

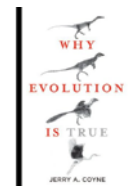
DePaul University
School for New Learning
Course Syllabus
Critical Thinking
Winter 2009-2010
Naperville Campus, Mondays 6:30 PM – 9:30 PM
O'Hare Campus, Wednesdays 6:30 PM – 9:30 PM
Faculty: Chuck DiCola
Phone: 630 989-2849
E-Mail: chuckdicola@aol.com
Office Hours: by appointment

Competence L-5-14547:

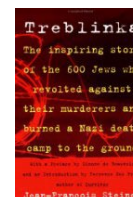
Can analyze issues and reconcile problems through critical and appreciative thinking.

Required Textbooks (must be read):

Why Evolution is True. Jerry A. Coyne. ISBN-13: 978-0670020539

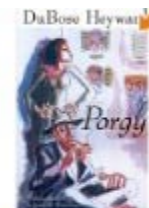


Treblinka. Jean-Francois Steiner. ISBN-13: 978-0452011243



Highly Recommended Reading (but not required):

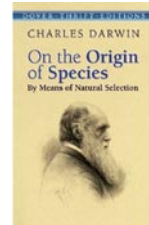
Porgy. DuBose Heyward. ISBN-13: 978-1578063567



Humanity. Jonathan Glover. ISBN-13: 978-0300087154



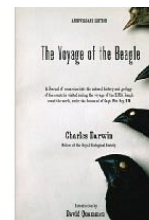
On the Origin of Species by Means of Natural Selection. Charles Darwin.
ISBN-13: 978-048645006



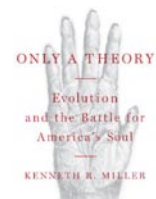
The Descent of Man, and Selection in Relation to Sex. Charles Darwin.
ISBN-13: 978-0452288881



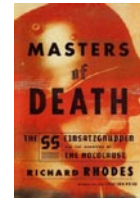
The Voyage of the Beagle. Charles Darwin. ISBN-13: 978-1426203916



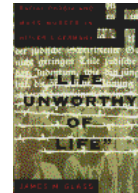
Only a Theory: Evolution and Battle for America's Soul. Kenneth R. Miller.
ISBN-10: 067001883X



Masters of Death: The Einsatzgruppen and the Invention of the Holocaust.
ISBN-13: 978-0375708220



"Life Unworthy of Life": Racial Phobia and Mass Murder in Hitler's Germany.
James Glass. ISBN-13: 978-0465098460



Faculty Biographical Sketch:

I am a graduate of the School for New Learning, and thus familiar with the intricacies of balancing educational responsibilities with life's other obligations. I also have a Master's degree in Secondary Education earned at DePaul's School of Education. My SNL teaching experience began in 2003. In addition to teaching *Critical Thinking* my résumé includes history (*Age of Dictators*, *The 60s*, *The American Political Tradition*) and music (*American Popular Song*). I spend the bulk of my leisure time studying history and listen to music for enjoyment.

Course Description:

Socrates (c. 470 BC – 399 BC) is credited by his student Plato (c. 427 BC – 347 BC) as stating "The unexamined life is not worth living." He also said, according to third century (BC) Greek author Diogenes Laertius, "I know nothing except the fact of my own ignorance." Are we to suppose, then, that this acknowledged ignorance somehow renders the *examined* life a waste of time and effort? And if so, are we to believe poet Thomas Gray's (1716 – 1771) contention that "where ignorance is bliss, 'tis folly to be wise"? As a lifelong learner and instructor of this course in critical thinking, I have a vested interest in answering a wholehearted "No" to those two questions.

My ideas about learning (and teaching) are greatly influenced by the Socratic method of asking questions to initiate thinking and clarify ideas. Plato, Aristotle, and their followers through the ages applied it to large, amorphous concepts such as "justice," "courage," and the like – notions that are difficult to grasp with specificity. But without just such a comprehension of important ideas, we have

no reference points for decision-making, no core beliefs with which to order our lives. Our effort to understand the world and our role in it requires critical thinking and questioning about weighty subjects. Only critical thinkers, aggressively asking questions and seeking answers, arrive at the place that caused Socrates to declare that ignorance was the only thing he truly knew. I have that feeling myself, but I regard it as a constant reminder to keep an open mind. By the end of the term I hope you have the same feeling.

This quarter we will examine three of the “big” concepts – truth, beauty, and morality – ideas that American psychologist and educator Howard Gardner (b. 1943) believes could serve as the foundation of a classical liberal education. In fact he wrote a book, *The Disciplined Mind* (1999), in which he laid out a compelling argument for devoting the bulk of young learners’ studies to three discrete topics, chosen because of their numerous entry points for examining issues of truth/falsity, beauty/ugliness, and morality (right/wrong). Our course is modeled on his ideas and examples.

As our standard for the study of **truth** we will use Charles Darwin’s theory of the evolution of species, developed after his study of finches on the Galapagos Islands caused him to question established dogma on the origin of life. While there are other equally accessible topics for our task, like physics (Isaac Newton) or astronomy (Galileo Galilei), evolution’s story is a compelling example of both the scientific method and the social ramifications of science – which since Darwin’s time have reverberated through the years. By reading about the theory and the controversy in Jerry A. Coyne’s (b. 1949) *Why Evolution is True* and other works, you will acquaint yourself with enough information to be able to ask questions – about your preconceived notions of evolution as well as specific parts of Darwin’s theory. In this first portion of the course you will also familiarize yourself with the idea that questions should always outnumber answers. Like science itself, the *study* of science is messy, often frustrating, but never without value. The effort you make to grasp the concept of truth reflected in evolutionary theory will result in a new appreciation of what science can – and cannot – do.

Notions of **beauty** encompass a range of topics, including the natural world and the arts. Here we are going to focus on music – in particular a unique contribution to a genre that strikes many people as inaccessible, unappealing, boring, or worse – from one of the twentieth century’s most celebrated composers. The piece is *Porgy and Bess*, an opera in three acts first performed in 1935, with music by George Gershwin (1898 – 1937), libretto by DuBose Heyward (1885 – 1940), and lyrics by Heyward and Ira Gershwin (1896 – 1983).

By 1935 George Gershwin was arguably at the peak of his artistic powers and indisputably one of the most famous musicians in the western world, but his fame had been earned principally as the creator of songs (with words by his brother Ira) geared to popular tastes. Broadway musicals, Hollywood movies, radio, and records were the mediums of the Gershwins' output – not the opera house. Not surprisingly then, at its debut the work received a mixed reaction from “high-brow” critics struggling to put the work in its proper context, for *Porgy and Bess* challenged conventional operatic standards. But the lure of its songs was ultimately undeniable. The opera yielded a number of classics like “Summertime,” “Bess, You is My Woman,” and “It Ain’t Necessarily So” that, liberated from the stage, became staples of the musical vocabulary of orchestral, jazz, and popular vocal artists. Our task will be to learn the story of the opera’s creation and ponder its disparate elements – parts that Gershwin and his collaborators brilliantly melded. We will also view a taped stage production of the opera and listen to some of the countless renditions of its individual songs. In the process you will be exposed to a new musical vocabulary. Your conception of beauty might not now contain music of this type, but I hope your effort to hear (and see) the beauty of Gershwin’s *Porgy and Bess* will broaden your aesthetic outlook.

The last portion of the course is dedicated to its weightiest concept, the notion of **morality** (good vs. evil). The focus of our investigation is the Holocaust, the name given to the systematic annihilation of approximately six million European Jews and others, perpetrated by elements of the German Third Reich led by Adolf Hitler (1889 – 1945). Existing within the memory of many victims’ families and surviving Jews who escaped their persecutors’ grasp, this event boggles the mind and spurs an outpouring of questions. How could something of this order of malevolence happen? Why did it happen, and could something like it occur again? Who was culpable for such an outrage to our senses of decency and goodness? The list goes on. Our principal reading will be Jean-Francois Steiner’s (b. 1938) *Treblinka*, a testament to forty survivors of the infamous Nazi extermination camp in occupied Poland. My primary reason for assigning this intensely disturbing book is because it illuminates complexities of morality in a heretofore unimaginable way. Your ideas of right and wrong will be severely tested by this book and other readings. Be prepared to adjust your moral compass to the working out of the “Final Solution” to Hitler’s “Jewish problem.”

Goals:

The successful student will be able to:

1. read the course materials for comprehension and demonstrate competence through discussion and written work
2. ask questions about aspects of the topics that confuse, interest, or stimulate
3. engage in class discussions with courtesy and respect toward instructor and classmates
4. demonstrate understanding of the material through written work
5. effectively prepare and present in-class demonstrations of competence
6. use the skills developed here to study other issues of truth, beauty, and morality in their lives

Outcomes/Work the Student Will Submit:

Demonstration of mastery of the L-5-14547 competence will come from the creation of a **portfolio of work**. The portfolio will include journal entries and responses to questions posed by me. It will also contain individualized responses (a final project) to one of the three areas of focus (selected by the student) that can take a variety of forms, i.e. visual, oral, musical, written, etc. The demonstration of competence will include a brief presentation to the class of this unique response to the material, accompanied by a written description of the project and weekly progress reports (to be included in the portfolio). Detailed directions for your submitted work follow below.

Journal:

From the outset you will record responses to the reading assignments and class discussions in a journal that I will examine each week. These are not to be summaries of the work; they should be your reaction to the material. For students desirous of alternative response methods, I welcome your ideas (see my comments on Gardner's multiple intelligences below). These responses will be separate from other portfolio work (like the answers to specific questions I will pose, etc.) and are meant to chart your progress and intellectual growth over the ten week period. I expect candid, honest journal entries. Responses like "I really enjoyed the chapter because it was interesting" have no place in a college critical thinking course journal. Specifically, *what* caused your interest and *why* is what I want from you. At least forty-five minutes each week should be spent on your journal entries.

Writing Assignments:

Occasionally I will ask you to write answers to specific questions stemming from the course material and class discussions. I will always indicate the length of your written responses and whether outside sources are required (and if so, the attribution method needed). Unless otherwise stated your written responses to questions will always be due at the next class session. They will be turned in to me each week and returned with comments the following week. You will then make them part of your portfolio.

Final Project:

You will begin consideration of your final project at the outset of the quarter. This means that a familiarity of all three units of study is necessary if you are to select your topic without prejudice. Therefore, I will provide a brief but thorough overview of the three course units on the first night and devote time during each of the three subsequent class sessions to comments on the “Beauty” and “Morality” units. You will choose your final project topic by the half-way point of the quarter (beginning of week six) and prepare and hand-in a brief (1-2 pages) description of your topic for my approval and comments. In my comments I will address the minimum length requirement of your project, based on the subject matter and the form your project takes. Each week thereafter until the project’s completion you will write a brief (1-2 pages) progress report for your portfolio.

For your final project you will select one of the three units of study and do a deeper investigation of a specific facet of the topic. For example, you might choose to chart the progress to date of scientists’ search for the ancestors of *Homo sapiens* (a timely exercise in light of the recent announcement of the discovery in Ethiopia of the specimen named *Ardipithecus ramidus*). Or, you might apply your newly acquired appreciation of opera to a study of one of the classics like Ludwig van Beethoven’s (1770 – 1827) *Fidelio*, or Wolfgang Amadeus Mozart’s (1756 – 1791) *The Magic Flute*. Your study could compare and contrast Gershwin’s use of topical material and his collaborative abilities with those of your selected composer. For those interested in issues of group dynamics generated by our study of the Holocaust, you might study the controversial psychological experiment conducted by Yale University’s Stanley Milgram (1933 – 1984) in 1961 to test obedience to an authority figure. You could then figure out what, if anything, the results of Milgram’s study mean in connection to the assignment of blame for the Holocaust.

As stated earlier, you will be responsible for a short (10-20 minutes) description and/or demonstration of your final project to your classmates. This brief presentation will be accompanied by a written description-summary of the work for inclusion in your portfolio. (This requirement is especially important for works with an artistic – as opposed to a linguistic – form). Final project description/demonstrations will be scheduled for the last two class sessions. The schedule will be determined by lot.

There will be no quizzes or exams required. From time to time I may direct journal entries to address an especially pertinent topic. Otherwise, what has already been described constitutes your assigned written output. I again encourage you to engage the work with a spirit of discovery and determination. I am always available for consultation, etc. regarding your evidence of competence.

Learning Strategies:

Reading for understanding is the key to mastery of the material and demonstration of competence. Students who devote the requisite time for reading will be rewarded for their efforts far beyond the credit they will receive for passing the course. On the other hand, those who do not do the work will fail the course and miss an opportunity for personal growth.

As previously stated, questioning is very important in terms of attaining the expected goals and outcome of the course. In fact, your final project's shape will be informed by the questions you generate about your chosen topic. Good questioning skills are developed through careful reading and listening. Prejudices and preconceived ideas based on partial, faulty, or misunderstood evidence cannot be altered unless one's mind is open to reason. However, this is not a course in indoctrination in which success depends upon rote agreement with me. Skepticism, as opposed to cynicism, is an attribute indicative of critical thinking. If at the end of the course, though, if one's reason for believing (or disbelieving) something is "Because I just do," that student will not have learned the fundamentals of critical thinking.

Some students may recognize Howard Gardner as the originator of a theory of multiple intelligences. He believes that linguistic and logical/mathematical intelligences are over-valued by educators and testers, to the detriment of those equipped with other – equally esteemed – intellectual gifts. The following are Gardner's eight multiple intelligences:

Visual-Spatial - think in terms of physical space, as do architects and sailors. Very aware of their environments. They like to draw, do jigsaw puzzles, read maps, daydream. They can be taught through drawings, verbal and physical imagery. Tools include models, graphics, charts, photographs, drawings, 3-D modeling, video, videoconferencing, television, multimedia, texts with pictures/charts/graphs.

Bodily-kinesthetic - use the body effectively, like a dancer or a surgeon. Keen sense of body awareness. They like movement, making things, touching. They communicate well through body language and can be taught through physical activity, hands-on learning, acting out, role playing. Tools include equipment and real objects.

Musical - show sensitivity to rhythm and sound. They love music, but they are also sensitive to sounds in their environments. They may study better with music in the background. They can be taught by turning lessons into lyrics, speaking rhythmically, tapping out time. Tools include musical instruments, music, radio, stereo, CD-ROM, multimedia.

Interpersonal - understanding, interacting with others. These students learn through interaction. They have many friends, empathy for others, street smarts. They can be taught through group activities, seminars, dialogues. Tools include the telephone, audio conferencing, time and attention from the instructor, video conferencing, writing, computer conferencing, E-mail.

Intrapersonal - understanding one's own interests, goals. These learners tend to shy away from others. They're in tune with their inner feelings; they have wisdom, intuition and motivation, as well as a strong will, confidence and opinions. They can be taught through independent study and introspection. Tools include books, creative materials, diaries, privacy and time. They are the most independent of the learners.

Linguistic - using words effectively. These learners have highly developed auditory skills and often think in words. They like reading, playing word games, making up poetry or stories. They can be taught by encouraging them to say and see words, read books together. Tools include computers, games, multimedia, books, tape recorders, and lecture.

Logical-Mathematical - reasoning, calculating. Think conceptually, abstractly and are able to see and explore patterns and relationships. They like to

experiment, solve puzzles, ask cosmic questions. They can be taught through logic games, investigations, mysteries. They need to learn and form concepts before they can deal with details.

Quoting Gardner from *The Disciplined Mind* (p. 72):

[I]t is possible that human beings also exhibit a ninth, existential intelligence – the proclivity to pose (and ponder) questions about life, death, and ultimate realities. Each of these intelligences features its own distinctive form of mental representation; in fact, it is equally accurate to say that each intelligence *is* a form of mental representation.

Inclusion of Gardner’s multiple intelligences here refers to the **Outcomes/Work the Student Will Submit** section of this syllabus because I am encouraging you, through the use of a portfolio and final project, to demonstrate your knowledge in a way of your own choosing. This freedom is distinguished from your responsibility to respond vocally and in writing to much of the material, but enough of your portfolio is reserved for so-called unconventional proof of competence to accommodate other learning styles.

Evaluation:

Your grade for the course will be based on the quality of your portfolio and class participation. Instead of letter or percentages grades I will use a plus/minus system and written comments to evaluate your portfolio work. Since the portfolio will be a work in progress you will be free to re-do assignments that do not measure up to my (or your) standards before you turn in the portfolio at the end of the quarter. This option **does not** apply to the ongoing journal, since predated entries obviate the serial, progressive nature of the exercise. And since the final project and in-class description/demonstration happen at the end of the quarter, aside from minor, cosmetic changes you won’t have time to do a major overhaul of your work. (**Note** that your weekly project progress reports will alert me to potential flaws that you *will* have time to correct.)

The participation portion of your grade will also be a cumulative mark, instead of a week-by-week tally. That way, an absence or “off night” in which you contribute less than usual will not affect your overall mark as much as a weekly score would. Your voice is important to the success of the class. My advice is to come to class prepared to contribute. That means reading, writing, and thinking about the material. I trust that you will contribute to discussions when you have something to say, because of some arbitrary timetable of responses aimed at

minimal adherence to a participation “policy.” I expect that you will also treat your classmates and me with respect.

Each component of the work – portfolio, final project, and participation – will count for approximately a third of your grade, with a bit of instructor’s prerogative built-in to guarantee you will get as fair a shake as possible from me.

Vincentian Mission Statement:

This course and its assessment tools are designed to actively incorporate the Four Cornerstones of a high-quality learning relationship at DePaul University: **empathy, clarity, integrity, and flexibility.**

Attendance Policy:

Because we meet just once per week and classroom participation is an important part of the course, attendance at all class meetings is strongly advised. DePaul School for New Learning policy prohibits students who miss more than **two** classes from passing the course. Please let me know if you are going to miss a class, arrive late, or leave early, and try to arrange for a classmate to take notes, etc.

Grade of “Incomplete”:

My policy conforms to accepted DePaul practice described below:

“Unfinished work or work requiring revision will be given an Incomplete (IN) grade. In order to qualify for the IN, you must have regularly attended class, and must have completed three-fourths of the assignments.

In order for a student to have an incomplete (IN) grade granted in this course, there must be a significant extenuating circumstance evidenced by the student (e.g., medical and/or significant personal issues). The student will need to initiate and file an SNL Incomplete grade contract before the final session of the course to receive an incomplete grade. You are strongly advised to review the university deadlines for withdrawal without tuition refund and the implications for financial aid and grades. Undergraduate and graduate students have 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. In the case of the Law School incompletes must be completed by the end of the semester following the one in which the incomplete was assigned. 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."

Schedule of Classes/Itineraries (subject to change):

Week One

1. Attendance, Introduction
2. Course overview/ syllabus review
3. Unit overview – Truth
4. Break
5. Unit overview – Beauty
6. Unit overview – Morality
7. For next week:

Read: Coyne – preface, introduction, chapters 1-4, inclusive, through page 110

Write: first journal entry

Week Two

1. Attendance, miscellaneous bookkeeping, etc.
2. Check journal entries, discuss
3. Final project update
4. Reading assignment review and discussion
5. Break
6. Video: from *Nova*, "Darwin's Dangerous Idea"
7. For next week;

Read: Coyne – chapters 5 -7, inclusive, through page 189

Write: second journal entry

Week Three

1. Attendance, miscellaneous bookkeeping, etc.
2. Check journal entries, discuss
3. Final project update
4. Coyne reading assignment discussion and review
5. Break
6. Video and discussion: "Evolution: The Grand Experiment"
7. For next week:

Read: Coyne – completion of book

Write: Answer this question in 2-3 pages, double-spaced, serif font: How has the unit material affected your understanding of evolution?

Write: third journal entry

Week Four

1. Attendance, miscellaneous bookkeeping, etc.
2. Check journal entries, discuss
3. Final project update
4. Coyne reading assignment review and discussion
5. Break
6. Writing assignment discussion
7. Unit preview – Beauty

For next week:

Read: Lawrence Starr – “Toward a Reevaluation of Gershwin’s *Porgy and Bess*,” handout

Write: fourth journal entry

Week Five

1. Attendance, miscellaneous housekeeping, etc.
2. Check journal entries, discuss
3. Final project update
4. Starr reading assignment discussion
5. Break
6. Video and discussion: *Porgy and Bess*, Act 1, Glyndebourne Opera
7. For next week:

Read: Richard Crawford – “It Ain’t Necessarily Soul: Gershwin’s *Porgy and Bess* as a Symbol,” handout

Write: a 1-2 page description of your final project topic

Write: fifth journal entry

Week Six

1. Attendance, miscellaneous housekeeping, etc.
2. Check journal entries, discuss
3. Final project update, discuss topics, etc.
4. Crawford reading assignment discussion
5. Break
6. Video and discussion: *Porgy and Bess*, Act 2, Glyndebourne Opera
7. For next week:

Read: Richard Crawford – “Gershwin’s Reputation: A Note on *Porgy and Bess*,” handout

Write: sixth journal entry
Work on your final project

Week Seven

1. Attendance, miscellaneous bookkeeping, etc.
2. Check journal entries, discuss
3. Final project update
4. Video and discussion: *Porgy and Bess*, Act 3, Glyndebourne Opera
5. Break
6. Musical selections from *Porgy and Bess*
7. Unit preview – Morality, with short video clip from “Frontline – Memory of the Camps”
8. For next week:
Write: a short (2 pages) paper on how *Porgy and Bess* affected your conception of beauty.
Write: seventh journal entry
Read: Steiner – introduction, preface and chapters 1-8, inclusive, to page 135

Week Eight

1. Attendance, miscellaneous bookkeeping, etc.
2. Check journal entries, discuss
3. *Porgy and Bess* paper discussion
4. Final project update
5. Video: from Reifentahl’s “Triumph of the Will”
6. Break
7. Video: Resnais’s “Night and Fog”
8. Reading assignment discussion
9. For next week:
Write: eighth journal entry
Read: Steiner – chapters 9-18, inclusive, to page 273
Work on your final project

Week Nine

1. Attendance, miscellaneous housekeeping, etc.
2. Check journal entries, discuss
3. Reading assignment discussion
4. Break
5. Students’ final project descriptions/demonstrations
6. Video and discussion: from “Judgment at Nuremberg”
7. For next week:

Read: Steiner – complete the book
Write: ninth journal entry
Work on your final project

Week Ten

1. Attendance, miscellaneous housekeeping, etc.
2. Check journal entries, discuss
3. Reading assignment discussion
4. Break
5. Students' final project descriptions/demonstrations
6. Turn in course portfolios
7. Course summary, closing thoughts
8. Dismissal

Academic Integrity Policy Statement:

I am pledged to uphold the University's written guidelines (below) on academic integrity. Please be attentive to this policy – breaking it could cost you your degree.

Writing Assistance:

Feel free to discuss with me any concerns you have regarding your writing assignments. DePaul offers essay-writing assistance at:

<http://condor.depaul.edu/~history/webresources/hstwriting.html>

Academic Integrity Policy:

A. Preamble

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. To preserve the quality of education offered to students, the University is responsible for maintaining academic integrity and protecting all those who depend on it, including DePaul's community partners and institutional affiliates. 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. All members of the university community share the responsibility for creating conditions where violations of academic integrity are curtailed. In particular:

1. Students must abstain from any violations of academic integrity and set examples for each other by assuming full responsibility for their academic and personal development, including informing themselves about and following the university's academic policy;
2. Faculty members must foster a climate that is conducive to the development of student responsibility--they should provide guidance as to what constitutes violations of the Academic Integrity Policy and educate students about the ethical and educational implications of their actions. Syllabi should call attention to the Academic Integrity Policy.
3. Faculty members, furthermore, have the authority and the responsibility to make the initial judgment regarding violations of academic integrity in the context of the courses that they teach. They may impose sanctions up to and including failure of a course at their own discretion in cases involving a violation of academic integrity policies. In cases such as alleged plagiarism, it is important that faculty members distinguish between an intentional violation of the Academic Integrity Policy and a technical error or careless work.
4. Deans of the various colleges are responsible for ensuring that their faculty, particularly new faculty and part-time faculty, are aware of the university's Academic Integrity Policy and of their responsibilities in this regard. The deans should monitor periodically the number and disposition of cases involving students in their college to ensure that their faculty members are both fair and rigorous in enforcing the university's Academic Integrity Policy.

These efforts are supported by detailed guidelines and procedures that are designed to deal with violations, to maintain the integrity of the institution and to ensure that university standards are upheld.

B. Violations of Academic Integrity

Violations of academic integrity 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; academic misconduct; and complicity. This policy applies to all courses, programs, and learning contexts in which academic credit is offered, including experiential and service-learning courses, study abroad programs internships, student teaching and the like. If an instructor finds that a student has violated the Academic Integrity Policy, the appropriate initial

sanction is at the instructor's discretion (cf. Section Q). Actions taken by the instructor do not preclude the college or the university from taking further action, including dismissal from the university. Conduct that is punishable under the Academic Integrity Policy could result in criminal or civil prosecution.

1. **Cheating:** Cheating is any action that violates University norms or instructor's guidelines for the preparation and submission of assignments. This includes but is not limited to unauthorized access to examination materials prior to the examination itself, use or possession of unauthorized materials during the examination or quiz; having someone take an examination in one's place; copying from another student; unauthorized assistance to another student; or acceptance of such assistance.
2. **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:
 - a. 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.
 - b. Copying of any source in whole or part with only minor changes in wording or syntax, even with acknowledgement.
 - c. 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.
 - d. The paraphrasing of another's work or ideas without proper acknowledgement.
3. **Fabrication, Falsification or Sabotage of Research Data:** Fabrication, falsification or sabotage of research data is any action that misrepresents, willfully distorts or alters the process and results of scholarly investigation. This includes but is not limited to making up or fabricating data as part of a laboratory, fieldwork or other scholarly investigation; knowingly distorting, altering or falsifying the data gained by such an

investigation-stealing or using without the consent of the instructor data acquired by another student; representing the research conclusions of another as one's own; and undermining or sabotaging the research investigations of another person.

4. **Destruction or Misuse of the University's Academic Resources:**

Destruction or misuse of the university's academic resources includes but is not limited to unauthorized access to or use of university resources including equipment and materials; stealing, destroying or deliberately damaging library materials; preventing, in an unauthorized manner, others' access to university equipment, materials or resources; using university equipment, materials or resources to destroy, damage or steal the work of other students or scholars.

Given the importance of computers to the academic functioning of the university, computer usage is of particular concern under this general heading. The special rules for computer usage can be found in the Code of Student Responsibility, under the heading Computing Services.

5. **Alteration or Falsification of Academic Records:** Alteration or falsification of academic records includes any action that tampers with official university records or documents. This includes but is not limited to: any alteration through any means whatsoever of an academic transcript, a grade or grade change card; unauthorized use of University documents including letterhead; and misrepresentation of one's academic accomplishments, awards or credentials.

6. **Academic Misconduct:** Academic misconduct is any action that deliberately undermines the free exchange of ideas in the learning environment, threatens the impartial evaluation of the students by the instructor or advisor, or violates standards for ethical or professional behavior established by a course or program. This includes but is not limited to attempts to bribe an instructor or advisor for academic advantage; persistent hostile treatment of, or any act or threat of violence against, an instructor, advisor or other students; and/or actions or behavior that violate standards for ethical or professional behavior established by a course or program in an off-campus setting and could damage the University's relationship with community partners and affiliated institutions.

7. **Complicity:** Complicity is any intentional attempt to facilitate any of the violations described above. This includes but is not limited to allowing another student to copy from a paper or test document; providing any kind of material—including one's research, data, or writing—to another student if one believes it might be misrepresented to a teacher or university official; providing information about or answers to test questions.