
THE NEW CONSUMER SOCIETY

Instructor	Office Hours
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Class Meetings	Course Websites
MWF 12-12:55 (ENGL 1101 G6) 15 D.M. Smith	http://leeannhunter.wordpress.com/current/
MWF 2-2:55 (ENGL 1101 L2) 11 D.M. Smith	http://groups.diigo.com/group/money_mob
MWF 3-3:55 (ENGL 1101 E) Skiles 314	http://www.netvibes.com/leeannhunter

COURSE DESCRIPTION

The current economic crisis, alongside developments in social media, has prompted a growth in a new consumer society, characterized by collaborative consumption. The collaborative consumption movement, according to Rachel Botsman, signifies “the rapid explosion in traditional sharing, bartering, lending, trading, renting, gifting, and swapping redefined through technology and peer communities.” Building upon the successes of popular social commerce sites such as eBay, Threadless, and Esty, the new generation of collaborative consumption stretches the boundaries of exchange between individuals, so that strangers can effectively share anything imaginable, from tools to cars, cash loans, or personal services. In this class, we will explore historical and contemporary discussions of commodity culture; the way consumers identify with brands and their branded communities; and how technology can facilitate relationships between individuals in the new consumer economy.

REQUIRED MATERIALS

- Purchase access to WOVENText: <http://ebooks.bfwpub.com/gatech.php>
- Raj Patel, *The Value of Nothing*, 2010: You may purchase or share a print copy of the book, or purchase a Kindle copy online.
- Rachel Botsman and Roo Rogers, *What’s Mine Is Yours: The Rise of Collaborative Consumption*, Release Date: Sept. 28, 2010 (recommended)
- Laptop: You must bring a laptop to every class meeting. Almost all reading materials are made available online, and I expect you to actively engage in highlighting and annotating digital texts. See my article on [“How to Annotate Digital Texts” on TECHStyle](#). In order to interact with digital texts, you will need to create free accounts with the following two programs:
 - A.nnotate.com
 - Diigo.com
- Incidental expenses associated with creating multimodal projects, such as professional printing and video cartridges.

Outcomes for First-Year Composition in the Georgia Tech Writing and Communication Program (GTWCP)

Category	Outcomes by the USG Board of Regents ¹	Outcomes by the Council of Writing Program Admins ²	Additional Expectations of the GTWCP
<p>Critical Thinking Critical thinking involves understanding social and cultural texts and contexts in ways that support productive communication and interaction.</p>	<ul style="list-style-type: none"> Analyze arguments Accommodate opposing points of view Interpret inferences and develop subtleties of symbolic and indirect discourse 	<ul style="list-style-type: none"> Use writing and reading for inquiry, learning, thinking, and communicating Integrate ideas with those of others Understand relationships among language, knowledge, and power 	<ul style="list-style-type: none"> Recognize the constructedness of language and social forms Analyze and critique constructs such as race, gender, and sexuality as they appear in cultural texts
<p>Rhetoric Rhetoric focuses on available means of persuasion, considering the synergy of factors such as context, audience, purpose, role, argument, organization, design, visuals, and conventions of language.</p>	<ul style="list-style-type: none"> Adapt communication to circumstances and audience Produce communication that is stylistically appropriate and mature Communicate in standard English for academic and professional contexts Sustain a consistent purpose and point of view 	<ul style="list-style-type: none"> Use a variety of technologies to address a range of audiences Learn common formats for different kinds of texts Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics Control such surface features as syntax, grammar, punctuation, and spelling 	<ul style="list-style-type: none"> Create artifacts that demonstrate the synergy of rhetorical elements Demonstrate adaptation of register, language, and conventions for specific contexts and audiences Apply strategies for communication in and across both academic disciplines and cultural contexts in the community and the workplace
<p>Process Processes for communication—for example, creating, planning, drafting, designing, rehearsing, revising, presenting, publishing—are recursive, not linear. Learning productive processes is as important as creating products.</p>		<ul style="list-style-type: none"> Find, evaluate, analyze, and synthesize appropriate primary and secondary sources Develop flexible strategies for generating, revising, editing, and proofreading Understand collaborative and social aspects of writing processes Critique their own and others' works Balance the advantages of relying on others with [personal] responsibility 	<ul style="list-style-type: none"> Construct, select, and deploy information based on interpretation and critique of the accuracy, bias, credibility, authority, and appropriateness of sources Compose reflections that demonstrate understanding of the elements of iterative processes both specific to and transferable across rhetorical situations
<p>Modes and Media Activities and assignments should use a variety of modes and media—written, oral, visual, electronic, and nonverbal (WOVEN)—singly and in combination. The context and culture of multimodality and multimedia are critical.</p>	<ul style="list-style-type: none"> Interpret content of written materials on related topics from various disciplines Compose effective written materials for various academic and professional contexts Assimilate, analyze, and present a body of information in oral and written forms Communicate in various modes and media, using appropriate technology 	<ul style="list-style-type: none"> Use electronic environments for drafting, reviewing, revising, editing, and sharing texts Locate, evaluate, organize, and use research material collected from electronic sources, including scholarly library databases; other official (e.g., federal) databases; and informal electronic networks and internet sources Exploit differences in rhetorical strategies and affordances available for both print and electronic composing processes and texts 	<ul style="list-style-type: none"> Create WOVEN (written, oral, visual, electronic, and nonverbal) artifacts that demonstrate interpretation, analysis, synthesis, evaluation, and judgment Demonstrate strategies for effective translation, transformation, and transference of communication

¹ http://www.usg.edu/academic_programs/information/common_student_learning_outcomes_for_the_core_curriculum/, points edited and sorted into categories defined by GTWCP

² <http://www.wpacouncil.org/positions/outcomes.html>, points selected, edited, and resorted into categories defined by GTWCP

ASSESSMENT

Due Date	Project	Weight
Ongoing	Group Blog	10%
Sep 24	Consumer Essay	20%
Nov 5	Photo Essay	20%
Dec 10	TECHshares	30%
Dec 15	WOVEN Portfolio	10%
Ongoing & Unannounced	Participation & Quizzes	10%

All assignments listed above, such as the Group Blog or Photo Essay, will be assigned a single letter grade: A+, A, B, C, D, or F. Final grades will be calculated and averaged according to the number equivalencies provided below. (Please note that while you can earn an A+ on an assignment, you cannot earn an A+ for the class, according to Georgia Tech grading guidelines.)

Letter	Points	Range
A+	10	10
A	9	8.5-9.9
B	8	7.5-8.49
C	7	6.5-7.49
D	6	5.5-6.49
F	0	0-5.49

For example, consider that the student Rosa Parks receives the following letter grades on each of her assignments. This table illustrates how her final grade will be calculated.

Project	SAMPLE Grade	Points * Weight	Cumulative Total
Group Blog (10%)	B	8*.10	.8
Consumer Essay (20%)	C	7*.20	1.4
Photo Essay (20%)	A	9*.20	1.8
TECHshares (30%)	B	7*.30	2.1
WOVEN Portfolio (10%)	A	9*.10	.9
Participation (10%)	B	8*.10	.8
SAMPLE FINAL GRADE	B	(7.5-8.49)	7.8

The cumulative total is 7.8, which falls between the range of (7.5-8.49) to result in a final grade of a B for the student.

COURSE REQUIREMENTS

GROUP BLOG

As a group, you will create and maintain a blog that follows the readings and themes of this course. Make a calendar and plan for each member to write at least once per week on different days. Each group will determine a specific focus for their blog; for example, you might choose to write upon consumer society in terms of sustainability, debt, poverty, community engagement, or social media. In addition to establishing your theme, you will also need to establish your purpose: does your group hope the blog will serve to enlighten, entertain, or persuade your audience of peers? Expect to work with the same group of people for the entire semester and to earn a single grade for the entire product. There are many resources on blogging. I have made some available to you on [Diigo](#). Be sure to check out ProBlogger's [beginner guide](#) for a thorough introduction to blogging.

CONSUMER ESSAY

This essay begins with an experiment in social commerce. You will choose items to buy, sell, or exchange on a social commerce website, such as Craigslist, eBay, Swaptree, or Freecycle, and participate in at least one full exchange in which you acquire one new object and give away one old object. Document the exchanges from beginning to end, including photographs of the objects, snapshots of the advertisements, and records of your conversations and interactions with the other consumers. You will write a 1000-word essay, with accompanying visuals, and post it on your group blog (the content should therefore be suitable for a public audience). Your final essay should (1) detail the life-cycle of two objects in their exchanges from consumer to consumer; (2) analyze your relationship with and attachment to each of the objects; and (3) contextualize your consumer experience in terms of one of the critical readings we have discussed in class.

PHOTO ESSAY

For this project, you will work with a partner to research a commercial brand and document with photographs its identity in the Georgia Tech and Atlanta community. Begin by conducting research on the brand's business practices and company philosophy: does it use sustainable materials, where do its profits go, how are goods produced, distributed, and discarded? Next, follow your chosen brand around the city, interview consumers of that brand, and—with their permission—take photographs of consumers displaying the brand. Finally, you will assemble a photo essay that communicates your perspective on the identity of the brand: what kind of people buy it and why, are the consumers active participants in the construction of brand identity, are they well-informed of the brand's business practices, what image do the consumers hope to project? You and your partner will offer an oral presentation of your photo essay and the results of your research to the class.

TECHSHARES

In groups, you will design, experience, and promote a TECHshares social network that facilitates sharing in the Georgia Tech community. The success of sharing networks depends upon members' commitment to share, even when equal reciprocation of goods and services is impossible. Your objective is to create a TECHshares network that appeals not only to the needs, but also to the desires of Georgia Tech students. One of the ways you will create these rhetorical appeals is by creating a smart brand identity for your organization. The TECHshares project will consist of three major components: design,

experiment, and promotion. The final artifact will consist of a website and a presentation model. Groups will showcase their TECHshares at a public event at the end of the semester.

PARTICIPATION

One of the ways we learn to write and become critical thinkers is through dialogue with other individuals whose experiences and perspectives vary widely from our own. Our class size is generously limited in order to facilitate this interaction and therefore you are expected to maintain an active presence in every class period. As such, your participation will be evaluated on the following key components: attendance, preparedness, and overall engagement with the course. Unannounced quizzes will be one method of measuring your overall engagement with the course.

WOVEN PORTFOLIO

The end-of-semester portfolio is designed as a culminating, representative, and reflective, sample of your work. In order to demonstrate that you have met the stated course goals, you will select evidence from the text you have produced in this course (called artifacts); then you will describe how each artifact demonstrates your ability to apply the concepts and skills taught in this course. Your portfolio will contain:

Mode	Artifact (submitted as separate files)	Reflection (complete the form)
Oral	No electronic copy of the Oral presentation is required	<ul style="list-style-type: none"> ▪ the ways your presentation addresses a specific listening audience ▪ the strategic use of the voice, body, space, and technology
Written	first draft if pertinent, additional drafts final draft	<ul style="list-style-type: none"> ▪ the differences between the first and final drafts ▪ the ways the artifact uses more than alphabetic text to convey its message ▪ successful composition strategies that might work well in other rhetorical situations
Visual	first draft if pertinent, additional drafts final draft	<ul style="list-style-type: none"> ▪ the differences between the first and final drafts ▪ the ways the artifact uses more than alphabetic text to convey its message ▪ successful composition strategies that might work well in other rhetorical situations
Electronic	first draft if pertinent, additional drafts final draft	<ul style="list-style-type: none"> ▪ the differences between the first and final drafts ▪ the ways the artifact uses more than alphabetic text to convey its message ▪ successful composition strategies that might work well in other rhetorical situations

NOTE: Retain copies of all drafts of your work in this course.

As described in the “English1101or1102.CompetencyPortfolio.Summer2009.docx” file, the entire portfolio—artifacts and reflection—will be used for program assessment. However, since I have already graded your artifacts, I will only evaluate your reflection. This assignment counts as 10% of your course grade.

COURSE SCHEDULE

Unit I: The Story of Stuff

The first unit will offer an introduction to historical and contemporary discussions of commodity culture. Your major assignment for this unit will involve your engagement in a social commerce site where you can buy, sell, or exchange goods. During your reading of the selections in this unit, pay close attention to the value that is attributed to “things.” Analyze your own relationship to “things” as you make deliberate decisions about what to keep, what to give away, and what to acquire. Plan to write a critical essay on the objects you exchange, and prepare to accompany your essay with photographs of the objects and snapshots of email exchanges, advertisements, and the exchange interface.

INTRODUCTION (AUG 23-27)

<i>“[H]umans have an innate propensity to reciprocate because we understand that it is in our long-term self-interest to do so.”—Rachel Botsman</i>	
M	Introduction
W	WOVENText 1: Introduction, Critical Concepts “Vending Machines.” Rocketboom (22 June 2010). [Video]
F	“Rachel Botsman on Collaborative Consumption.” TEDxSydney (31 May 2010). [youtube= http://www.youtube.com/watch?v=zpv6aGTcCl8]
Related: The Stranger Exchange	

HYPER CONSUMPTION (AUG 30-SEP 3)

<i>“We live by object time: by this I mean that we live at the pace of objects, live to the rhythm of their ceaseless succession. Today, it is we who watch them as they are born, grow to maturity and die.”—Jean Baudrillard</i>	
M	Baudrillard, Jean. <i>The Consumer Society</i> . Ch. 1: The Liturgy of the Object. [PDF on T-Square] Introduce Unit 1 project: Choose objects to buy, sell, or exchange on the web. Begin the product exchange process. Document every stage of the process.
W	Schor, Juliet. “The New Politics of Consumption.” Boston Review (Summer 1999). WOVENText 6a-d: Reading: Words and Images
F	Diderot, Denis. “Regrets for My Old Dressing Gown” (1769). Hunter, Leeann. “How to Annotate Digital Texts.” TECHStyle.
Due: In groups, set up a Wordpress account. Establish an area of expertise. Set up a blogging calendar.	

COMMODITY FETISHISM (SEP 6-10)

<i>"We have become a nation of consumers. Our primary identity has become that of being consumers. Not mothers, teachers, farmers, but consumers. The primary way that our value is measured and demonstrated is . . . by how much we consume."—Annie Leonard</i>	
M	(Labor Day)
W	Karl Marx, <i>Capital</i> (1867): Commodities, Ch.1: Sections I and IV. WOVENText 21a-b: Exploring and Narrowing a Topic
F	Patel, Raj. <i>The Value of Nothing</i> . Ch. 2: Becoming <i>Homo Economicus</i> (pp. 25-40). Due: Complete the product exchange process. Write first draft of consumer essay. Submit drafts on T-Square.
Related: The Story of Stuff	

THE DIVISION OF LABOR (SEP 13-17)

<i>"What we've done in human society, through exchange and specialization, is we've created the ability to do things that we don't even understand."—Matt Ridley</i>	
M	Samuel Johnson, <i>The Adventurer</i>, No. 67 (26 June 1753). WOVENText 25b: Peer Review
W	Smith, Adam. <i>Wealth of Nations</i> (1776). Read Book I, Ch. I-II.
F	Patel, Raj. <i>The Value of Nothing</i> . Ch. 4: On Diamonds and Water (pp. 61-73). Due: Complete peer review on first drafts of consumer essay on T-Square.
Related: I, Pencil . Ridley, Matt. "When Ideas Have Sex." TEDGlobal 2010 (Filmed July 2010).	

THE GIFT ECONOMY (SEP 20-24)

<i>"We can see that organizations designed around a culture of generosity can achieve incredible effects without an enormous amount of contractual overhead."—Clay Shirky</i>	
M	Mauss, Marcel. <i>The Gift</i> . Introduction, Ch. 1: Sections I-III. [PDF on T-Square]
W	Belk, Russell, "Why Not Share Rather Than Own." <i>The ANNALS</i> 611.1 (2007): 126-40. [PDF on T-Square]
F	Due: Submit revised consumer essay for a grade on T-Square.
Related: Social Capital ; Cognitive Surplus	

UNIT 2: THE STORY OF A BRAND

At this point in the semester, we'll turn our attention to the way in which individuals identify with brands. For the project in this unit, you and a partner will work together to research a single brand and document with photographs its identity in the Georgia Tech and Atlanta community. During your reading of the selections in this unit, pay close attention to the purpose of branding. In what ways is branding useful and when is it harmful? Is it possible and/or preferable to create an unbranded public space or identity? How can brands be crowdsourced? Plan to produce a photo essay that captures a sense of how consumers project the brand's image.

PHOTOGRAPHY (SEP 27-OCT 1)

<i>"[T]his corporate obsession with brand identity is waging war on public and individual space: on public institutions such as schools, on youthful identities, on the concept of nationality and on the possibilities for unmarketed space."</i> —Naomi Klein	
M	Introduce Unit 2 project : Begin assembling research, observations, interviews, photographs of your selected brand.
W	Klein, Naomi. <i>No Logo</i> (2002). Introduction: A Web of Brands. [PDF on T-Square] WOVENText 21e: Organizing Verbal and Visual Information
F	Kodak Photography Tips: Composition Kodak Photography Tips: Top Ten
	Related: Homeless in America [Photo essay]

COMMUNITY BRANDING (OCT 4-8)

<i>"[T]his corporate obsession with brand identity is waging war on public and individual space: on public institutions such as schools, on youthful identities, on the concept of nationality and on the possibilities for unmarketed space."</i> —Naomi Klein	
M	Klein, Naomi. <i>No Logo</i> . Ch.1: New Branded World. [PDF on T-Square]
W	Schor, Juliet. <i>The Overspent American</i> . Ch. 2: Communicating with Commodities. [PDF on T-Square]
F	Botsman, Rachel. "Brand 'We.'" AFR BOSS (Jun 2010).
	Due: Select 25 photographs from your excursions. Begin composing your editorial.
	Related: How Great Leaders Inspire Action

CONSUMER IDENTITY (OCT 11-15)

<i>"Through the strong personal connections people come to feel toward products, our possessions become . . . our 'extended' selves. . . . Who we are not only affects what we buy. What we buy also affects who we are."</i> —Juliet Schor	
M	Baudrillard, Jean. <i>The Consumer Society</i> . Ch. 6: Personalization or the Smallest Marginal Difference [PDF on T-Square]

W	Schor, Juliet. <i>The Overspent American</i> . Ch. 3: The Visible Lifestyle. [PDF on T-Square]
F	Due: Choose and assemble 10 photographs into an essay. Write editorial captions. Submit draft on T-Square.

DEBUNKING CONSUMERISM (OCT 18-22)

<i>Freegans are scavengers of the developed world, living off consumer waste in an effort to minimize their support of corporations and their impact on the planet, and to distance themselves from what they see as out-of-control consumerism.</i> —Steven Kurutz	
M	(Fall Break)
W	Kurutz, Steven. "Not Buying It." <i>New York Times</i> (21 June 2007)
F	Rosenbloom, Stephanie. "But Will It Make You Happy?" <i>New York Times</i> (7 Aug. 2010). Due: Complete peer review of photo essay.
Related: How to Simplify When You Love Your Stuff	

HAPPINESS AND NOTHINGNESS (OCT 25-29)

<i>"To organise work in such a manner that it becomes meaningless, boring, stultifying, or nerve-racking for the worker would be little short of criminal; it would indicate a greater concern with goods than with people, an evil lack of compassion and a soul-destroying degree of attachment to the most primitive side of this worldly existence."</i> —E.F. Schumacher	
M	Schumacher, E.F. "Buddhist Economics." 1966. <i>Small Is Beautiful</i>. Hartley and Marks, 1999.
W	Patel, Raj. <i>The Value of Nothing</i> . Chapter 10, Anton's Blindness
F	Photo Essay Showcase Due: Submit photo essay for a grade on T-Square.
Related: A Happy Little Kingdom ; What Makes Life Worthwhile	

UNIT 3: THE STORY OF PEOPLE

Up until now, we have focused almost entirely on people's relationships to commodities. In this unit, we will turn to relationships between people in the new consumer economy and consider ways of using technology to facilitate these relationships. Each group will create a TECHshares project: a social network that facilitates sharing in the Georgia Tech community. The readings in this unit will serve to model, inspire, or question the concept of sharing in its many manifestations on the web.

THEORIES ON SHARING (NOV 1-5)

"It's an approach built much more around intrinsic motivation, around the desire to do things because they matter, because we like it, because they're interesting, because they are part of something important."—Dan Pink

M **Introduce Unit 3 Project:** Choose groups and brainstorm ideas for your TECHshare network.

W [Belk, Russell. "Sharing" \(2010\).](#)

F [Orsi, Janelle. "Four Degrees of Sharing." *Shareable*. \(16 Sept. 2009\).](#)

Due: List of three viable ideas for your TECHshare. Evaluate the potential appeals of each option. Begin designing the logistics of the best option. Begin building the platform for your website.

Related: [Science of Motivation](#) ; [Timebanks](#) ; [How to Share Time](#)

COLLABORATIVE CONSUMPTION (NOV 8-12)

M [Angela. "Consumers Get Together: From Group Buying to Collaborative Consumption." *TrendsCovered.com*. \(17 July 2010\).](#)

W Botsman, Rachel, and Roo Rogers. *What's Mine Is Yours*. [PDF on [T-Square](#)]

F [Pioneers & Protagonists](#)

Due: Test your TECHshare idea on each other. Record your experiments with audio and visual data. Develop your brand and begin creating designs for your website.

Related: [Zipcars](#) ; [Designing for Sharing](#)

ENTREPRENEURS (NOV 15-19)

M Kiyosaki, Richard, and Sharon Lechter. *Rich Dad, Poor Dad* (1997). [PDF on [T-Square](#)]

W [Gates, Bill. "Making Capitalism More Creative." *Time Magazine* \(31 July 2008\).](#)

F [Let's Raise Kids to Be Entrepreneurs](#)

Due: Based on your initial experiments, what changes do you need to make to your TECHshare? Develop essential content for your website: statement of purpose, theory of social change, how the TECHshare works, who the consumers are, etc.

TECHSHARES (NOV 22-26)

M	Group work on TECHshares
W	<i>Due:</i> Group Blog evaluated for a grade
F	(Thanksgiving)

TECHSHARES (NOV 29-DEC 3)

M	Group Work on TECHshares
W	WOVENText 97: Presentation Aids
F	<i>Due:</i> Complete peer review of websites and props.

TECHSHARES (DEC 6-10)

MWF	TECHshares Symposium TBA
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FINAL REFLECTION (DEC 15)

W	Portfolio due
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POLICIES

ATTENDANCE

Regular attendance is required, and you should plan to be here for every session. More than three absences during the term will lower your final grade in the course one to three full letter grades. Six or more absences will automatically constitute a final course grade of “F”. Always arrive to class on time; late entrances disrupt the energy of the class. Chronic tardiness will be penalized at the instructor’s discretion. Contact me during the first two weeks of class if you have any special circumstances regarding your attendance.

PARTICIPATION

This is a class in communication, so your participation is essential. Get involved. Volunteer. Question. Probe. Expect also to engage regularly in a variety of in-class activities and exercises—oral, visual, electronic, and written; individual and collaborative. Share relevant ideas and observations. Offer your own experiences. Make connections between what we’re discussing in this class and what you hear elsewhere—for example, what’s going on in other classes, what you hear at conferences, what you hear in our colloquia, what guest speakers say, and so on.

AMERICANS WITH DISABILITIES ACT (ADA)

Georgia Tech complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. Any student who may require an accommodation under such provisions should contact me as soon as possible and no later than the end of the first week of classes or as soon as you become aware. No retroactive accommodations will be provided in this class. If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with me soon, preferably in the first week of the semester. Please request that an ADAPTS staff verify your disability and specify the accommodation you will need.

DISCRIMINATION AND HARRASSMENT

No form of harassment or discrimination is allowed in this class. In keeping with the professional nature of this course, only professional behavior is acceptable between the instructor and the students and between students. No harassment of any kind is allowed in class including but not limited to gender, age, ability, religion, sexual orientation, and ethnicity.

SUBMISSION OF WORK

Create remote backups of all your work for this class on a regular basis. Assignment sheets will provide specific details about deadlines and submission of work. In general, work must be submitted according to specifications and before the deadline, otherwise it is considered late. Late work causes disruptions in the overall work schedule of the course. Late work will only be evaluated, if at all, at the instructor’s discretion and convenience.

ACADEMIC INTEGRITY AND PLAGIARISM

You are responsible for knowing and abiding by GT's policy for academic integrity. Consult the Honor Code online at <http://www.honor.gatech.edu>. The following text appears on the website:

"Academic misconduct is any act that does or could improperly distort Student grades or other Student academic records. Such acts include but need not be limited to the following:

- Possessing, using or exchanging improperly acquired written or verbal information in the preparation of any essay, laboratory report, examination, or other assignment included in an academic course;
- Substitution for, or unauthorized collaboration with, a Student in the commission of academic requirements;
- Submission of material that is wholly or substantially identical to that created or published by another person or person, without adequate credit notations indicating authorship (plagiarism);
- False claims of performance or work that has been submitted by the claimant;
- Alteration or insertion of any academic grade or rating so as to obtain unearned academic credit;
- Deliberate falsification of a written or verbal statement of fact to a member of the Faculty so as to obtain unearned academic credit;
- Forgery, alteration or misuse of any Institute document relating to the academic status of the Student.

While these acts constitute assured instances of academic misconduct, other acts of academic misconduct may be defined by the professor."

Work that violates the Honor Code will receive zero credit and may result in failure of the entire course. I will also report any serious misconduct to the Dean of Students.

FINAL NOTE

This syllabus is subject to change during the semester to better accommodate the needs of the instructor and students.

Signed Student/Instructor Agreement

PLEASE READ, SIGN, AND RETURN THESE STATEMENTS TO DR. HUNTER

I affirm that I have read the entire syllabus and policy sheet for Dr. Hunter and understand the information and the responsibilities specified.

print name

signature

Date

DIRECTIONS: Read carefully and check all that apply.

I give my instructor, Leeann Hunter, permission to use copies of the work I do for this course, ENGL 1101/1102 as examples in this and other courses, as examples in presentations, and in print and electronic publications.

I do *NOT* give my instructor, Leeann Hunter, permission to use copies of the work I do for this course, ENGL 1101/1102 as examples in this and other courses, as examples in presentations, and in print and electronic publications.

Please indicate whether you want to be acknowledged if your work is used:

Please use my name in association with my work.

Please use my work, but do *NOT* acknowledge me.

If your instructor decides to use your work, he/she may wish to contact you. Please provide your contact information below:

print name

signature

email address

phone number

print permanent address

print campus address

date