Instructor: Jeffrey Norman

Office: Curtin 507

Office hours: By appointment on Tuesdays or Thursdays (I work off-campus on other days of the week). If you want to meet with me, I will make every effort to make that happen: just ask.

E-mail: jeffreyw2fs@gmail.com. I check my e-mail at least daily, generally in the evening. (NOTE: D2L lists a different, uwm.edu e-mail address. I would prefer that you not use that address.)

Phone: 414 208-5468 (you’ll get a message—call only in emergency: use e-mail instead); office x6022 (I am there only during scheduled office hours)

Texts: All required readings (TBA) available via the course’s D2L website.

RECOMMENDED: Anne Frances Wysocki & Dennis A. Lynch: *The DK Handbook* (3rd Edition, UWM Custom Edition) (I recommend this usage guide both because many other courses at UWM use it and because it's a very good guide). Also: The selections in the first part of the semester all appear in Ellen Cushman et al., eds.: *Literacy: A Critical Sourcebook*. When you are asked to look for outside scholarly sources, this book (which will be placed on library reserve) is a good resource.

Required: Paper, photocopying, stapler (you do not need these with you all the time, but when coursework requires their use, you should have access to them)

**DESCRIPTION:**

First: this syllabus is very important to your success in this class. Read it, reread it, and then reread it again—and then yet again several times during the semester.

You should print this syllabus, along with the reading and assignment schedule. You are responsible for their content. Do not assume you will always have online access to it on campus (sometimes, on-campus web access is quirky).

First, while the details of course titling would bore you, I must note that for various reasons, the title under which the course is listed, “Strategies for Academic Writing,” isn’t particularly relevant to the course’s actual content. There are no simple “strategies” for writing: if that’s what you’re looking for in this course, you will be disappointed. The actual focus of the course is on literacies. The plural connotes that there is more than one type of literacy. When you think of the term *literacy*, you most likely think of the simple ability to read and write—that is, to decode and encode these sorts of characters (we call most of them “letters” and the rest “punctuation”) on the printed page. But there’s more to it than that—as you’ve surely experienced when you try to read texts that you don’t understand at first. The reason you don’t understand them isn’t because you’re “illiterate” in the common usage of the term…but at the same time, it may be
that you lack literacy in the area of study represented in the piece you’re struggling with. This can happen in college courses, obviously—but it can happen in your everyday life as well.

Let’s imagine you meet a new friend who’s from England. One day you’re at his apartment, and he’s showing you a British website reporting on the day’s cricket scores. (Already, some of you might be confused: cricket is not an insect, but a sport.) If you know nothing of this sport (I don’t), what you’re reading might as well be in another language for all the sense it makes to you. Until you become literate in the language of cricket, the article your friend is showing you—with its references to wickets, bowlers, bails, stumps, and LBWs (terms I just stole from an online article on the sport)—will mean nothing to you.

As you progress through college, you will decide on a particular academic emphasis, and as you continue your education (whether academically in graduate school, or on the job), you will learn more and more not only the simple terminology of that field but also its characteristic assumptions, ways of thinking, methods, and so forth. (The sum total of all these aspects of a particular field or discipline is sometimes referred to as a field’s discourse—a term you may run into once or twice in our readings this semester.)

In this course, we will begin by reading several selections that discuss literacies and education, in various times and places, for various people, and in various fields and situations. As the semester continues, each of you will also choose an article other than the ones we’re reading, several of which we will end up reading as a class (process described below). During the course of the semester, you will develop a final paper project which will explore a particular issue related to literacies (much more detail later). As your thought develops, as you write and read in these different literacies, your own set of literacies will, in turn, develop and become strengthened.

In class, we will discuss the readings, both in terms of what they say and their significance for the world beyond that addressed by the readings’ authors—including your own world and experience. The point of this is to broaden your perspectives on the ideas addressed, to give you practice in thinking about ideas...which are key parts of the academic writing process. It is crucial that you come to each class prepared to provide input. I will value this input—in that I will listen to it, take it into account, and try to understand it—but please do not confuse that attitude with an automatic agreement or endorsement of your ideas, and please do not confuse my questioning or disagreement with whether your ideas are good or bad.

One difficult aspect of academic practice that sometimes causes trouble for students—one aspect of academic literacy, in fact—is that academic thinking tends to question pre-given points of view, to always require support for any claims, and to avoid settling on definitive answers to questions. Some students interpret my efforts to engage this academic apparatus as a lack of respect for their opinions: in fact, it is the opposite—in that if I didn’t think your ideas were worth arguing about, I wouldn’t bother. In the academic world, being disagreed with is praise; being ignored is the worst insult. (I will try not to “insult” you by not responding to your ideas—but there are, after all, twenty-some of you and only one of me!)

The other key attitude in the classroom is engagement. The way to engagement often encounters an enormous roadblock in the form of boredom. The key thing to recognize is that boredom is not a quality inherent in objects or ideas (otherwise, everyone would be bored with them: you can always find someone fascinated with any object or idea); rather, it is a quality of the reader’s own mind. What that means: it’s something you are responsible for overcoming. One key strategy: if something is boring you, it’s probably because you’re not (yet) making a connection to something that matters in your life. (This is one reason it’s useful to know a lot and be interested in a lot of things—it makes life much more interesting.) So, the first thing to do is actively figure out ways to relate what you’re reading about to things you already...
care about. The more you do this, the more you’ll know; the more you know, the more you’ll care about; the more you care about, the less likely it is you’ll get bored. I do repeat, though: remaining engaged is your responsibility.

One tactic that will help you: while you are reading, develop an effective and efficient note-taking style. I suggest maintaining a reading journal. Here are my suggestions on using such a journal: As you’re reading, make note of passages that confuse, intrigue, annoy, or please you. Rather than just go crazy with the highlighter, lightly mark the passage, and in your notebook, record any information necessary for you to summarize the passage: the page number, whose views are represented (please pay close attention to the fact that writers often present the views of others in their writing: attributing such views to the writer is a serious error), and a sentence describing the passage’s content. I suggest a sentence, not just a few words, because in this class we are dealing in adult thoughts, and sentences are the units of such thoughts. To clarify, here’s a sample bad note: “Units of thought.” Without context, you would have no idea what those units of thought are doing, whose they are, or why you, at one time which you can only hazily recall several weeks later, felt they were important. Also: when you write your thoughts in sentences, you are thinking those thoughts, which helps you understand the issue you’re addressing. Highlighting does not do that, and simplistic phrases like “units of thought” do not do much better.

After making entries in your reading notebook while reading, think of ways you can bring those ideas into discussion the next day in class. Again, work with sentences, so you are not stuck in class going, “uh…it was like…uh…they said something like…” These notes will serve you well when it comes time to begin writing papers. In particular, they will form the basis of your Response Paper (RP) assignments (details below).

One more thing: in this class, we value your thoughts, your experiences, your way of putting things—so long as those things are applied to ends that have potential to be generally interesting, not just personally interesting. The kind of writing this requires is very different from “objective” scientific writing, or “objective” journalistic writing, on the one hand—but also different from purely subjective diary entries, or “creative writing,” etc. (If you took English 102 at UWM, you’re probably familiar with the term “inquiry-based research”): we will continue to develop your skills in inquiry-based writing in this class.) The writers we read will incorporate their own thoughts and lives in varied, different ways—but note that they seldom, if ever, pretend to be a pure, disinterested observer. Neither do they merely spout opinions without reason or purpose. In both situations, follow their examples in the writing you do in this class. (One rule of thumb: if you make a statement of personal opinion or belief, it should be (a) given support from reasoning, experience, or other evidence, and (b) be of relevance to some claim or idea of general interest that you’re making in your paper.)

All of the above means you’ll spend a lot of time trying to figure out what you want to do. This is actually a key part of “real” writing: writing that people might actually want to write and read, as opposed to writing they must write, reading they’re forced to read. I’m explaining this to you now so you don’t think you’re more lost than anyone else, or that I must have the Secret Template of 201 Writing locked away in a desk drawer somewhere, and that your job is to find the key. It’s not, and there is no such template. I do encourage you to discuss your writing with me—but I won’t be able to tell you what kind of writing to do, since it would no longer be your writing if I did.
COURSEWORK:

I cannot emphasize strongly enough the importance of your coming to class each day prepared to discuss that day’s readings. This course is not designed to be run as a lecture (regardless of the course catalog’s categorization); I should not fill the time lecturing to you. You and I collectively are responsible for making each class productive and interesting. **If you do not read, or do not discuss, you will be bored.** And there is nothing I can do about that, since the department’s (and my own) philosophy frowns upon classes that consist of nothing but the instructor blah-blah-blahing. This means, once again: **if you are bored in this class, it is your fault.** It is not, in fact, my job to make things interesting: that’s your job, by steering the discussion toward the connections you make with the reading material. (It can’t be my job, because I cannot know what’s interesting to you. Only you can know that—although as the semester progresses, I hope all of you will share those interests in the classroom.) In fact, I encourage you to take a hard line toward classmates who are boring you by not participating or not doing the reading: they are, in fact, helping to waste your money.

Therefore: **Every class session** (except, of course, the first…), you should come to class with at least three specific issues, questions, concerns, remarks, comments, observations, and so forth, which you have derived from the day’s reading. As I note above, you should record these as sentences, or several sentences: the meaning of simple phrases tends to get lost in memory. Writing is the most useful tool humans have developed; do not make yourself work harder than you need to.

One other point: I should not have to emphasize this, but all work that you turn in for this class must be your own work and must be done for this class. Any source you use must be properly cited (using MLA format: EasyBib (link on D2L) is a good online source for this). In general: if you make use of someone else’s thoughts, you need to cite that fact, and the source. This is true regardless of whether you quote, paraphrase, or merely summarize. Intentional plagiarism is the most serious academic misconduct offense: the least severe penalty is typically an F in the course.

Coursework in this class will generally be cumulative: later assignments will work with and expand upon the ideas of earlier assignments. Here’s a description:

1. **Four times during the semester** (see the attached schedule), you will write a 500–750 word Response Paper (RP) that begins to develop your response to what you’ve read. These are to be submitted to the appropriate D2L Dropbox no later than 8 a.m. on the due dates listed in the schedule. Everyone must write an RP for the first essay we read; after that, you will choose an RP from the essays we’ve read since the last RP due date. (For example: RP2 will be on either Moll and González, Kohn, or Slouka.) In these RPs, you should focus on some particular part of the essay; do not summarize the essay or try to swallow it whole. Tell us how and why you respond to the essay: this is not a generic response, but your own response to the writer’s ideas (but using reason, not just opinionating: see above). In particular, try to connect whichever aspect of the article you’re responding to to something in your own life: something you’ve read, something you’ve experienced, and so on. You will use these RPs in class to catalyze discussion, so you should print out a copy for your own use. I will comment on the first RP to make sure you’re on the right track. For later RPs, do not expect comments, although I may comment to you individually if there’s some particular reason for me to do so, or I may comment to the class as a whole (after I’ve removed any identifying aspect of the RP I’m using as an example) if I feel there’s a generally instructive issue at hand. Again, I do not want mere summaries of the articles. I want your ideas that respond to some intriguing aspect of the reading.
(Note: I continue to be surprised at how many students use a several-years’ outdated format, but...I cannot accept Microsoft Works (.wps) documents, since they’re pretty much the only format I cannot open or convert. “Save as...” into another format such as .rtf, .pdf, or .txt; get a free download of OpenOffice.org (at that URL); or buy another word-processing application at your steep student discount.)

This is as good a place as any to note that throughout the semester, I am likely to write my own “response papers” in the forms of e-mails to all of you that address issues that have arisen in assignments or in the classroom. In the past, there have been many of these, which bothers some students. It shouldn’t: e-mail is a very good medium for teaching certain aspects of writing, since many such aspects can’t be effectively discussed in speech (that’s why they’re “aspects of writing”). E-mail is also very effective to reach all of you at once: if something is generally applicable to all of you, it is much more efficient to e-mail everyone than it is to write to each of you individually. You should check your e-mail daily: if I e-mail you (individually or to the class mailing list), you are responsible for whatever information I convey by means of such e-mails.

2. **As you accumulate RPs**, you’re also accumulating ideas on what might be called “literacy in literacies.” That is, you’re becoming literate in what literacy means, in the different kinds of or approaches to literacy: with the subject of this course, in other words. You do this by making and exploring connections among the various ideas you encounter in the readings. **Twice during the semester**, you’ll be writing a three- to four-page “Making Connections” paper exploring the connections and relations you see among our class readings so far, classroom discussion, and your own RPs. (See the assignment description on D2L.) The second “Making Connections” assignment, in addition to at least one article not addressed in the first “Making Connections,” should address at least one article you’ve chosen on your own, either from the *Literacy: A Critical Sourcebook* book or from elsewhere. Of course, it should be relevant...some article on the Packers’ wide receiver corps is not going to very useful here.

Generally, obvious, high-level connections (“both articles are about education”) are much less useful than more specific, less immediately apparent connections (“both articles happen to mention the way symbols were used for accounting of goods...even though that wasn’t either article’s main subject. I wonder what I can make of that?”). This is because what to make of obvious connections is obvious; what to make of more obscure connection is “unobvious,” and hence likelier to be interesting, original, and perhaps unique to yourself.

My responses to these papers will be collective: that is, I will respond to the class as a whole on issues I see in those papers. These papers should also begin to explore (or develop for you) a sense of your own multiple literacies, which will become important in the remaining assignments.

3. Each of you will be responsible for finding a serious, interesting article (the “SCA,” or Student-Chosen Article) relating to literacies or education (the deadline for this part of the assignment is approximately three weeks into the semester—see the schedule). When you find your individual article, you will provide me with a PDF or other electronic copy of the article. At that point, I will put you into four or so groups and distribute the articles you have selected to the members of your group. Each student will then read the articles selected by the group’s members and give them a rating (details in the assignments description). I will use the results of that rating process to determine which articles we actually work with as a class. I will upload the articles to D2L. On an assigned day, each group will lead the discussion of its SCAs (again, for more detail see the assignment description).

4. **In the second part of the semester** (as I mentioned in this syllabus’s intro), each of you will be developing an individual project on some aspect of some type of literacy. To begin this project, you need
to find an article from an academic journal that relates to a specific “literacy.” (“Literacy” will be very broadly defined…) It would make sense to use the same article you used for the SCA, if it’s from an academic journal (note that SCAs are not required to be from such journals), or one that relates to the SCA you chose—but I do not require that you do so. If you have found a more interesting or useful scholarly article, you’re welcome to use it instead. This article might be related to your academic fields of interest or to relevant personal experience (language, travel, work, etc.), but you should recognize that you will need to narrow your focus from the overbroad “history” or “biology” or “restaurant management.” For example, if your career goal is to teach math, you might explore mathematical illiteracy, or innumeracy as some writers call it…and then, from there, perhaps focus further (innumeracy among particular demographics, for example, or economic impacts of innumeracy, etc.).

This project has four parts: a “Proposal for Final Paper” outlining a preliminary approach to your research question, including how you might use the scholarly article you’ve found (4-6 pages); a 15-minute individual conference with me, during which we’ll discuss your progress on this paper to date; a Draft Final Paper, which is your first attempt at the paper that will become your Final Paper (7-10 pages), due on D2L November 26 (the week of Thanksgiving break); and a Final Paper (a revision of the Draft Final Paper: 9-11 pages), due on D2L December 14. (Note: there is no final in this class.)

To find academic journals, there are several databases you can use, including “Academic Search,” “Communication & Mass Media Complete,” and “PsycINFO” (some of these are, as you might guess, specialized by field). Articles published in academic journals are generally “peer-reviewed” or “refereed,” which means a committee of experts has evaluated them for their scholarly merit. This means they are not concerned with being popular, with making money, or with whether there’s a role for Adam Sandler in the film adaptation. IMPORTANT: Ask a reference librarian for help if you’re having trouble: it’s their job. I specify “academic journal” in this assignment because in past semesters, there’s been a tendency for some students to go fluffy with articles from People magazine on famous soccer players. (This will get you a lower grade than you want.)

Speaking of which: my experience with this assignment has led me to ban certain “literacies” from consideration for the final project, for your own protection. Of the approximately 20 projects I’ve encountered on sports, exactly one has transcended the quagmire of cliche that surrounds writing about sports. These are poor odds. Do not write about sports. I’d prefer that you find some subject with a more academic aspect (otherwise it is difficult to find any scholarly sources addressing the literacy). That said, scholarly articles exist on nearly any issue or question you could imagine: but I would caution you against using your very first, most obvious choice: one universal goal of writing is to interest readers, and if readers have read very similar pieces many, many times, they are very unlikely to be interested. I reserve the right to strongly request you to change your chosen literacy—again, for your own protection—if I feel the odds are resoundingly poor that it will lead to a good paper.

To summarize the class’s overall approach: papers you write in 201 are intended to display your perspective on ideas you’ve encountered in our readings. Those readings should be specifically and substantially referenced in your papers if their ideas prove relevant to you, even though the papers are not about the readings. In other words, if it’s clear that some idea from Gee has influenced your thinking, you should cite Gee. It is a very bad idea to not cite Gee and pretend you came up with those ideas yourself.

Your Final Paper will most likely require outside research, but you should not think of these as conventional “reports” or “research papers.” (Again, if you took English 102 here, think “inquiry-based” research paper.) Your own perspective as a developing scholar and teacher will be important; you are not pretending to stand outside your subject. All claims should be supported and argued for—but that is not
the same thing as merely reporting. English 201 does not want papers that could have been written by anyone; we want papers that could be written only by you.

**All papers must be on time.** This includes the RPs, which must appear in Dropbox by the time noted above. If you have difficulty getting online (there are hundreds of labs on campus, and free computers at many public libraries), you’ll need to make arrangements with me. If you are unable to attend class on the day a paper is due, you must either put an electronic copy of the paper in the “miscellaneous” Dropbox folder, have a friend bring it to class for you, or give me a plausible reason for the paper’s lateness (I’m a skeptic on the plausibility of such reasons…). A missing RP negatively affects your grade roughly as much as **two absences**. Please note that I reserve the right to refuse to accept late assignments, or to accept them but withhold comments from them. I schedule my work, too. **Note: the Final Paper cannot be late.**

About the formatting of your papers: When I read papers, I want to judge them on the quality of writing rather than on their appearance. Therefore, I ask for a **very specific format**. Use a 12-pt. serif font, double-spaced, with 1-inch margins on all sides. (“Serif” denotes a type of font with little strokes at the ends of the lines that make up the letters; **this is a serif font** (Cambria). **By contrast, this is a sans serif font** (Univers): **no little strokes.**) The papers should have titles but **no separate title page**. At the left margin, the first four lines of the first page, single-spaced, should contain: (1) the type of assignment: i.e., “Making Connections”; (2) your name; (3) the course and section number; and (4) the date the assignment is due (**please update revisions**). Then skip a line, and center your paper’s title. (Except for the RPs, **all papers need titles that inform and intrigue readers. Do not just use the author’s name or borrow the essay’s title**). Skip another line, then begin the body of your paper (left-justified, double-spaced). Paragraphs should be indented one-half inch but should **not** have extra blank lines separating them from one another. On following pages, put your last name and the page number in the page header, at the right margin. Include a “Works Cited” list per MLA format (see the EasyBib.org link on D2L). In this class, you can place this list on the last page of your essay, with four lines separating the essay from the list. This is an exception to MLA format and applies only to this class. Works Cited lists should **never** be separate documents from the rest of the paper—that’s an excellent way to forget to turn them in, which you do not want. **Always** include them as part of your main document, and update them as your paper evolves.

I expect you to **use the spell-check function** and **proofread by eye** as well. A spellchecker cannot catch certain errors, like “form” for “from.” Also: **do not** use the grammar-check function, particularly in Microsoft Word. It’s extremely unreliable. The handbook and the knowledge of appropriate grammar that helped you to pass English 102 (or the equivalent) will be invaluable here.

**GRADING:**

English 102 (or testing directly into English 201) is a prerequisite for this course; therefore, “proficient” writing by that course’s standards constitutes an **absolute minimum** for passing this course. If you cannot write to that standard, you will not get a passing grade.

All materials must be completed, and on time. **Please reread the last sentence.**

Beyond this, and because of the intellectual stretching the reading material will require of you, I am grading this course to a large degree by the effort you put into it. If I feel you’ve made a genuine effort to do your best work, if you’ve challenged yourself and grappled with the material, and if your writing displays no major problems, you’ll get an A. If effort is lacking, but you write extremely well—or if effort is present, but your writing displays some significant problems—you’ll get a B. If you just play it safe, if you stick to what you already know, and write merely competently, you’ll get a C. If you slack off, do not do
the readings, do not discuss them in class…you’ll get a D—or worse. (Pluses or minuses, of course, denote varying degrees between the above descriptions…and writing quality still counts, as noted above.)

It should be quite obvious, given these standards, that excessive absences and lateness will grievously affect your grade. And since English 201 is based strongly on discussion and in-class work, there is no way to “make up” missed classes. Each of you brings unique knowledge, experience, and skills to the readings; in this class you should learn as much (if not more) from one another as from the readings or from me. **Attendance, therefore, is extremely important.**

More than four unexcused absences will cause your course grade to be lowered by 1/3 of a gradepoint (A to A-, A- to B+, etc.). Subsequent unexcused absences will lower your grade by 1/3 of a gradepoint each absence. A late paper counts as an absence (but see above: I have restrictions on accepting late papers). Being more than five minutes late counts as half an absence.

Also: Lateness is extremely disruptive to the class: I generally distribute handouts in the first few minutes of class, and if we’re working in groups, I assign people to groups at that time. If you’re late, I have to start over and interrupt other students’ work. Habitual lateness will definitely lower your grade—since it’s very difficult for me to imagine that a student who misses or is late to multiple classes and turns in work late is “making a genuine effort to do [the] best work” that student is capable of.)

Because so much of the work you do in this class will be focused on your Final Paper, and because that paper is not due until the end of the semester, it will be difficult for me to accurately assess your progress during the course. Note that in many upper-level courses in the humanities, nearly your entire grade will depend upon a final paper, so this is not unusual. On all except the RPs and Final Paper, I will rate your papers on a three-point scale whose ranks are 2 (Excellent), 1 (Good), and 0 (Unacceptable). (Note that if at any point I feel you’re working at an Unacceptable level, I will tell you.) These grades are **guidelines only:** they are not to be considered a prediction of your final grade. That final grade is determined as noted above, along with the following weighting factors:

**Attendance and participation:** if your attendance is excellent (zero or one absence, preferably one you had a good reason for), your grade will be raised 1/3 gradepoint from its baseline. If your attendance is close to the limit (3 or 4 unexcused), it will be lowered by the same amount. “Participation” is essentially accounted for in the main grading criteria outlined above (listening is also participation). Regarding “excusing” absences: If you have only a single absence, there’s no need to provide an explanation. But if you miss more than one class, and you have a good reason for having done so, it is in your interest to let me know what that good reason is. I may mark such absences as “excused,” although I reserve the right to not accept your excuse as legitimate. (“I slept in” is not a good excuse, unless you were up all night attending to a desperately ill relative, say. “Jack Daniel” is not a relative.)

Regarding plagiarism: I will provide a clear definition for you. Make sure you read it. Plagiarism is, ultimately, a way of wasting your (or your parents’) money, since if you copy someone else’s work rather than doing it yourself, you do not learn, and therefore you paid several thousand dollars in order to copy a document, which you could have done for nothing. Note that as instructors, we are quite skilled and experienced both in noticing variation in writing style and in using various search facilities to find whatever source a plagiarist has used. At the very least, if you intentionally plagiarize you will have to start over on a completely new project, no matter what point in the semester it is (which means, practically, that you may not finish on time, and therefore you would fail). UWM policy supports me if I conclude that more severe penalties (ranging in severity from a failing course grade all the way up to expulsion) are warranted under the circumstances. UWM requires that I provide you with this link to various UWM
OTHER PROCEDURAL NOTES:

The reading, writing, and thinking we will do this semester is likely to be quite challenging. I’m very understanding about the difficulties you encounter with the difficult aspects of our work. However, I’m far less tolerant when you fall down in the sort of basic academic work that the average grade-schooler is capable of. This means: reading and following instructions, having appropriate materials as required, being timely and responsible, and paying attention. It also means that if you have any questions, you should first try to figure them out from the various materials on D2L (especially the syllabus and reading and assignment schedule), and then, if you still don’t know the answer, ask me. If you do these things, you’ll find me quite patient with any difficulties you have with the actual work. If you fail in the basics, I tend to get irritable.

Please note that your focus in our classroom should be on the work we’re doing. In this regard, please reread the paragraphs above on participation and engagement with our classroom work.

You are responsible for the information in all handouts (including this syllabus) and in all e-mails I send to you. I will periodically e-mail you at your ePanther address; **you should check this address at least five times per week.** If you’d prefer to use a non-campus e-mail address, there is a simple procedure to forward e-mail from your UWM account to any other account. Log in to your Pantherlink account and click on the Preferences application tab (furthest to the right). Click on the Mail tab in the third line. Under “Receiving Messages” (you may have to scroll down in the bottom half of the page), there’s a box labeled “Forward a copy to”: fill in whatever e-mail address you’d like. I’d suggest that you **not** check “do not keep local copy.” If you fail to forward your UWM e-mail to your preferred address and do not check your UWM e-mail, this **does not** release you from responsibility for any information contained in my e-mails.

Please note also that if you turn an assignment in to D2L, my comments on the assignment (if any) are likely to be on D2L. Currently, D2L does not notify you when I make such comments, so make sure you check the Dropbox where you turned in work, in case I’ve left comments for you.

Please keep me informed of anything which prevents or inhibits your attendance or completion of work. (I reserve the right to make exceptions to policy with good reason—or not make exceptions.)

If you have any sort of disability which affects your work in or out of the classroom, please contact the Accessibility Resource Center (formerly Student Accessibility Center): <http://www4.uwm.edu/sac/>. Please note that if you require any academic accommodations as a result of your disability, you may be required to have ARC present paperwork to me (known as a “VISA”).

Additionally, the university requires that I provide you with this link to various UWM policies: <http://www4.uwm.edu/secu/SyllabusLinks.pdf>. Other UWM-required links regarding policies, resources, and average time spent per course are available on D2L, if you care.

Any changes to this syllabus will be made in writing.