.
- Manipulate fanciful creatures, metaphoric objects, or mythical heroes to create a Lilliputian reflection of your creative process.
- Create your own creative process presentation. But it must not be in a PowerPoint form; remember this should illustrate thinking outside linear modes of thought.

**Criteria for Assessment**

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<tr>
<th>Assignment</th>
<th>Maximum Possible Points</th>
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15 Discussion Board and 3 Wiki Assignments
— Up to 2 points each
— Lowest three grades will be dropped

Group Conduct Manual

Group Conduct Response (Draft and Final)

Papers
Up to 20 points each for two 4 to 5 page final drafts, using the categories on the rubric at http://snl.depaul.edu/writing/Rubric.html

To receive credit for final drafts, you must complete all first and second drafts of all papers.

Creativity project

Your class grade will be based on the extent to which your papers, active class participation and successful, timely completion of early drafts and other assignments indicate your mastery of your course competences. You must do all assigned drafts of your papers to earn a final paper grade. Final papers will be assessed according to the Grading Rubric for Papers at the School for New Learning (http://snl.depaul.edu/writing/Rubric.html).

Grading Policies and Practices
To complete the course, you must complete each of the assignments as described in the course and submit them to your instructor by the assigned deadline. In addition, you must participate in the course discussion forum by responding to all instructor requests and by interacting with fellow classmates as necessary. Points are deducted for late work.
# Grading Criteria & Scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage Range</th>
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<tr>
<td>A</td>
<td>95 to 100</td>
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<tr>
<td>A-</td>
<td>91 to 94</td>
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<tr>
<td>B+</td>
<td>88 to 90</td>
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<tr>
<td>B</td>
<td>85 to 87</td>
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<tr>
<td>B-</td>
<td>81 to 84</td>
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<tr>
<td>C+</td>
<td>77 to 80</td>
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<tr>
<td>C</td>
<td>73 to 76</td>
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<tr>
<td>C-</td>
<td>69 to 72</td>
</tr>
<tr>
<td>D+</td>
<td>65 to 68</td>
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<tr>
<td>D</td>
<td>61 to 64</td>
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<tr>
<td>F</td>
<td>60 or below</td>
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## Pass/Fail Exclusions

You may not use the Pass/Fail grading option if you are using this course to meet Liberal Studies Program (LSP) requirements. Likewise, if this course is taken to meet a requirement in your major (including intended and pre-majors), minor, and/or certificate (including intended and preminors/certificates) you may not use the Pass/Fail option. This process follows university policy.

## Incomplete (IN) Grade

This process follows university policy.

A student who encounters an unusual or unforeseeable circumstance that prevents her/him from completing the course requirements by the end of the term may request a time extension to complete the work.

- The student must formally initiate the request by submitting the [Contract for Issuance of Incomplete Grade form](#) (via email, word doc), no later than week 10 (or prior to the final week of a shorter-term course).
- The instructor has discretion to approve or not approve the student’s request for an IN grade.
• *The instructor has discretion* to set the deadline for completion of the work, which may be earlier but no later than two quarters (not counting Summer term).
• The instructor *may not* enter an IN grade on behalf of a student without a completed and agreed upon contract.
• The student is alerted that IN grades are not considered by Financial Aid as evidence of satisfactory academic progress.

**COURSE POLICIES**

To complete the course, you must complete each of the assignments as described in the course and submit them to your instructor by the assigned deadline. In addition, you must participate in the course discussion forum by responding to all instructor requests and by interacting with fellow classmates as necessary. Points are deducted for late work.

**Writing Help**

For help with organizing your ideas, grammar, citing sources, avoiding plagiarism, sample SNL assignments and much more, see the Writing Guide for SNL Students at [http://snl.depaul.edu/writing/index.html](http://snl.depaul.edu/writing/index.html). For on-campus and online tutoring, see the DePaul University Writing Centers at [http://condor.depaul.edu/~writing/](http://condor.depaul.edu/~writing/).

**General Assessment Criteria for All Writing Assignments**

All writing assignments are expected to conform to basic college-level standards of mechanics and presentation.

Consider visiting the Writing Center to discuss your assignments for this course or any others. You may schedule appointments (30 or 50 minutes) on an as-needed or weekly basis, scheduling up to 3 hours worth of appointments per week. Online services include Feedback-by-Email and IM conferencing (with or without a webcam). All writing center services are free.

Writing Center tutors are specially selected and trained graduate and undergraduate students who can help you at almost any stage of your writing. They will not do your work for you, but they can help you focus and develop your ideas, review your drafts, and polish your writing. They can answer questions about grammar, mechanics, different kinds of writing styles, and documentation formats. They also can answer questions and provide feedback online, through IM/webcam chats and email.

Obviously, the tutors won’t necessarily be familiar with every class or subject, but they are able to provide valuable help from the perspective of an interested and careful reader as well as a serious and experienced student-writer.

Schedule your appointments with enough time to think about and use the feedback you’ll receive. To schedule a Face-to-Face, Written Feedback by Email, or Online Appointment, visit
Discussion Forums

Discussion Forums are an important component of your online experience. This course contains discussion forums related to the topics you are studying each week. For requirements on your participation in the Discussion Forums, please see "Course Expectations" in the syllabus.

A Course Q & A discussion forum has also been established to manage necessary, ongoing social and administrative activities. This is where the management and administrative tasks of the course are conducted, and where you can ask 'process' questions and receive answers throughout the course. Please feel free to answer any question if you feel you know the answer; this sharing of information is valuable to other students.

Assessment Criteria for Online Discussion Participation

The discussion boards and the wiki will be used for sharing ideas and drafts; practicing the close reading and textual analysis techniques that you will be learning; and giving and receiving peer feedback. Much of your learning in this class will happen as a result of your participation in the discussion boards and on the wiki. Failure to participate actively in the discussion boards is akin to absence from a face-to-face class and can be grounds for failure of the course.

A good discussion board post is like a short essay. It has a point that is supported with well-developed evidence. It is clearly organized and cites references to other sources. A comment upon someone else's post should not just be a simple agreement or disagreement. Your comment should say what specifically you agree or disagree with and why. You should give your own evidence for why you are in agreement, not just repeat what the previous poster has already said. As with every writing task, remember your audience and purpose when crafting your discussion board posts. The tone and content should be appropriate to context of a learning community.

Here is a summary of advice from SNL instructors on crafting successful discussion board posts: The best posts are specific, responsive to other posters, polite, analytical, and supported by evidence from classroom discussions and/or the texts in question. The weaker posts are too general, unoriginal, rude, simplistic, off-topic, and supported with emotion rather than fact. Instructors focused on the need for reflection--as opposed to simple agreement/disagreement with previous posters--and the need for interactivity. They suggested composing posts offline to avoid emotional outbursts or poorly thought-out posts, but they also emphasized that students must read their fellow posters' comments carefully and make sure to gear their responses to the topic.

Course Expectations

Time Management and Attendance
SNL's online courses are not self-paced and require a regular time commitment EACH week throughout the quarter.

You are required to log in to your course at least four times a week so that you can participate in the ongoing course discussions.

Online courses are no less time consuming than "face to face" courses. You will have to dedicate some time every day or at least every second day to your studies. A typical four credit hour "face to face" course at SNL involves three hours of classroom meeting per week, plus at least three to six hours of study and homework per week.

This course will require at least the same time commitment, but your learning activities will be spread out through the week. If you have any problems with your technology, or if you need to improve your reading or writing skills, it may take even longer.

The instructor should be notified if your life events do not allow you to participate in the course and the online discussions for more than one week. This is particularly important when there are group discussions or you are working as part of a team.

If you find yourself getting behind, please contact the instructor immediately.

Your Instructor’s Role

Your instructor's role in this course is that of a discussion facilitator and learning advisor. It is not their responsibility to make sure you log in regularly and submit your assignments. As instructor, s/he will read all postings to the general discussion forums on a daily basis but may not choose to respond to each posting. You will receive feedback to assignments.

The instructor may choose to designate "office hours" when s/he will be online and available and will immediately respond to questions. Depending on the instructor, this response may be by e-mail, instant messenger or telephone. Otherwise, you will generally receive a response to emailed or posted queries within 48 hours.

Your Role as a Student

As an online student, you will be taking a proactive approach to your learning. As the course instructor's role is that of a learning guide, your role is that of the leader in your own learning. You will be managing your own time so that you can complete the readings, activities and assignments for the course, and you will also be expected to take a more active role in peer learning.
Please also note that this is a course offered by DePaul University's School for New Learning (SNL), a college for undergraduate and graduate degree-seeking students 24 years and older. SNL welcomes the perspectives and encourages the participation of all DePaul students, and students who take this course should respect and be mindful of SNL's mission in supporting a diverse and inclusive environment. More information about SNL can be found here.

View this brief demo Taking SNL Online courses in D2L to learn how to navigate through your course.

If you’re new to SNL Online see additional resources on the course home page under Student Resources/Getting Started

Course Netiquette

Online discussions are an important part of your course experience. To ensure a positive learning environment, please follow the following minimum expectations. Use your common sense, as not all situations can be covered:

- Be polite
- Respect other participants' views or opinions
- Think before you write, and ask yourself if you would say the same thing in person
- Use positive phrases (i.e., "Good idea!" or "Thanks for the suggestions," etc.)
- Be sensitive to cultural differences
- Avoid hostile, curt or sarcastic comments
- No objectionable, sexist, or racist language will be tolerated
- Create a positive online community by offering assistance and support to other participants.
- Use correct grammar and syntax

Policies

Academic Integrity

DePaul University is a learning community that fosters the pursuit of knowledge and the transmission of ideas within a context that emphasizes a sense of responsibility for oneself, for others and for society at large. Violations of academic integrity, in any of their forms, are, therefore, detrimental to the values of DePaul, to the students' own development as responsible members of society, and to the pursuit of knowledge and the transmission of ideas.

Violations include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university's academic resources; alteration or falsification of academic records; and
academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil or criminal prosecution. Please refer to your Student Handbook for further details.

Plagiarism

Plagiarism is a major form of academic dishonesty involving the presentation of the work of another as one's own. Plagiarism includes but is not limited to the following:

- The direct copying of any source, such as written and verbal material, computer files, audio disks, video programs or musical scores, whether published or unpublished, in whole or part, without proper acknowledgement that it is someone else's.
- Copying of any source in whole or part with only minor changes in wording or syntax, even with acknowledgement.
- Submitting as one's own work a report, examination paper, computer file, lab report or other assignment that has been prepared by someone else. This includes research papers purchased from any other person or agency.
- The paraphrasing of another's work or ideas without proper acknowledgement.
- Resubmitting one's own previous work from a different course or college, without the permission of the current instructor.

Plagiarism, like other forms of academic dishonesty, is always a serious matter. If an instructor finds that a student has plagiarized, the appropriate penalty is at the instructor's discretion.

DePaul University Incomplete Policy

The intent of the Incomplete grade is to allow students extra time to complete their final assignments. This need arises because, in the closing weeks of the course, they have an event of significant magnitude that adversely affects their ability to complete the course, e.g. serious illness, death in the family, overseas deployment, or natural disaster.

You must request an incomplete grade in writing two weeks before the end of the quarter. Incomplete grades will be considered only after you have satisfactorily completed at least 75 percent of the coursework, and you have such an unexpected, uncontrollable event that prevents you from completing your course. Do not assume that you will qualify for an incomplete. Students who are failing the course at the point where they request an incomplete will not receive one, nor will they be granted after the end of the quarter. Incomplete grades are given at the discretion of the instructor. If you do receive permission from the instructor to take an incomplete in the course, you will be required to complete a contract with the instructor, specifying how you will finish
the missing work within the next two quarters (excluding summer). See the Incomplete Grade Contract Form.

Undergraduate and graduate students will have up to two quarters to complete an incomplete. At the end of the second quarter (excluding summer) following the term in which the incomplete grade was assigned, remaining incompletes will automatically convert to "F" grades. Ordinarily no incomplete grade may be completed after the grace period has expired. Instructors may not change incomplete grades after the end of the grace period without the permission of a college-based Exceptions Committee. This policy applies to undergraduate, graduate and professional programs. NOTE: In the case of a student who has applied for graduation and who has been approved for an Incomplete in his or her final term, the incomplete must be resolved within the four-week grace period before final degree certification.

Description of Pass/Fail Grading Options
Students have the option of taking all SNL undergraduate courses as Pass/Fail even if a class is initially structured for a letter grade assessment. In these cases a Pass is awarded when competence is demonstrated at a level that would otherwise earn a grade of C- or higher.

In deciding to select Pass/Fail grading students should be aware that grades assessed in a course as Pass will earn credit hours toward degree completion but will not be included in computing grade point averages. Attempted competence demonstration assessed within a class as Fail will not only be recorded as credit hours attempted but will also be included in computing a student's grade point average.

For SNL students, competencies awarded for Independent Learning Pursuits and in the Lifelong Learning Domain do not count toward the university's specification that only twenty credit hours may be earned through the Pass/Fail assessment option.

For Students Who Need Accommodations Based on the Impact of a Disability
Students seeking disability-related accommodations are required to register with DePaul's Center for Students with Disabilities (CSD) enabling you to access accommodations and support services to assist your success. There are two office locations:
Center for Students with Disabilities (CSD)
Loop Campus: Lewis Center 1420. (312) 362-8002
Lincoln Park Campus: Student Center 370. (773) 325-1677
csd@depaul.edu
Students are also invited to contact their instructor privately to discuss your challenges and how the instructor may assist in facilitating the accommodations you will use in this course. This is best done early in the term and the conversation will remain confidential.

**Dean of Students Office**

The Dean of Students Office (DOS) helps students in navigating the university, particularly during difficult situations, such as personal, financial, medical, and/or family crises. Absence Notifications to faculty, Late Withdrawals, and Community Resource Referrals, support students both in and outside of the classroom. Additionally we have resources and programs to support health and wellness, violence prevention, substance abuse and drug prevention, and LGBTQ student services. We are committed to your success as a DePaul student. Please feel free to contact us.

**Protection of Human Subjects**

For more information see: [http://research.depaul.edu/](http://research.depaul.edu/)

Demonstrating the acquisition of competencies in this course can involve "interactions"—interviewing and or observing other people—discussing those interviews or observations with other class members and writing them up in one or more final report(s). As such, these activities qualify as "research" with "human subjects" and are subject to University and Federal guidelines. Because it takes place in the context of this course, your research is exempt from approval by the School for New Learning's Local Review Board only under the following conditions:

- The information you collect is EXCLUSIVELY for the purpose of classroom discussion and will NOT be used after the term is over. If there is any possibility that you will EVER use it in further research or for publication, you must obtain approval from the Local Review Board before you begin.
- You assess and ensure that no "harm"—physical, mental, or social—does or could result from your interviews and/or observations or your discussion and/or reports.
- The privacy and confidentiality of those that you interview or observe must be protected. Unless you receive specific permission, in writing, from the person(s) you interview or observe, please change their names, and make sure that their identity cannot be readily ascertained from the information you provide.
- If you want to use real names and relationships, they must sign an "informed consent" document. For information on creating an "informed consent document" see, for example, [http://www.research.umn.edu/consent](http://www.research.umn.edu/consent).
Describe here the specific policies and procedures the instructor has for the course that are additional to the college/university policies, for example, classroom/discussion etiquette, late work, code of responsibility, etc. Include how changes to the syllabus will be communicated. (Changes to the originally published course syllabus used to select/register for a course should be communicated in the first session/week of the course in writing; if significant assignment changes are made during the course it should be done officially with the consensus approval of students.)

Select the applicable policies below (i.e., UGRAD and/or GRAD) depending on the level of your course. Include the statement:

_THERE COURSE INCLUDES AND ADHERES TO THE COLLEGE AND UNIVERSITY POLICIES DESCRIBED IN THE LINKS BELOW:_

APA citation format (GRAD) [Academic Integrity Policy (GRAD)]

_Academic Integrity Policy (UGRAD)_