

Adolescence in Context
FRPG 189F Spring 2009



<http://img2.timeinc.net/ew/dynamic/imgs/>

Tues/Thurs 12:40 – 2:10 pm, Hepburn 108
Friday, 1:40 – 3:10 pm, Whitman 169 (computer lab)

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COURSE DESCRIPTION

In this course we will explore historical and cultural conceptions of adolescence. Using sociological, psychological and feminist ideas and methodologies, we'll examine this unique time of life through movies (e.g., *I Remember Mama* (1948) and *Breakfast Club* (1985)) and novels (e.g., *The Swiss Family Robinson* (1812) and *Perks of Being a Wallflower* (1999)), as well as through academic writings dating from 1900. Students will analyze the ethnocentrism, sexism and other biases inherent in early Anglo-European novels and psychological research, and learn how more recent theories incorporate *context* into their constructions of adolescence. In the research component of this class, students will conduct their own archival, observational, and/or content-analytical research. Topics could include "adolescence during wartime," "social networking and internet identities," "the changing face of family relationship and social responsibility," and "the consuming teen: understanding materialism and 'the cult of cool'." Additionally, students will begin to gain facility with SPSS and data interpretation, both by working with existing databases and by considering their own research results.

REQUIRED TEXTS

Most of our readings will be book chapters and articles held on e-reserves or on physical reserve at the Lauenders Science Library. However, the following books are required:

- Chbosky, Stephen. (1999). *The Perks of Being a Wallflower*.
- Danesi, Marcel. (2003). *My Son is an Alien: A cultural portrait of today's youth*.
- Davis, James P. (2004) *The Rowman and Littlefield Guide to Writing with Sources*.
- Hacker, Diana. (----). *A Pocket Style Manual*.

Films (partial list):

- I Remember Mama* (1948), directed by George Stevens
- Blackboard Jungle* (1955), Richard Brooks
- Rebel Without a Cause* (1955), Nicholas Ray
- Stand By Me* (1986), Rob Reiner
- Billy Jack* (1971), Tom Laughlin **OR** *Bless the Beasts and the Children* (1972), Stanley Kramer
- Odd Girl Out* (2005), Tom McLoughlin **OR** *Mean Girls* (2004), Mark Waters
- Dreamworlds III* (2007), Sut Jhally

LEARNING GOALS

This course comprises two distinct but intertwined learning streams, which in turn means we'll have two sets of learning goals. The first stream consists of topics related to adolescence; it includes the major "content" of this class (for example, "cognitive development in teens and young adults"). The second relates to the research and writing skills you will acquire in this course (for example, "How do I write a testable hypothesis?"). You will be wading (or hopefully, swimming enthusiastically!) in both streams simultaneously.

Goals Related to Topic Area	Goals Related to Research
<p>You will learn...</p> <ul style="list-style-type: none"> ⊗ about physical, cognitive and social/emotional development in adolescents ⊗ how younger adolescents are significantly different from older adolescents in how they think, feel and interact with others ⊗ about the influence of culture and social context on how adolescence is constructed and enacted (peers, families, social "norms," historical decade since 1900) ⊗ about gender differences in teens ⊗ how identity and sense of self are formed and maintained ⊗ how aggression and violence are enacted in both sexes ⊗ about the effects of media (TV, music, movies, ads, video games, etc.) on cognitive and emotional development ⊗ about one or two specific research topics of your choice! 	<p>You will learn...</p> <ul style="list-style-type: none"> ⊗ the basic elements of psychological, sociological and feminist/postmodern research ⊗ to distinguish among scholarly, popular and alternative sources ⊗ to search for and retrieve sources appropriate to your purpose ⊗ to identify the important research elements (IRE) in published research articles and chapters ⊗ to fruitfully analyze the adequacy of the literature review, hypotheses/research questions, and general method and results (also known as the thesis, claims and evidence in humanities writing) in such articles ⊗ to create your own testable research questions that evolve out of your understanding of psychological theory ⊗ the rudiments of data analysis and interpretation ⊗ to present the topic and findings of your research, in clear fashion, to the rest of the class ⊗ to write a simple "as if" psychology article based on the above outline ⊗ to cite your references using approved APA style

Syllabus and Schedule

Unit 1. Theories of Adolescence

We are all familiar with the popularized ideas about teen angst, adolescent identity crises and rebellion, and media images that portray teens as troubled and troubling stereotypes: from alienated myspace addicts and highly sexualized, drug-sporting middle schoolers, to Queen Bee mean girls and disenfranchised school shooters. How did we get here?? In order to understand both our dominant cultural conceptions of adolescence as well as typical teens' *actual* behaviors and values, we will explore some seminal theories in psychology, sociology and anthropology to help us understand what makes this stage of life so unique. From there, we will deconstruct these theoretical foundations using feminist/postmodern models of theory, text and image analysis.

Suggestion: Start reading *My Son is an Alien* as soon as possible.

Jan 20 Introduction to Course – Bring your favorite novels from your own early adolescence.

Jan 22 Early Theories

Readings: G. Stanley Hall (from *Adolescence*, 1904), Preface . (e-reserves and hand-out)
Reuters, E.B. (1937). *The Sociology of Adolescence*. (e-reserves)

Jan 23

Readings: Mead, M. (1961). *Coming of Age in Samoa*. (Excerpts) (e-reserves)

Quiz 1

Jan 27 How Adolescence was “Invented”

Readings: Graham, P. (2004). *EOA: The end of adolescence*. chapters 1-2 (e-reserves)
Danesi, M. (1994). *Cool: The Signs and Meanings of Adolescence*. Chapter 1 (“A History of Teenagerhood”) (e-reserves)

Jan 29 Modern Psychological Theories on Adolescent Development

Readings: Kaplan, P. (2004). Chapter 1: “The World of Adolescence” (e-reserves)
Kaplan, P. excerpts from Chapter 3: “Physical Development” (e-reserves)

Jan 30 Physical and Cognitive Development

Readings: Kaplan, P. textbook, excerpts from Ch 4: “Cognitive Development” (e-reserves)
Perry, Wm. hand-out on cognitive development in college students

Quiz 2

Feb 3 Development of Identity & Self

Readings: Erikson, E. (1961). *Youth: Change & Challenge*. Excerpts (e-reserves)
Kaplan, P. textbook, excerpts from Ch 9: “Self-Concept and Identity Formation” (e-res)
Film on network: *I Remember Mama* (1948). (McModel)

Feb 5 Research Methods Workshop: Bring Yearbooks to Class

Readings: McClelland, D. from *Human Motivation*. (excerpts)
Excerpts from Wyss, J.D. (1812/2004). *Swiss Family Robinson*. (e-reserves)
(McModel)

Film in class: *Understanding Psychology: Non-Experimental Research Methods* (IMD-2007-076)

Film on the network: episodes of *The Partridge Family* (1970s family sitcom)

Unit 2. Specific Topics in Adolescence.

Though we will continue to learn how academic theorists understand adolescent development, we will now begin to apply alternate theories and research methods to specific topic areas, and to see how our constructions of adolescence in these domains have changed since the 1900s: Teens in their Families, Teens and their Peers, Teen Heroes and Anti-heroes, Bullying and School Violence, Media Influences, Consumption and “Coolness,” Risk-taking, and “The Internet Teen.”

Feb 6 Adolescents in the Family

Readings: Kaplan, P. textbook: Excerpts from Ch. 5, “Families” (e-reserves)

Film Clips: *Leave it to Beaver*,
The Brady Bunch

Quiz 3



Feb 10 Library Day –Meet in ODY. Alternative and Popular Sources; Finding Images. Individual Conferences on Papers.

Readings: Danesi, M. (2003). *My Son is an Alien: A cultural portrait of today’s youth* (ch. 2-5)

Feb 12 Adolescents and their Peers and Friends

Readings: Danesi, M. (2003). *My Son is an Alien: A cultural portrait of today’s youth* (ch. 6-10)

In class Film Clips: *Kate & Allie*, *Seventh Heaven*

Feb 13

No quiz. No reading. Possible field trip to downtown library.

(citing sources workshop this week)

Feb 17 Peers and Friends

Readings: Kaplan, P. textbook: Ch. 6, “Peers”

Film Clips: *Beverly Hills 90210*, *Dawson’s Creek*, *Degrassi: Next Generation*, *Popular*.

Feb 19 Peers and Friends, in School

Readings: Kaplan, P. textbook: excerpts from Ch. 7, “The School Experience”

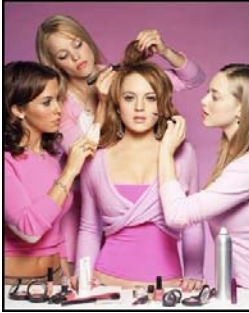
Continue Film Clips above.

Feb 20 -- Library Day. Individual Conferences.

Quiz 4.

Feb 24 Sidestep into Pop Culture

Readings: Danesi, M. (2008) *Popular Culture* – Chapters 1, 2.



Feb 26 Pop Culture

a break from reading – but start *perks of being a wallflower*

Feb 27 Pop Culture

Readings: “Historical Research” in *Foundations for Research* (e-reserves)

Yearbooks, or Visitors Discussing own HS Years.

No quiz.

Mar 3 Back to Peers and Friends : Girls and Conflict

Readings: Wiseman, R. (2002). *Queen Bees & Wannabes*, Intro and Ch. 1

Film: *Odd Girl Out* (2005) or *Mean Girls* (2004).

Film on network: *Stand By Me* (1986), Directed by Rob Reiner



Mar 5 Peers and Friends in school.

Readings: Lightfoot, C. (1997). *Culture of Adolescent Risk-Taking*. “Introduction” and “Chapter 2: History of our Ambivalence.”

Second Content-Analysis Workshop: Bring Yearbooks

Mar 6 EXAM 1

Mar 10 Peers and Friends in school

Readings: Milner, M. (2004). *Freaks, Geeks and Cool Kids*. (e-reserves) Introduction and Ch. 1

Mar 12

Readings: Milner, M. (2004). *Freaks, Geeks...* ch. 2 & 3 (e-reserves)

Mar 13

Readings: Milner, M. *Freaks, Geeks...* ch. 4 (e-reserves)
Individual conferences for those who need them.

Quiz 5

SPRING BREAK!

Mar 24 Teens as Consumers

Readings: Quart, A. (2003). *Branded: The buying and selling of teenagers*. Excerpt.
Schor, J.B. (2004). *Born to Buy* Excerpt. (both on e-reserves)

Mar 26 Finish “Teens as Consumers”

Readings: Danesi, *Popular Culture*. Ch. 8: “Advertising, Branding and Fads”

Handout: Doherty (2002). *Teenagers and Teenpics: Juvenilization of American Movies in the 50s*; pp. 1-28

Third Content-Analysis Workshop: Bring magazines and catalogs!

Mar 27 SPSS Workshop in Whitman 169.

Readings: Doherty (2002). *Teenagers and Teenpics...* Ch. 3 (on e-reserves)

Mar 31 Media Influence on Teens: 1920s-60s

Readings: Handouts: *Teenagers and Teenpics*.

Film Clips: To Be Announced.

Film on Network: *Blackboard Jungle*

Apr 2 Media Influence: 1970s and Beyond.

Readings:

Strasburger, VC (1995). *Adolescents and the Media*, Chapter 1.

Apr 3 Second SPSS Workshop. Bring Data.

No reading.

Quiz 6.



<http://upload.wikimedia.org/wikipedia/de/thumb>

Apr 7 Media Influence: Sexuality and Music.

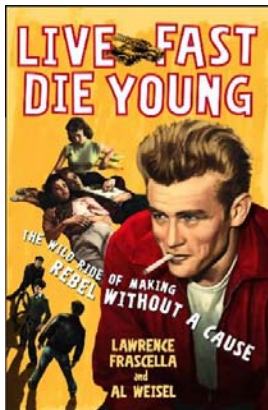
Readings: Strasburger, Ch. 6 “Rock and Music Videos”

In Class Film: *Educational Archives: Sex and Drugs; Dreamworlds 2*

Apr 9 Group A: Oral Presentations

Apr 10 Group A: Oral Presentations

no quiz.



Apr 14 Media, Violence, and Teens

Readings: Excerpts from Strasburger, Ch. 2 “Media Violence.”
Glassner, B. (). *Culture of Fear: Why Americans are Afraid of the Wrong Things* , Chapter 4 – “Youth at Risk”;
and excerpts from the Introduction.

Film on network: *Rebel Without a Cause*

<http://www.livefastdieyoungbook.com>

Apr 16 Media, Violence and Teens

Readings: Cornell, D. (--). *School Violence*. Ch 1-3 (on e-reserves)

Film in class: *The Final Report* and other documentary clips about Columbine shootings.

Film on network: *Bless the Beasts and the Children*

**** Quiz 7 today ****

Apr 17 Media, Internet Identities and Teens

Reading: hand-out on internet identities and adolescence.

Class Visitors.

No quiz.

Apr 21 Group B: Formal Oral Presentations

Apr 23 Group B: Formal Oral Presentations

Apr 24 Library and individual conference day, if needed.

NO QUIZ.



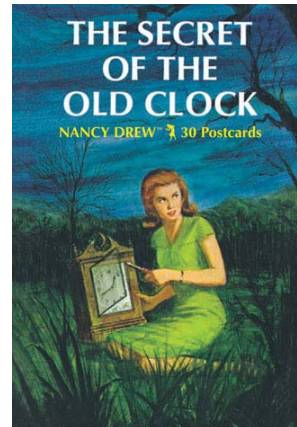
<http://www.enjoyfrance.com>

Apr 28 Heroes and Anti-Heroes

No readings. *But we will discuss Chbosky today, so be finished with it!*

Numerous film clips.

Bring your favorite hero/anti-hero books.



Film on network: to be announced.

Apr 30 Heroes, Anti-heroes and course wrap-up

May 1 Course Wrap-Up and Party! Movies!

Popcorn! Pizza!



ASSIGNMENTS, DUE DATES AND GRADE DISTRIBUTION

Every Friday (approximately)

Quizzes (10 % of final grade)– based on the readings and class discussions since the previous quiz; two lowest grades will be dropped.

Exam 1 March 6 (10% of final grade)

Final Exam May 6 (10% of final grade)

Mini-Project (10% of final grade)

In your first research project, you will practice using unusual materials (novels, films) as *supporting evidence* in the exploration of a topic of your choice. Constraints: you must apply at least one of the early seminal theories, you must apply modern theories as counter points, and you must use (at least) 50 pages of scholarly source material, one film, and one novel/other book . Final length: 5-7 pages. See assignment sheet for instructions.

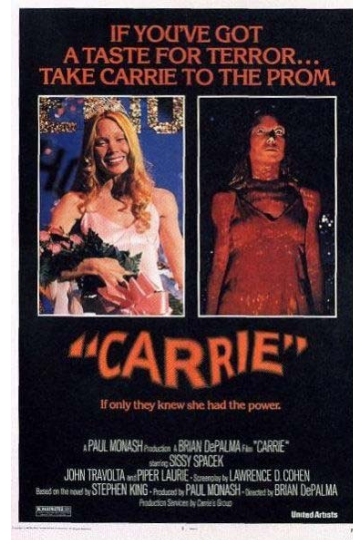
Jan 27 Novel and Film Choices Due; Prospectus Due: Turn in a written description of what you plan to research, and the questions you hope to address. It is fine if this is an inchoate idea.

Feb 10 Thesis, Claims, and Annotated Bibliography Due.

Feb 19 Full Draft of 5-page, double-spaced, paper due. You may revise this paper if you would like to try to raise your grade.

Content-Analysis and Correlation Project (35% of total grade)

This is a major, time-intensive project that will take the entire semester complete. You will complete a *significant* amount of content analysis (images and/or text) in an area related to adolescence that interests you (e.g., “number of people killed in film” in a representative sample of teen horror flicks from the 60s to present day. This could correspond to the overall topic of *violence in the media* and its correlation with violence committed by teens). Required sources: at least 1 alternative source, 1 popular source, and 75 pages (or 10 articles/chapters, whichever is most) of scholarly source material. Final product: 10+ page “as if” research paper, formatted like a psychology journal article. See assignment sheets.



Feb 5 Prospectus Due: Turn in a written description of *what exactly* you are going to measure (content-analyze), and what you hypothesize this will be correlated with.

Feb 24 Revised Thesis/Hypothesis, Annotated Bibliography and List of Websites Due:

Extend your proposal into a formal thesis or hypothesis, and discuss the relevance of the literature you have found to date.

(reminder – **March 6 – Exam #1**)

Mar 10 Updated Annotated Bibliography Due; Thesis, Claims and Evidence Due.

***** Turn in Research Binders (which will become your final portfolio) before Spring Break.**

Mar 26 “Introduction” and “Literature Review” Sections Due.

**Mar 31 Group A: Outline of Powerpoint presentation Due.
Group A: DVD of Oral Presentation Rehearsal Due.
Group A: *Your* feedback on your classmate’s presentation DUE.**

Apr 3 “Method” Section Due.

Apr 9-10 Group A: Formal Oral Presentations: Intro, Lit Rev, Research Plan, Hyp

**Apr 14 Group B: Outline of Powerpoint presentation Due.
Group B: DVD of Oral Presentation Rehearsal Due.
Group B: *Your* feedback on your classmate’s presentation DUE.**

Apr 16 “Results,” “Conclusion” and “Abstract” Due.

Apr 21,23 Group B: Formal Oral Presentations: Intro, Lit Rev, Research Plan, Hyp



May 1 Final paper due: 5 pm.

May 6 Final Exam: Wednesday afternoon: 1:30- 4:30

May 8 Final Portfolio Due

Homework (10% of final grade)

Includes research evaluation worksheets, occasional film or reading response papers, class discussion facilitation, data entry and analysis homework.

Participation (10%)

Participation is crucial for this class to work. Your participation grade will be based on how well you contribute to our class discussions (which requires that you attend class and demonstrate that you have read and understood the texts). After 3 absences, each additional absence will negatively affect your *final overall grade*.

Final Portfolio (5%)

Includes reflective essay about your performance and growth as a research over the course of the semester.

GRADING SCALE AND DISTRIBUTION

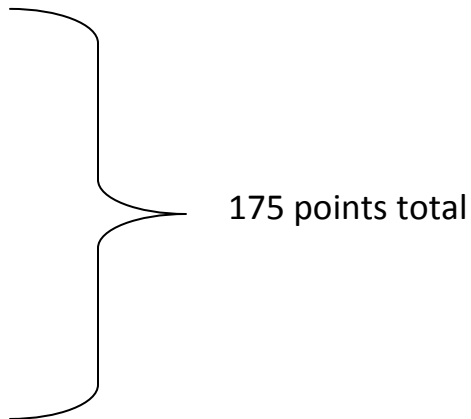
Quizzes (two lowest dropped)	50 points
Exam 1 (midterm)	50 pts.
Exam 2 (final)	50 pts.

Mini-Project

- Thesis, claims, annotated bibliography 10 pts.
- Full Draft of Paper 40 pts.

Content Analysis and Correlation

- Topic prospectus 10 pts.
- Hypo/thesis, claims and annot. biblio. 10 pts.
- Updated annotated bibliography 05 pts.
- Introduction and Literature Review 25 pts.
- Method section 10 pts.
- Results, Conclusions, and Abstract 25 pts.
- Oral presentation rehearsal DVD 10 pts.
- Outline of Powerpoint Presentation 05 pts.
- Your feedback on peer’s oral pres. 10 pts.
- Formal Oral Presentation 25 pts.
- Final Paper 40 pts.



Homework	50 pts.
Participation	50 pts.
Final Portfolio	<u>25 pts.</u>

TOTAL 500 points

- 🚫 Any written assignment turned in late will have 1 point per day deducted from its grade
- 🚫 Computer glitches, failed electronic transmissions, broken equipment – these are not adequate excuses for late work, and will not change the deduction policy. It is your responsibility to make sure I receive your work on time.

4.0	450+ points	2.25	363
3.75	438	2.0	350
3.5	425	1.75	338
3.25	413	1.5	325
3.0	400	1.25	313
2.75	383	1.0	300
2.5	375		

The WORD Studio:

In addition to the help you can receive from me and [mentor's name], the Munn Center for Rhetoric and Communication maintains The WORD Studio in ODY Library—a place to get feedback from peers on assignments in Writing, Oral communication, Research, and Design of visual projects. You can come for a consultation to plan a paper or presentation (you don't need anything but a blank piece of paper!); to find ways to improve the ideas, organization, and style of a draft; to videotape and review a presentation rehearsal; to practice a PowerPoint presentation, and more. Peer tutors are not proofreaders or editors who silently “fix” your work for you; instead, they are trained to have a conversation with you about ways you can fix problem areas yourself and become better overall communicators. You may use The WORD Studio for consultations on assignments for any of your courses, although for FYP assignments you should first seek out [mentor's name] during [his/her] office hours.

The WORD Studio is open Monday through Thursday, 8:30 a.m. to 11:00 p.m.; Friday, 8:30 a.m. to 4:00 p.m.; and Sunday, 1:00 p.m. to 11:00 p.m. You may also IM the Studio during regular hours with quick questions about grammar, citation, and style: *SLUword*.

First-Year Program Philosophy and Goals 2006-07

The First-Year Program (FYP) and First-Year Seminar (FYS) are the first steps in a four-year process of helping you meet the University's Aims and Objectives and the broader goals of a liberal education. The faculty of the FYP and FYS see themselves as partners and mentors in the process of working with you to acquire the intellectual habits of mind, the writing, speaking, and research skills, and the ethical self-reflexiveness that are at the core of a liberal education. The FYP and FYS will ask you to consider new perspectives on the world and your place in it and will challenge you to confront many of the hidden assumptions you bring to college with you. We hope to open you to new ideas, help you to see the complexity of the way in which knowledge gets produced and used in society, and encourage you to see yourself as an active contributor in making the world a better place. The course topics, the texts you will read, listen to, and watch, the in-class and out-of-class activities you will engage in, and the writing, speaking, and research assignments you will work on are all designed to introduce you to the depth of critical thinking and the quality and complexity of the communication skills that will be expected of you at SLU and as a citizen of an increasingly diverse society.

First and foremost among our goals are those related to your abilities as a communicator. The work of the FYP and FYS asks you to design and deliver written, spoken, performed and/or visual texts that demonstrate basic skills in the relevant modes of communication and with an increasing degree of rhetorical sensitivity. Our focus on “rhetorical sensitivity” means that we expect you to cultivate the awareness

that all of your communication, whether formal or informal, involves having to make choices about your messages, whether written, spoken, aural or visual. To become a good communicator, you need to recognize that the creation of meaningful and powerful written, spoken, performed, or visual texts involves both a creator and an audience, and that therefore the voice you adopt in your communication, the audience you imagine yourself communicating to, and the social and ethical context of the content, matter a great deal in creating such texts. One important way to become a better communicator is to become a better critical reader, viewer, and listener, which is why we will ask you to engage challenging materials in a variety of forms and work with you to learn how to interpret them.

Learning to read, listen, write, speak, do research and/or perform well also requires feedback. As faculty, we submit our work for feedback from colleagues all the time, and giving and receiving constructive feedback from both friends and strangers is central to collaborative work in any field and is itself a form of critical thinking and learning. We further recognize that this feedback process is not linear and that good communication requires that you continually rethink, restructure, and revise your work in order for it to be your best. This is why we require that your writing, speaking, and performance assignments be “projects” that include preparatory exercises and multiple drafts or rehearsals, all of which ask you to continue to reflect critically on the choices you have made in the texts that you produce. Furthermore, we see all of these forms of communication as complementary and intertwined, which is why many of your assignments will ask you to integrate elements of the written, spoken, performed, and visual. Finally, developing good habits of critical inquiry and communication also means reflecting on the ethical dimensions of how your work represents that of others, thus one of our goals is to help you to understand both the nature of academic integrity and the social processes by which knowledge is produced and represented.

To ensure that the program is meeting its stated goals, all FYP and FYS syllabi are read by other faculty in the program to determine if they include a variety of assignments that foster the writing, speaking, research, and critical thinking goals of the program. All FYP and FYS courses have to be approved by faculty in the program before they are offered.

The Academic Honor Code

All students at St. Lawrence University are bound by honor to maintain the highest level of academic integrity. By virtue of membership in the St. Lawrence community, every student accepts the responsibility to know the rules of academic honesty, to abide by them at all times, and to encourage all others to do the same.

Responsibility for avoiding behavior or situations from which academic dishonesty may be inferred rests entirely with the students. Students should be sure to learn from faculty what is expected as their own work and how the work of other people should be acknowledged.

Academic Dishonesty, according to the *Student Handbook*: includes any dishonest conduct in connection with any academic (including research) course, program, or work.

1. It is assumed that all work submitted for credit is done by the student unless the instructor gives specific permission for collaboration.
2. Cheating on examinations and tests consists of knowingly giving or using, or attempting to use unauthorized assistance during examinations or tests.
3. Dishonesty in work outside of examinations and tests consists of handing in for credit as original work that which is **not** original, where originality is required.
4. Falsifying research methods, data, and/or results constitutes academic dishonesty.

The following constitute examples of academic dishonesty:

- a) *Plagiarism*: Presenting as one's own work the work of another person—words, ideas, data, evidence, thoughts, information, organizing principles, or style of presentation — without proper attribution. Plagiarism includes paraphrasing or summarizing without acknowledgment by quotation marks, footnotes, endnotes, or other indices of reference (cf. Joseph F. Trimmer, *A Guide to MLA Documentation*).
- b) Handing in false data, reports or results in connection with any research project or experiment.
- c) Handing in a book report on a book one has not read.
- d) Falsification of attendance records of a laboratory or other class meeting.
- e) Supplying information to another student knowing that such information will be used in a dishonest way.
- f) Submission of work (papers, journal abstracts, etc.) which has received credit in a previous course to satisfy the requirement(s) of a second course without the knowledge and permission of the instructor of the second course.
- g) The above list is not exhaustive. In the event there is a question as to whether alleged conduct falls within the scope of the Academic Honor Code, the vice president and dean of academic affairs' determination shall be final.

Claims of ignorance and academic or personal pressure are unacceptable as excuses for academic dishonesty. Students must learn what constitutes one's own work and how

the work of others must be acknowledged.” (*St. Lawrence University 2007–2008 Student Handbook*, pp. 149–154.)

All intentional and unintentional acts of academic dishonesty may result in disciplinary action. Recommendations of disciplinary action may include a failing grade on the work in question, a failing grade in the course, disciplinary probation, suspension from the University, or expulsion from the University.

More information on academic integrity, including the Academic Honor Council’s Constitution, can be found at: www.stlawu.edu/acadaffairs/academicintegrity.htm. For information about academic integrity or the Academic Honor Council issues, contact the Dean’s Office at x5993.