

Advanced Placement Literature and Composition

Fall and Spring 2020-21

Instructors:

Ms. Bakke & Mr. Russell

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Ankeny Community Schools Course Catalog Description:

Students will utilize advanced skills in reading, writing, speaking, viewing, and listening with an emphasis on platform speaking activities and an understanding of the forms of imaginative literature: short story, drama, poetry, and the novel. Attention is given to personal and social values as they appear in selected reading. Basic critical approaches are emphasized, and a broad range of authors from a variety of cultural and ethnic groups and a wide span of historical periods is presented. At the conclusion of this course, students will take the AP Exam: English Literature and Composition. Students may also enroll in 6 DMACC credits: LIT101, Introduction to Literature (3 credits fall semester) & Literature 111, American Literature II (3 credits spring semester).

Advanced Placement Course and Test:

As an approved Advanced Placement curriculum, this course will provide each learner an intensive study of a variety of representative literary works from various genre and time periods. Reading in this course is both wide and deep. As we read each work, we read deliberately and thoroughly in order to understand the textual detail of each work as a complex representation of human creation, to absorb the textured richness and ambiguity of each work, and to find commonality among literary forms and among writers. We also look at each piece that we read as an artifact of creative expression reflecting and embodying the social, cultural, and historical values within both the context of its creation and the present time. Writing is also an integral part of our work together. We will produce texts of our own (both informal writing and extended, polished essays) that will provide a capacity to deepen our understanding of each work on three levels: the experience of literature as we react on a subjective level of immediacy, the interpretation of literature as we analyze the text uncovering the artistic tools and processes by which a writer achieves multiple meanings, and the evaluation of a work of literature as we assess the quality and artistic achievement of a work in light of the social and cultural values expressed in that work. To this end, the AP exam that you will take in May and the work of this course leading to that test will gauge and measure these stated goals.

Dual Credit through DMACC:

Students will enroll in two courses at DMACC: LIT 101 for the fall semester and DMACC: LIT 111 for the spring semester. The competencies for this DMACC course are listed at the end of this document. Successful attainment and demonstration of these competencies are necessary for this credit. Students are reminded that completion of necessary paperwork to enroll or drop the DMACC credit is their responsibility. We will remind you of deadlines.

Books and Resources:

We will use the following resources.

First reading of the year:

- *The Bean Trees* (Students in Group 1)
- *Dinner at the Homesick Restaurant* (Students in Group 2)

Reading Choices During the School Year may include:

- *Perrine's Literature: Structure, Sound, and Sense* 13th ed. An anthology of short fiction, poetry, and drama, including the plays *Othello*, *The Glass Menagerie*, and *Death of a Salesman*.
- *The Great Gatsby*
- *Pride & Prejudice*
- *Wuthering Heights*
- *Jane Eyre*
- *The Adventures of Huckleberry Finn*
- *Heart of Darkness*
- *A Portrait of the Artist as a Young Man*
- *The Road*
- *My Antonia*
- *A Thousand Splendid Suns*
- *The Kite Runner*
- *The Poisonwood Bible*
- *We Were the Mulvaney's*
- *A Map of the World*
- *The Help*
- *Ceremony*
- *Invisible Man*
- *Catch-22*
- *Slaughterhouse-5*
- *A Long Day's Journey Into Night*
- *Cat on a Hot Tin Roof*
- *Waiting for Godot*
- *Fences*
- *Arcadia*

Writing Tasks and Assignments:

In this course, you will be asked to perform a variety of formal and informal writing tasks. You will be writing to explain, explore, define, analyze, critique, reflect, and to argue. As is stated above, we will use writing as a tool to reflect our experience of literature, to clarify and express our interpretation of literature, and to evaluate and assess the success of a piece within the framework of its artistic, cultural, and social context, or in other words we will write to understand, explain, and evaluate the literature that we read. We list below some of these tasks and assignments to explain in more detail what is involved.

- The reading journal: This should be a notebook or a designated area of a notebook that you should keep on hand as you read and that you should bring with you to class each day to record notes and reactions to the class discussion. Last spring, you were given a note taking framework and structure to use as you read your selections from the summer

reading list. You may use this structure for longer works such as novels and plays; however, the concepts are applicable to all reading. As you read each poem, play, short story, novel, or other work, you should note in your reading journal the following:

- Questions that you have about the work
- Your initial impressions and your emotional reaction to what you have read
- Words or concepts with which you are unfamiliar
- Passages, paragraphs, stanzas, or lines that you feel are important or are representative of the author's voice or style or that are important moments, descriptions, or observations

As you participate in and engage in class discussion, you should also have your reading journal at hand in order to prompt your own thinking and to record the following:

- Answer to questions that you had
- Definitions of unfamiliar words
- Definitions of concepts and ideas about literary terms and concepts that help us understand and unlock meaning
- The thoughts and observations of your fellow learners including the teacher's and what you discover about the work through the process of discussing it with others who have read the work and who are serious about revealing its meanings

It is important to note that at various times in the course, we will ask you to take this reading journal and other informal writing that you do in class and will ask to extend, elaborate, polish, revise, and edit your original writing.

- On-demand, in-class timed writing: Typically, you will be asked to write in this manner to increase your stamina and facility as a reader, writer, and thinker. The questions that we will use will be generated from your reading, reading we do together, class discussion follow-up, visual images, reading on-demand, and from previous AP exams. Sometimes this writing will be done in your reading journal and sometimes handed in immediately.
- Formal essays and papers: These writing assignments are polished pieces of writing that you will take from the pre-writing idea-formation stage through to the polished stage. These formal pieces will be work shopped and will proceed through the writing process as outlined below. These assignments will all be graded, and they may include the following:
 - An analysis of a poem or fiction (interpretation of literature) based on a close reading and application of terminology (tone, persona, point of view, characterization, diction, metaphor, denotation, connotation, allusion, image, symbol, or other tropes)
 - A polished, revised, and edited elaboration (focusing on evidence, proof, and illustrative example) of an on-demand, timed, focused essay prompt response.
 - A developed rubric used to assess performance on a writing task or released exam question
 - Polished, revised, and edited argumentative research essay (evaluation of literature) in which you evaluate the success of a poem or piece of fiction using established criteria and the lens of the social and cultural climate of either the author or the reader/audience.

Reading Tasks and Assignments:

In this class, we will primarily concern ourselves with literary texts: poems, short stories, drama, novels, and critical essays. As you do research for some of your polished writing, you will also be reading texts as varied as biography or current social commentary. The literary works range in time periods from ancient to contemporary and reflect a wide spectrum of cultures and sub-cultures; however, we will focus on literature written originally in English. The reading is demanding in both pace and complexity, yet the act of reading with a community of learners will yield rich understanding of the nature of language and the position of this particular art and expression of the human condition. With each genre, we will move from an understanding of our own pre-reading state, through our initial subjective responses, toward an understanding produced by close reading and analysis, into, finally an assessment of each piece with the context of its creation and reception. Below is a non-exhaustive list of some of the representative authors that your teacher may assign as reading:

- Poetry: Tennyson, Coleridge, Shakespeare, Owen, Dickinson, Randall, Brooks, Williams, Ferlinghetti, Hughes, Housman, Hardy, Larkin, Donne, Plath, Blake, Rich, Wordsworth, Frost, Bishop, Browning, Hopkins, Heaney, Stevens, Keats, Wilbur, Larkin, Herrick, Herbert, Shelley, Cummings, Milton, Eliot, Yeats, Angelou, Whitman, Atwood, Kinnell, Thomas, Dunbar, Hughes, Sexton, and Spenser
- Short Fiction: Tobias Wolff, Jhumpa Lahiri, Katherine Mansfield, Eudora Welty, Willa Cather, Shirley Jackson, Katherine Anne Porter, Ernest Hemingway, D.H. Lawrence, Gabriel Garcia Marquez, Frank O'Connor, Edith Wharton, F. Scott Fitzgerald, James Joyce, Flannery O'Connor, John Cheever, Kate Chopin, John Updike, Zora Neale Hurston, William Faulkner.
- Drama: William Shakespeare, Tennessee Williams, Sophocles, Arthur Miller, Samuel Beckett, Eugene O'Neill, and August Wilson
- Novel: Joseph Conrad, Kate Chopin, James Joyce, Cormac McCarthy, Leslie Marmon Silko, Ralph Ellison, Joseph Heller, Kurt Vonnegut, F. Scott Fitzgerald, Willa Cather, Anne Tyler, Emily Bronte, Charlotte Bronte, Jane Austin, Mark Twain, Charles Dickens, Margaret Atwood, Richard Wright, Thomas Hardy, Edith Wharton, and Rudolfo Anaya

The Writing Process:

For each writing task or response, you will be engaged in some part of the writing process. Although the writing task is recursive in nature, we will focus on building your skill and facility in these stages:

- **Pre-writing and drafting**
 - Using the writing and ideas of others to inspire my own thinking
 - Researching
 - Establishing purpose and audience
 - Producing expository, analytical, and argumentative writing that introduces a complex central idea, which is supported by evidence, explanation, and structure
 - Providing clear transitions that reflect logical thought
 - Drafting using a variety of rhetorical modes, sentence structures, rhetorical devices, schemes, and tropes and incorporating and documenting primary and secondary reference documents.
 - Writing and reflecting on my own process of composition

- **Revising**
 - Improving my vocabulary for expansion and precision
 - Improving my writing by varying my sentence structures and syntax
 - Improving my writing by using organizational structures that fit my writing purposes and in order to increase logical coherence
 - Improving my writing by varying my use of generalization and specific illustrative detail and by elaborating
 - Improving my writing by using diction and structure to establish voice and tone and by rethinking rhetorical strategies and structures
- **Editing**
 - Improving my writing by eliminating surface and mechanical errors.
 - Improving my writing by applying the conventions of standard written English
 - Improving my writing by adherence to the conventions of MLA and APA
- **Review and Publishing**
 - Critiquing my own writing in an advanced state of revision
 - Critiquing the writing of my peers through workshopping and providing constructive criticism
 - Receiving constructive criticism of my instructor and my peers
 - Meeting deadlines

We will view all writing as being subject to this recursive process. Writing is a process, and as such, it is imperative that many drafts are created for each piece. Sharing your drafts with each other via work shopping with your peers and with the instructor will increase your chances of producing a quality document. Please keep all drafts of your work as evidence of the writing process. Rewriting a paper, either before or after the final due date, will be left to the discretion of the instructor.

Grading Scale, Points, and a Word About Plagiarism:

We will adhere to the following school-wide grading scale:

A	93-100
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and lower

Your course grade will be based on the following activities:

Prepared papers

On-demand essays

Graded Group Discussions over reading material

Other writing and activities: reading checks, quizzes, the reading journal, AP multiple choice type questions, etc.

The Semester Exam

Cases of cheating and plagiarism will be handled and penalized according to school policy.

AP Released Exams and Practice Questions:

We will occasionally look at and answer either a constructed response question or some multiple choice questions in an AP-like format or from a released exam. This will not only give you the opportunity to practice the skills important to critical reading, analysis, and writing, but will also build stamina and capacity when you take the AP exam in May. Some of these will be screening, non-graded assessments and some will be graded assignments.

Behavioral Expectations

The work habits/behavior standards are for grades 6-12 courses in our district. These work habits/behavior standards will be reported throughout the semester and are as follows:

- Organization and Readiness
- Productivity and Accountability
- Collaboration Skills

For those of you accessing this document electronically, the work habits tool can be accessed [here](#). We will be using the following performance levels:

Performance Levels for Work Habits/Behavior Standards			
MS	PM	DM	NE
Meets Standard	Partially Meets Standard	Doesn't Meet Standard	No Evidence

Schedule and Calendar:

The following schedule is an estimate and subject to change.

Week 1 and 2

- Introduction
- A structure for expanding academic vocabulary
- Initial reaction and the close reading
- Text evidence of support
- A basic vocabulary when thinking about literature: persona/POV, tone, irony, diction, metaphorical language, denotation/connotation, allusion, symbol, image, and shift
- How to look at a poem

Week 3, 4, 5, 6, and 7

- Culture and poetry: Piercy, Hardy, and Ferlinghetti
- Screening test (AP released exam)

- The Blackberry poems
- TP-CASTT, Vendler, and SIFTS
- On-demand timed writing and/or analysis of a multiple choice section of a released exam
- On-demand analysis and close reading of a poem (writing to interpret)
- Expanding our vocabulary for poetry: kinds of metaphors, meter, metonymy/synecdoche, apostrophe, free verse
- Imagery and poetry
- Figurative language in poetry
- Allegory
- Poetic form and pattern
- Creating a rubric for assessment of a discussion
- Objective Test (multiple choice and a released exam)
- Analytical and critical polished essay: experiencing, interpreting, and evaluating using criteria for poetic excellence.

Week 8, 9, 10, 11, and 12

- The poetry of prose: a difference in close reading
- Expanding our vocabulary when thinking about prose: refined POV, structure, irony, satire, the foil, and complex foreshadowing
- Finding example, evidence, and the “super line”
- Sentence structure in prose: a look at Faulkner and Hemingway; loose and periodic; subordination and coordination
- On-demand timed writing and/or analysis of a multiple choice section of a released exam
- On-demand analysis and close reading of a prose section (writing to interpret)
- Objective Test (multiple choice and a released exam)
- Taking an idea from your journal and making it into an expanded, polished short essay
- British Novels: *Jane Eyre*, *Wuthering Heights*, or *Pride & Prejudice*

Week 13, 14, 15, 16, 17, and 18

- The poetry and language of dramatic literature
- The history of a genre as viewed through the study of *Othello*, *Death of a Salesman*, *The Glass Menagerie*, and the theatre of the absurd
- Realism in drama and its antithesis
- Building a vocabulary to understand drama: Freytag’s pyramid, stasis, irony, the tragic hero/antihero, mimesis, foil, and structure
- On-demand timed writing and/or analysis of a multiple choice section of a released exam
- On-demand analysis and close reading of a prose section (writing to interpret)
- Choosing an on-demand piece to expand, elaborate, revise, and edit
- The analytical essay (with research, MLA) making and argument about literature (comparing two pieces through the lens of artistic and cultural influences OR through the lens of how a piece is received by audiences/readers)
- Objective Test (multiple choice and a released exam)
- An objective Test (the semester exam)

Week 19, 20, 21, 22, 23, 24, 25, and 26

- On-demand timed writing and/or analysis of a multiple choice section of a released exam

- On-demand analysis and close reading of a prose section (writing to interpret)
- Objective Test (multiple choice and a released exam)
- The problems and concerns when thinking about contemporary fiction
- A structure for expanding academic vocabulary
- Reactions to the 19th Century summer reading list
- Reading and discussing: the short novel and the short story (teacher choice (Chopin, Joyce, McCarthy, and Silko: Race, Gender, Structure, and the Bildungsroman))
- Revising and expanding the on-demand, piece
- Participating in a literature circle: (Ellison, Heller, Vonnegut, Tyler, and Cather) evaluating and developing a theme on your own, and developing the controlling motif in a longer work of fiction
- Ambiguity and the novel: in class writing
- Reading *The Great Gatsby*: Is this novel reflective and supportive of an American value system or myth?
- A researched, argumentative essay with the focus on evaluating the novel as an artifact of culture and history (this piece is a polished piece going through all stages of the writing process)

Week 27, 28, and 29

- Revisiting poetic excellence
- Development of a rubric to assess performance on both an on-demand timed writing and a polished revised piece inspired by the reading journal
- On-demand timed writing and/or analysis of a multiple choice section of a released exam
- On-demand analysis and close reading of a poem (writing to interpret)
- Objective Test (multiple choice and a released exam)

Week 30, 31, 32, and 33

- Selecting representative passages of prose from short fiction and crafting multiple choice and essay questions over those passages
- Intertextuality: prose, poetry, and how artifacts inform each other
- On-demand, in-class timed writing over poetry: bringing it all together
- On-demand, in-class timed writing over prose: bringing it all together
- Reviewing academic vocabulary and incorporating it into revision and expansion
- Review and practice for the AP Exam

Week 34, 35, and 36

- Competing theories of literature
- Presentations on an author and a work
- Developing a rubric to assess oral presentations
- The film as literature and the film adaptation
- An in-class writing on film
- A polished revised short essay on film
- An objective final exam
- An evaluation and reflection



<http://www.dmacc.edu>

CAMPUS NAME: Ankeny Centennial High School

COURSE TITLE: Introduction to Literature

COURSE NUMBER: LIT 101

INSTRUCTOR INFORMATION

NAME: Ms. Nancy Bakke & Mr. Jon Russell

EMAIL ADDRESS: first name.last name@ankenyschools.org

PHONE NUMBER: 515-965-9610

COURSE INFORMATION

SEMESTER/YEAR: Fall 2019-2020

DATE SYLLABUS CREATED AND/OR REVISED: May 2018

COURSE DESCRIPTION & CREDITS:

The course offers an introduction to the study of poetry, fiction, and drama, emphasizing analytical writing, interpretation, and basic critical approaches. Students will read a range of authors that span cultural and ethnic groups across history. 3 credits; 3 lecture hours

COURSE COMPETENCIES:

1. Apply college-level reading skills to poetry, fiction, and drama
 1. Read a variety of poems, fiction, and plays
 2. Demonstrate understanding of genre distinctions
 3. Apply terminology appropriate to reading literary texts
 4. Use effective reading techniques such as rereading, annotating, close reading, paraphrasing, and summarizing
2. Analyze literature by focusing on textual, structural, and thematic elements
 1. Explain the relationship between literary form and content
 2. Discuss connections between authors and texts
 3. Examine the relationships between literary texts and historical contexts
 4. Analyze literature through the application of one or more critical approaches, such as Formalism, Marxism, Feminism and Gender Studies, Mythological, Psychological, Cultural Studies, and others
3. Interpret poetry, fiction, and drama using elements of literary criticism
 1. Interpret poetry, fiction, and drama in context
 2. Discuss how multiple interpretations exist simultaneously
 3. Interpret literature using one or more critical approaches, such as Formalism, Marxism, Feminism and Gender Studies, Mythological, Psychological, Cultural Studies, and others
4. Evaluate literature's continuing relevance to the human condition
 1. Understand the role of diversity in the study of literature

2. Correlate assigned texts with current events, global contexts, and material from other disciplines
3. Reflect on how texts shape identities
5. Create effective writing to demonstrate understanding of course goals
 1. Demonstrate awareness of academic conventions for organization, audience, research, and language
 2. Generate writing as an active process, using planning, drafting, revising, and editing
 3. Produce written analyses or interpretations
6. Integrate standard college-level documentation practices
 1. Understand definitions and consequences of plagiarism
 2. Identify reasons for documentation
 3. Integrate sources effectively within the given context
 4. Document sources using MLA style

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Nondiscrimination Statement:

Des Moines Area Community College shall not engage in nor allow discrimination covered by law against any person, group or organization. This includes in its programs, activities, employment practices, hiring practices or the provision of services, and harassment or discrimination based on race, color, national origin, creed, religion, sex (including pregnancy), sexual orientation, gender identity, age (in employment), disability, genetic information (in employment) and actual or potential parental, family or marital status of a person. Veteran status in educational programs, activities, employment practices, or admission procedures is also included to the extent covered by law.

Individuals who believe they have been discriminated against may file a complaint through the College Discrimination Complaint Procedure. Complaint forms may be obtained from the Campus Provost's office, the Academic Deans' office, the Judicial Officer, or the EEO/AA Officer, Human Resources. ADA questions and concerns may be directed to the Section 504/ADA Coordinator at 2006 S. Ankeny Blvd, Bldg. 6, Ankeny, IA 50023, phone 515/964-6857, sgbittner@dmacc.edu. Title IX questions and concerns may be directed to the Title IX Coordinator at 2006 S. Ankeny Blvd, Bldg. 6, Ankeny, IA 50023, phone 515/964-6850, jdargo@dmacc.edu. Questions or complaints about this policy may be directed to the Director of the Office for Civil Rights, U.S. Department of Education, Citigroup Center, 500 W. Madison, Suite 1475, Chicago, IL 60661, phone 312/730-1560, tax 312/730-1576.

Legal references: Iowa Code §§ 216.6 and 216.9, Titles VI and VII of the Civil Rights Act of 1964 (42 U.S. C. §§ 2000d and 2000e), the Equal Pay Act of 1973 (29 U.S.C. § 206, et seq.), Title IX (Educational Amendments, 20 U.S. C. §§ 1681-1688), Section 504 (Rehabilitation Act of 1973, 29 U.S. C. § 794), and Title II of the Americans with Disabilities Act (42 U.S.C. § 12101, et seq.).

Students who wish additional information or assistance may refer to Student Services procedure ES 4645 located at <http://catalog.dmacc.edu/index.php?catoid=10>. Click Policies & Procedures in the student portal.

The Program Development/Academic Support Services Director is the official Student Accommodation Officer/Section 504/ADA Coordinator for DMACC. The ADA Coordinator's office is located in Bldg. 6-10E on the Ankeny Campus and may be contacted by voice (515-964-6857). The ADA Coordinator is responsible for ensuring that the college complies with federal regulations that guarantee qualified students with disabilities equal access to all programs and services. Any student, faculty, or staff member may contact the ADA Coordinator's office for clarification of federal regulations, appeal of a grievance, or resolution of a disability-related problem.

ADDITIONAL INFORMATION

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<http://www.dmacc.edu>

CAMPUS NAME: Ankeny Centennial High School

COURSE TITLE: American Literature Since Mid-1800

COURSE NUMBER: LIT 111

INSTRUCTOR INFORMATION

NAME: Ms. Nancy Bakke & Mr. Jon Russell

EMAIL ADDRESS: first name.last name@ankenyschools.org

PHONE NUMBER: 515-965-9610

COURSE INFORMATION

SEMESTER/YEAR: Spring / 2019-2020

DATE SYLLABUS CREATED AND/OR REVISED: May 2018

COURSE DESCRIPTION & CREDITS:

The course examines American literature from the mid-1800s through contemporary America. Emphasizes major literary works and their social and cultural contexts. 3 credits

COURSE COMPETENCIES:

1. Identify the elements of poetry of American literature from mid-1800s through contemporary America
 1. Distinguish the elements of form as they apply to American poetry from mid-1800s to the present
 2. Specify the elements of content as they apply to American poetry from early 20th century to the present
2. Identify the elements of fiction of American literature from mid-1800s through contemporary America
 1. Distinguish the elements of form as they apply to American fiction from mid-1800s to the present
 2. Specify the elements of content as they apply to American fiction from mid-1800s to the present
3. Identify the elements of drama as they apply to American drama from mid-1800s through contemporary America
 1. Distinguish the elements of form as they apply to American drama from mid-1800s to the present
 2. Specify the elements of content as they apply to American drama from mid-1800s to the present

4. Differentiate at least five critical approaches to literature such as Formalist (New Criticism), Marxist, Feminist, Psychoanalytic, Deconstructionist, Reader Response, New Historicist, Structuralist, Cultural Studies, New Eclecticist, and others as they apply.
 1. Distinguish the elements of one or more critical approaches as they apply to American literature from mid-1800s to the present
 2. Discuss the significance of one or more critical approaches as they apply to American literature from mid-1800s to the present
5. Analyze a wide range of literary works of American literature, particularly from mid-1800s through contemporary America
 1. Interpret poetry, fiction, drama, and other literary forms using one or more critical approaches as they apply to American literature from mid-1800s to the present
 2. Evaluate poetry, fiction, drama, and other literary forms of American literature from mid-1800s to the present
6. Demonstrate an understanding of a wide range of literary works of American literature from mid-1800s through contemporary America
 1. Value a wide range of poetry, fiction, drama and other literary forms of American literature from mid-1800s to the present
 2. Practice reading critically a wide range of poetry, fiction, drama and other literary forms of American literature from mid-1800s to the present
7. Identify the elements of poetry of American literature from mid-1800s through contemporary America
 1. Acknowledge the importance of poetry in American literature from mid-1800s to the present
 2. Acknowledge the importance of fiction of American literature from mid-1800s to the present
 3. Acknowledge the importance of drama of American Literature from mid-1800s to the present.
 4. Acknowledge the importance of other literary forms of American literature from mid-1800s to the present.

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Officer, Human Resources. ADA questions and concerns may be directed to the Section 504/ADA Coordinator at 2006 S. Ankeny Blvd, Bldg. 6, Ankeny, IA 50023, phone 515/964-6857, sgbittner@dmacc.edu. Title IX questions and concerns may be directed to the Title IX Coordinator at 2006 S. Ankeny Blvd, Bldg. 6, Ankeny, IA 50023, phone 515/964-6850, jdargo@dmacc.edu. Questions or complaints about this policy may be directed to the Director of the Office for Civil Rights, U.S. Department of Education, Citigroup Center, 500 W. Madison, Suite 1475, Chicago, IL 60661, phone 312/730-1560, tax 312/730-1576.

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