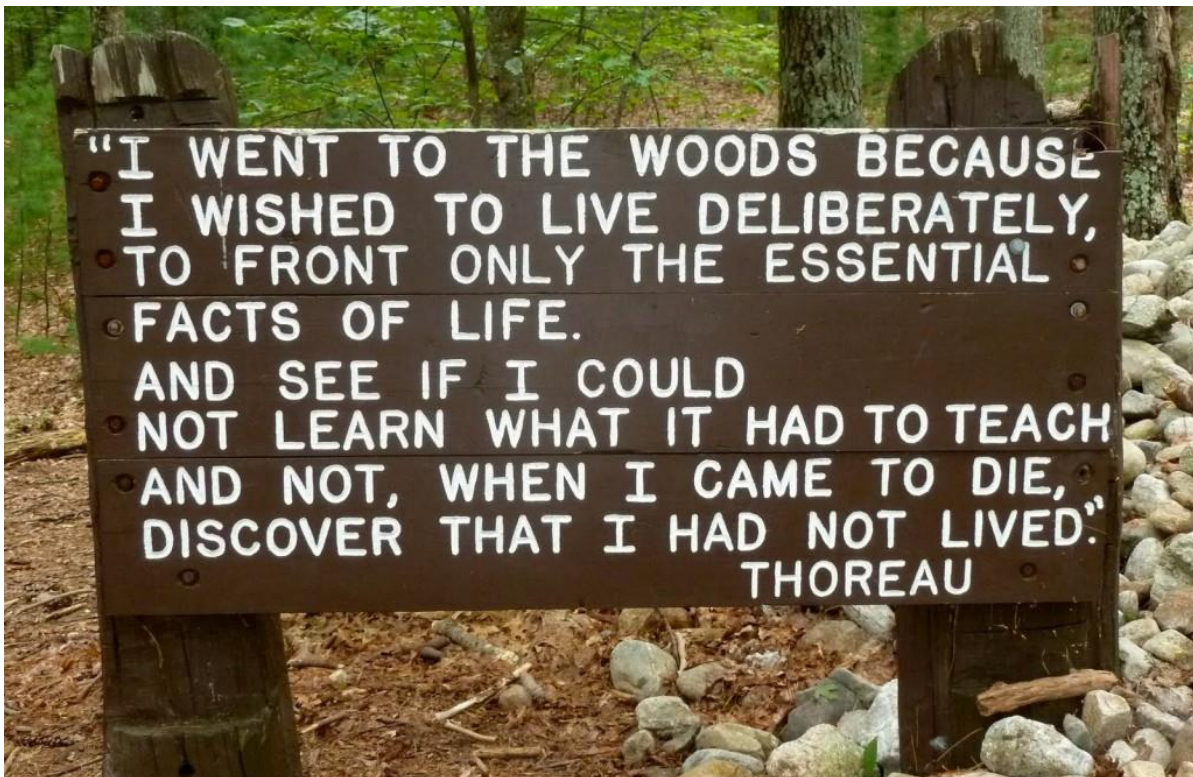


ENGLISH 4003-E01: AMERICAN ROMANTICISM (AMRO)

**FALL 2020
100% ONLINE**

RADICAL ROMANTICISMS



DR. PATRICK M. ERBEN

**VIRTUAL OFFICE HOURS (LIVE): MO, WED, FRI 10-12PM AND 1-3PM, & BY APPOINTMENT
(IN ORDER TO VISIT ME FOR VIRTUAL OFFICE HOURS, PLEASE SEND ME AN EMAIL DURING THE
DAYS AND TIMES LISTED, AND I WILL SEND YOU A GOOGLE MEET INVITATION)**

E-MAIL: perben@westga.edu

(Please do not use the CourseDen email; I check my regular UWG email more frequently)

TEL.: (678) 839-6144 (OFFICE AND VOICEMAIL)



Walt Whitman sounds his barbaric yawp over the roofs of the world.

COURSE DESCRIPTION: Emerson, Thoreau, Hawthorne, Melville, Whitman, Dickinson—if a list of these 19th-century American authors makes you yawn, this course will help you wake up to the fresh and radical ideas of a generation of writers who tried to rouse their contemporaries from the dusty remains of Puritanism, the complacent acceptance of slavery, the mindless imitation of European literature and culture, the smug belief in the exceptionalism of American liberty, the debasing of human sexuality as filth, the degradation of the natural environment and—above all—the inability to think independently. Women writers such as Margaret Fuller and Fanny Fern as well as escaped slaves such as Frederick Douglass and Harriet Jacobs fueled the spirit of discontent and radical change from the “margins.” In this course, we will study how the new art forms, philosophies, and social movements emerging from this period affected 19th century America, but we will also explore how they have

influenced writers and activists across the ages. When Thoreau famously postulated “Let your life be a counter-friction to stop the machine,” he also inspired activists from Mahatma Gandhi to Martin Luther King and beyond. This fall, come along and find out what AMRO has to teach you about stopping the machine, living life deliberately, or, like *Bartleby*, telling the man “I prefer not to.”

This course will provide a useful overview of mid-19th century American literature to anyone planning on attending graduate school and anyone training to teach at the secondary school level. We will also trace ideas born in AMRO throughout contemporary culture, including film, music, young adult literature, and society (politics, religion, etc.) Rather than just reading these authors and texts because they are presumably “classics” of American literature, we will explore why they and their ideas matter today (hint: Thoreau practically invented social distancing, even though his own contemporaries and generations since his book *Walden* was published have criticized him for faking it, because he lived only 2 miles from Concord and received visitors as well as visited folks in town...we will discuss this).

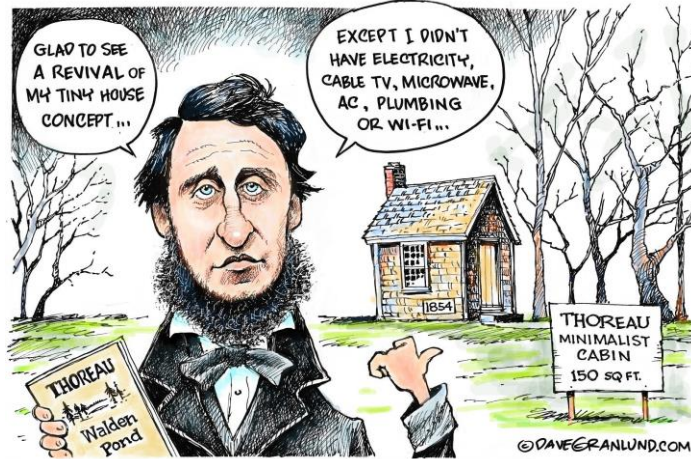
CONTENT GOALS:

- ☞ To understand American Romanticism within the currents of British and European Romanticism, but especially to point out important or “radical” departures
- ☞ To understand writers, ideas, and intellectual innovations in American Romanticism within the historical, cultural, and political contexts of the time period
- ☞ To consider how ideas central to American Romanticism have had a persistent impact on the ways in which we see ourselves as individuals and as a society; in other words, to examine and debate the relevance of Romanticism on social, philosophical, and political questions in the past and today (e.g. by examining a variety of “texts” produced since the 19th century, including popular culture, such as film)

- ☞ To understand the radical challenges Romantics posed to their own time and may still pose today (In other words: *Why should we care...?*)
- ☞ To consider the formation of the literary canon and its significance in the 19th cent. and today

SKILLS:

- ☞ To read closely, explain/explicate, and analyze key texts of 19th century Romanticism
- ☞ To discuss and debate actively the relevance of “Romantic” ideas today.
- ☞ To explore, develop, and present your readings and ideas in various steps of the writing process, including reading journal, a close reading or explication, and a longer essay.
- ☞ Comparing a text from American Romanticism with a more recent text that it may have influenced (directly or indirectly).

**REQUIRED MATERIALS AND TEXTS:**

- ☞ All primary literature and secondary texts (e.g. literary criticism, historical background etc.) will be provided on CourseDen or on reserve at the library *free of charge*.

HOW THE COURSE WILL WORK AND RUN:

- The course is **entirely at a distance (100% online)**.
- We will have **no synchronous meetings**, i.e. no meetings where everyone has to be online at the same time and together on video.
- However, the course is **not self-paced**, i.e. we will do online discussions, quizzes, and other assignments in the order in which they are listed.
- We will define Mondays and Wednesdays as “class days” for the sake of pacing assignments.
- The goal is for our class to progress in its conversations and learning together throughout the course, rather than doing everything in isolation. Thus, please make sure you follow the deadlines for assignments listed in the schedule (see below) and also listed in CourseDen with each assignment description.
- However, all **reading assignments** will be available from the beginning of the semester, so you may read ahead.

Each course day when readings are assigned, do the following:

- Watch my vlog for each day a reading assignment is due (posted in the Content area) and read over any handouts that I discuss/show in the vlog. Handouts will be posted in the Content area as well.
- **Complete each reading AND your initial discussion assignment by 11:59pm on the day for which they are listed** (on some days this discussion post will be in writing and on other days as a video vlog, just to change things up from day to day).

- By **12pm the day after a reading and initial discussion post was due**, post a written response to *at least* two posts by classmates from the day before. Note: you may, of course, start responding to classmates' posts as soon as they start coming in.
- **Read my comments on your individual discussion posts** (I will pick 4 or 5 to respond each time) *and read my overall wrap-up comment on each post.*
- **Finally, please make sure to complete all larger/more formal assignments listed in the schedule and described below!**

COURSE REQUIREMENTS:

Time Commitment: *the combined time you need for reading, doing the quizzes, and completing the discussion posts accounts for BOTH the time you would physically spend in a F2F class AND for the reading/preparation time at home. Online courses often end up feeling like more work than F2F courses, because it's easy to forget about the time you would usually spend in class plus the time you would spend at home reading/prepping for class.*

Readings and Engagement with the Texts/Topics/Questions: This is a *literature* course, so reading the material closely, attentively, and with a perceptive mind for the larger questions we're discussing will be the most important assignment. Please note that I can see on CourseDen whether you've actually opened the reading assignments, so don't try to complete your discussions/vlogs just based on reading some online summer/synopsis rather than the texts themselves. You will demonstrate the completion of the readings and your engagement with the texts (as well as your peers' responses) by completing the following for each day when reading assignments are due):

Discussion posts/vlogs: For any given course day, I ask you to post:

EITHER: one 2-paragraph written response to ONE (1) of the questions I posted. I recommend reading the questions *before* you start reading, so that you may already pay attention to, highlight, and take notes on any of the topics that interest you, while reading. Please submit your initial discussion post in the designated (dated) thread (where you will also find my questions) by **11:59pm (i.e. before midnight)** on the day they're due (see schedule). Then, also respond to two (2) of your peers' initial posting with about 3 or 4 substantive sentences. *To find the evaluation and grading rubric for your discussion posts and peer responses, please see my first post under the "Discussions" tab.*

OR: a circa 5 to 10-minute vlog (video blog), recorded on your phone/laptop/tablet, in which you orally discuss your response to one of the questions; this will help us, hopefully, to connect as a class and each other. It will also give you a break, every other class day, from writing. *To find the evaluation and grading rubric for your vlogs and peer responses, please see my first post under the "Discussions" tab.*

CLOSE READING (minimum 3 full pages, double-spaced): To present-day readers, the words, syntax, and ideas of many 19th-century writers (especially Emerson and Thoreau) may seem like another language. Early in the semester, I will ask you to select a short passage or a few short passages of a longer work or a poem and pick it apart, i.e. "translate" the passage into your own

words and explain its points, ideas, and arguments, all adding up to a thesis or argument about the general meaning of the passage(s). (**Detailed description and rubric to follow**).

HISTORICIST PAPER (minimum 3 full pages, double-spaced, plus circa 4 pages of appendix, including materials such as images, original text excerpts, etc.): From a 21st-century perspective, it is often hard to appreciate what made a 19th-century author like Walt Whitman or Margaret Fuller *radical*. Perhaps their ideas now seem mainstream, cliché, or even antiquated. Thus, for this paper, I will ask you to do some historical research that helps you appreciate and

TrashLANDS



EMILY DICKINSON HAILS A TAXI

explain what concepts, beliefs, conventions, or problems AMRO writers/texts challenged, and what kind of change they tried to create. This paper will require you to synthesize a primary text/author and historical material—both scholarship (e.g. published work on gender roles in 19th century America) and two or three original sources (e.g. a painting or print that supports your literary-historical analysis). For example, in order to understand what made Fuller's "The Great Lawsuit" radical for its time, you would research what concepts of women's intellect, education, and social roles she was challenging. (**Detailed description to follow**).

ORAL PRESENTATION (VIA VLOG): This assignment has a twist, because it includes both an individual and a group element. **First**, each of you will individually research and then present (via video) your research on a group, institution, individual, or trend *today* that translates, adapts, transforms, or incorporates one or more AMRO ideas to meet a particular 21st century problem, issue, or challenge. For example, how do individuals, groups, or organizations challenge racial inequity (e.g. in the justice system, in education, or in business)? Or, how do environmental groups or artists challenge the commodification and destruction of our natural world? Though your chosen person/group/topic may not explicitly credit or reference AMRO, you should link in your research the ideas, concepts, and methods that both share. You will present your research results—emphasizing the connective tissue—during a 15-minute oral presentation (recorded on video and uploaded to

DOCTOR FUN

Yo! Enjoy the transcendental experience of the Doctor Fun Book Survey at www.plan9.org

2 May 2002



Ralph Waldo Emerson's dog

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<http://ibiblio.org/Dave/dr/fun.html>
 This cartoon is made available on the Internet for personal viewing only. Opinions expressed herein are solely those of the author.

CourseDen). **Second**, everyone has to watch all oral presentations and pay close attention to the intersections between your topic and what others have researched. You will then join three (3) peers of your choice and present (also via video recording) a synthesis of your respective topics/foci (15 minutes for each group). **Detailed description and rubric to follow.**

RESEARCH PAPER (minimum 8-10 pages, double spaced): From the beginning of the semester, I want you to pay attention to ways in which present-day culture (from film to music to art to politics and beyond) still embraces, responds to, re-shapes, or recycles the ideas/ideals of AMRO. In your research paper, I want you to demonstrate—choosing one such trans-historical contact point—how this happens and why it is significant for readers today. Your goal should be to contribute to a new field called “Public Humanities”—the place where scholarship and the public meet. Areas for examination well-suited for connecting AMRO to our present moment and contributing to the public significance of Humanities scholarship include:

- ☞ Anti-racism
- ☞ Environmentalism
- ☞ LGBTQ+ rights
- ☞ Gender equity
- ☞ Religion, spirituality, and science
- ☞ Multiculturalism
- ☞ Democracy and individual rights

I hope that your research paper will grow organically out of our work together all semester. Thus, I encourage you to build on your journaling, close reading, historicist paper, and especially your oral presentation. You should create a product that you are proud of and would like to submit for presentation (e.g. at the English & Philosophy Undergraduate Research Conference or UWG Scholars Day) or publication (e.g. in *LURE*). The research essay comprises a **written proposal, annotated bibliography, graded draft, and a final version**. We will discuss your topic and research at a mandatory conference, when you turn in your annotated bibliography and proposal. **Detailed description and rubric to follow.**

GRADE BREAKDOWN:

• Personal Introduction Post	5%	
• Discussion Posts/Vlogs and Peer Responses	25%	
• Close Reading	10%	
• Historicist Paper	15%	
• Oral Presentation (Individual)	10%	
• Oral Presentation (Group)	5%	
• Research Paper	30%	
Incl.:	Proposal	5%
	Annotated Bibliography	5%
	Draft	10%
	Final Essay	10%

TENTATIVE COURSE SCHEDULE

- *Please check CourseDen for updates and important announcements!*

- *All changes are at the discretion of the instructor.*
- **Readings and viewings are on CourseDen and/or on library reserve.**
- FYI—University policy regarding severe weather and emergency closings is posted at www.westga.edu and official announcements about class and/or examination cancellations will be made only by the President.

DATE	TOPICS AND READING ASSIGNMENTS	ASSIGNMENTS DUE AND DEADLINES
Wed 8/12	View: vlog on syllabus and intro to the course View: Slide Show-What is Romanticism?	Discussion Post due: Part 1: By 11:59 pm on Wednesday, 8/12, post a personal introduction and a photo of yourself on CourseDen. Also, post any questions you may have about the syllabus, the course, requirements (if you don't have any questions, this is optional). Part 2: Read <i>all</i> introductory posts by your classmates and respond to at <i>least</i> two by Thursday, 8/13, 12pm. NOTE: all discussion posts/vlogs and quizzes are always due at the end of the day (by 11:59pm) for which they are listed. Peer responses to the discussion posts/vlogs are always due by 12:00pm on the following day.
Mon 8/17	THE "CONVENTIONAL" IMAGE: ROMANTIC POETRY Read: William Cullen Bryant, "To a Waterfowl"; Lydia Howard Huntley Sigourney, "Niagara"; Henry Wadsworth Longfellow, "A Psalm of Life" and "The Fire of Drift-wood." Handout: American Romanticism—10 Central Questions.	Discussion Post due.
Wed 8/19	HISTORICAL, PHILOSOPHICAL, AND SOCIAL CONTEXTS: AMERICAN RENAISSANCE & TRANSCENDENTALISM Watch film: <i>The Transcendentalists.</i>	Discussion Vlog due: Romanticist ideas in contemporary American culture

Mon 8/24	<p>RALPH WALDO EMERSON—DEFINING A MOVEMENT</p> <p>Read: Ralph Waldo Emerson, “The American Scholar”; “Self-Reliance”; “The Poet”; “Letter to Walt Whitman”; Whitman, “Letter to Ralph Waldo Emerson.”</p>	Discussion Post due
Wed 8/26	<p>View at home: selected scenes from <i>Accepted</i> (2007)</p> <p>Read: selected critical essays</p>	Discussion Vlog due: Emersonian ideas—Recipe for Change or Origins of American Exceptionalism?
Mon 8/31	<p>WALT WHITMAN: THE NEW POETRY, THE NEW POET</p> <p>Read: Walt Whitman, “Preface to <i>Leaves of Grass</i>”; Walt Whitman, “Song of Myself”; selections from <i>Calamus</i>.</p>	Discussion Post due
Wed 9/2	<p>View: selected commercials featuring Walt Whitman poetry.</p> <p>Read: selected essays (Walt Whitman and queer theory); Alan Ginsburg, “A Supermarket in California”</p>	Discussion Vlog due: Where is Walt Whitman in 21 st Century America?!
Mon 9/7	Labor Day: no class	
Wed 9/9	<p>“MAN THINKING” ... WHAT ABOUT WOMAN THINKING?</p> <p>Read: Lydia Sigourney, selected poetry. Emily Dickinson, Letters to Thomas Wentworth Higginson; Poem: #124, “Letter Exchange with Susan Gilbert Dickinson,” Poems # 225, 269, 320, 340, 359, 372, 373, 446, 466, 479, 519, 591, 598, 764, 788, 1096.</p>	Discussion Post due
Mon 9/14	View: first season of Apple TV show <i>Dickinson</i> (it’s free for 7 days as a trial, then \$4.99/month)	Discussion Post due
Wed 9/16	Read: Lydia Maria Child, “Letter XXXIV” [Women’s Rights]; Margaret Fuller, “The Great Lawsuit;” Fanny Fern, selected columns/essays;	Discussion Vlog due: Women in 19 th century Romanticism and 21 st Century Feminism,

	Nathaniel Hawthorne, letters to his publisher William Ticknor about the “damn’d mob of scribbling women.” Read: selected critical articles	Culture, Politics, etc. Close Reading Paper due on Friday, September 18, by 11:59pm.
Mon 9/21	Did #BLACKLIVESMATTER IN 19TH-CENTURY AMERICA? Read: “Slavery, Race, and the Making of American Literature.” Frederick Douglass, “The Meaning of July Fourth for the Negro: Speech at Rochester, New York, July 5, 1852.” Emerson, “John Brown.” Thoreau, <i>from</i> “A Plea for Captain John Brown.”	Discussion Post due
Wed 9/23	View: Selected episodes from PBS series, <i>The Abolitionists</i> View/read: clips and articles on police brutality and race in 21 st century America.	Discussion Vlog due: Will some things never change?—Race and Racism in 19 th and 21 st century America
Mon 9/28	Read: “Native Americans: Removal and Resistance”; William Apess, “An Indian’s Looking Glass for the White Man,” William Cullen Bryant, “The Prairies”.	Discussion Post due
Wed 9/30	View: “Trail of Tears” from PBS series <i>We Shall Remain</i> ; news coverage of Standing Rock Reservation/#NoDAPL protests	Discussion Vlog due: Removal of Indigenous People—then and now
Mon 10/5	“STOP THE MACHINE,” OR, “I PREFER NOT TO” Read: Thoreau, “Resistance to Civil Government”. M. Gandhi, <i>from Non-Violence in Peace and War</i> ; Martin Luther King, Jr., <i>from Stride Toward Freedom</i> . Herman Melville, “Bartleby, the Scrivener.”	Discussion Post due FYI—10/5 is the last day to withdraw with a grade of W.
Wed 10/7	View: <i>Fight Club</i> (Dir. David Fincher, 1999) Research, share, and comment with vlog: your favorite music video featuring songs/images of resistance	Discussion Vlog due: Resistance in music and pop culture
Mon	Workshop: Historicist paper.	

10/12		
Wed 10/14	THE ECOLOGICAL IMAGINATION: CHANGING THE WAY WE SEE THE WORLD—CHANGING THE WAY WE LIVE View: clips from <i>Years of Living Dangerously</i> , <i>Wall-E</i> , <i>Princess Mononoke</i> , and <i>Beasts of the Southern Wild</i> .	Discussion Vlog due Historicist paper due on Friday, October 16, by 11:59pm.
Mon 10/19	Read: Henry David Thoreau, from <i>Walden</i> , “Economy.”	Discussion Post due
Wed 10/21	Read: Thoreau, from <i>Walden</i> ; Where I lived and What I lived For, Reading, Sounds, Solitude, The Bean-Field, the Ponds, Conclusion.	Discussion Post due
Mon 10/26	View: episodes from Tiny House shows; selections from <i>Into the Wild</i> Research, share, and comment with vlog: your favorite environmental song, book, film, or TV show.	Discussion Vlog due: Is environmental Romanticism? Does Romantic environmentalism make it commercially coopted?
Wed 10/28	Oral Presentations: brainstorming and workshopping Read: selected essays/articles on Public Humanities	Discussion Post due: What are “Public Humanities” and what can they <i>do</i> ?
Mon 11/2	Oral Presentations: workshopping	
Wed 11/4		Oral Presentations due (individual) by 11:59pm.
Mon 11/9	Research Paper: introduction and workshop	
Wed 11/11		
Mon 11/16		Research paper: Proposal and Annotated Bibliography due by 11:59pm
Wed 11/18	Research Paper: Draft workshop	
Mon 11/23	Last day of classes Oral Presentation: Group stage workshop	
Wed		Research paper: draft due by

11/25		11:59pm.
Mon 11/30	UWG Finals Period is Mon 11/30 to Fri 12/4	Oral Presentations: Group Stages due (by 11:59pm)
Wed 12/2		Research Paper: final version due by 11:59pm.

SUPPORT (QUICK LINKS):

Accessibility Services: <https://www.westga.edu/student-services/counseling/accessibility-services.php>

Center for Academic Success: <http://www.westga.edu/cas/>

CourseDen D2L Home Page: <https://westga.view.usg.edu/>

Counseling Center: <https://www.westga.edu/student-services/counseling/>

Ingram Library Services: <http://www.westga.edu/library/>

University Bookstore: <http://www.bookstore.westga.edu/>

University Writing Center (UWC):

<https://www.westga.edu/academics/coah/writing/index.php>

UWG Cares: <http://www.westga.edu/UWGCares/>

COURSE POLICIES:

☞ **Attendance:** Attendance is mandatory. In this 100% online course, you will record your attendance by a) logging into the CourseDen portal at least every day that a reading or assignment is due, and b) by submitting the required Discussion Posts/Vlogs and Peer Responses. Classes missed for official UWG business, such as debate team or athletics), jury duty, or military service will be excused (please provide documentation).

☞ **Deadlines:** it is very important to stay on track and not miss any of the posted deadlines. **I cannot give any extensions or make-up work on any Posts/Vlogs;** any extensions on these assignments would put you behind. I purposefully assigned *frequent* Posts/Vlogs so that each individual one is not high stakes. Thus, if you miss a Post/Vlog, focus on doing the one due for the next day; you just don't want to let this happen often, or it will significantly affect your grade.

☞ **Plagiarism:** There are different forms of plagiarism, from blatant theft of entire papers to negligence in acknowledging a source in your writing. However, you will be held responsible for any form of plagiarism – whether intentional or not. Consequences and responses to plagiarism are at the discretion of the instructor. Please pay specific attention to the English Department's site on plagiarism:

www.westga.edu/academics/coah/english/plagiarism.php. I expect all out-of-class work to abide by MLA Format (See: *MLA Handbook for the Writers of Research Papers*) for proper documentation of sources (primary and secondary).

- ☞ **Communication and E-mail Policy/Etiquette:** According to university policy, I can only accept and answer emails you send me from your **official West Georgia email account**. I will post any updates and announcements in CourseDen, so please check that daily. **However, please use my perben@westga.edu email account to send me any individual questions; do NOT use the CourseDen email function (this is much more likely to get lost).**
- ☞ **ONLINE ETIQUETTE:** Especially in times of social distancing and frequent online communication, please keep in mind that there are real people behind the screen who deserve your respect and empathy. Thus, in all of your communication but especially your Discussion Posts/Vlogs, be respectful of the opinions, identity, and personal situation of your peers. I want you to be engaged, enthusiastic, and even critical in your readings, posts, and vlogs. However, I will not tolerate any language and contributions that are prejudicial on the basis of sexuality, gender, race, ethnicity, national/regional origin, language, religion, and socio-economic status. I will use techniques of conflict resolution but also reserve the right to remove any offensive or divisive post/vlog. Above all, let's work together to make this course a safe learning community for everyone.
- ☞ **ACCESSIBILITY SERVICES:** Students with a documented disability may work with UWG Accessibility Services to receive essential services specific to their disability. All entitlements to accommodations are based on documentation and USG Board of Regents standards. If a student needs course adaptations or accommodations because of a disability or chronic illness, or if he/she needs to make special arrangements in case the building must be evacuated, the student should notify his/her instructor in writing and provide a copy of his/her Student Accommodations Report (SAR), which is available only from Accessibility Services. Faculty cannot offer accommodations without timely receipt of the SAR; further, no retroactive accommodations will be given. For more information, please contact Accessibility Services.
- ☞ **CENTER FOR ACADEMIC SUCCESS:** The Center for Academic Success provides services, programs, and opportunities to help all undergraduate students succeed academically. For more information, contact them: 678-839-6280 or cas@westga.edu
- ☞ **UNIVERSITY WRITING CENTER (www.westga.edu/academics/coah/writing/):** The University Writing Center assists students with all areas of the writing process. For more information, contact them: 678-839-6513 or writing@westga.edu. Please

also consult the very useful page of student writing resources compiled by the University Writing Center: www.westga.edu/academics/coah/writing/writing-resources-undergrad.php.

- ☞ **CREDIT HOUR POLICY:** The University of West Georgia grants one semester hour of credit for work equivalent to a minimum of one hour (50 minutes) of in-class or other direct faculty instruction AND two hours of student work outside of class per week for approximately fifteen weeks. For each course, the course syllabus will document the amount of in-class (or other direct faculty instruction) and out-of-class work required to earn the credit hour(s) assigned to the course. Out-of-class work will include all forms of credit-bearing activity, including but not limited to assignments, readings, observations, and musical practice. Where available, the university grants academic credit for students who verify via competency-based testing, that they have accomplished the learning outcomes associated with a course that would normally meet the requirements outlined above (e.g. AP credit, CLEP, and departmental exams).
- ☞ **UNIVERSITY OF WEST GEORGIA HONOR CODE:** At the University of West Georgia, we believe that academic and personal integrity are based upon honesty, trust, fairness, respect, and responsibility. Students at West Georgia assume responsibility for upholding the honor code. West Georgia students pledge to refrain from engaging in acts that do not maintain academic and personal integrity. These include, but are not limited to, plagiarism, cheating, fabrication, aid of academic dishonesty, lying, bribery or threats, and stealing.

The University of West Georgia maintains and monitors a confidential Academic Dishonesty Tracking System. This database collects and reports patterns of repeated student violations across all the Colleges, the Ingram Library, and the School of Nursing. Each incidence of academic dishonesty is subject to review and consideration by the instructor, and is subject to a range of academic penalties including, but not limited to, failing the assignment and/or failing the course. Student conduct sanctions range from verbal warning to suspension or expulsion depending on the magnitude of the offense and/or number of offenses. The incident becomes part of the student's conduct record at UWG. Additionally, the student is responsible for safeguarding his/her computer account. The student's account and network connection are for his/her individual use. A computer account is to be used only by the person to whom it has been issued. The student is responsible for all actions originating through his/her account or network connection. Students must not impersonate others or misrepresent or conceal their identities in electronic messages and actions. For more information

on the University of West Georgia Honor Code, please see the Student Handbook.

- ☞ **HB 280 (Campus Carry):** UWG follows University System of Georgia (USG) guidance: http://www.usg.edu/hb280/additional_information#. You may also visit our website for help with USG Guidance: <https://www.westga.edu/police/campus-carry.php>.