

University of Waterloo
Faculty of Arts
Arts 130-022
Inquiry and Communication: Intersecting Identity and Image
Winter 2019
W 6:30-9:20 pm*; HH 336

Instructor and T.A. Information

Instructor: Dr. Stacy Denton

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(Email is the best way to reach me; will receive a response within 24 hours)

Course Description (ARTS 130)

This course provides an introduction to diverse intellectual modes of inquiry in the social sciences and humanities with an emphasis on the development of communication skills. In a small seminar setting, students will explore a variety of topics based on instructor expertise in order to build social awareness, ethical engagement, and communication competencies in comprehension, contextualization, and conceptualization. Students will be expected to engage with the work of others, articulate positions, situate writing and speaking within contexts, practice writing and speaking for situations beyond the classroom, engage in basic forms of research, and workshop, revise, and edit writing.

Course Description for “Intersecting Identity and Image” (specific to our section of ARTS 130)

This course asks students to consider the relationship between images and the way that we think about ourselves and each other. How might popular culture and other image-based sources help “mediate” our identities, and what impact might it have on our everyday lives?

Course Goals and Learning Outcomes – ARTS 130

Upon completion of this course, students should be able to:

- A. Identify and enhance their own diverse experiences, strengths, and goals as communicators with other Arts students in a community of practice.

Section specific: Over the course of the semester, in both individual responses and group settings, students will be given the opportunity to engage with each other in order to strengthen critical thought processes and academic skills. By the end of the semester, students should be able to see themselves as contributing members to a larger collective.

- B. Critically explore their own positions and agency while practicing interpersonal communication skills.

Section specific: Over the course of the semester, students will be encouraged to bring their diverse perspectives and opinions to bear on the visual and written texts that are assigned and to do so in both virtual and in-person settings. By the end of the semester, students should be able to share and listen to each other's analysis of these works with an open mind, towards the ends of contributing to a larger scholarly conversation.

- C. Analyze context, audience, and genre and apply this rhetorical knowledge in iterative communication assignments.

Section specific: Over the course of the semester, students will be required to engage in both verbal and written forms with popular cultural texts from both the US and Canada and to analyze them in light of prevailing theories related to representation in popular culture. By the end of the semester, students should be able to understand the historical and social context surrounding the production of popular culture and its potential impact on the people who view it.

- D. Provide, reflect on, and incorporate feedback on their communication in collaboration with peers.

Section specific: Over the course of the semester, students will have the opportunity to hone their writing and presentation skills through small, peer-led workshop settings aimed at improving drafts of essays and presentations. By the end of the semester, students should be able to give constructive feedback to their peers and to receive feedback on their own work.

- E. Develop processes to inquire about and analyze ideas – their own and those discovered through research.

Section specific: Over the course of the semester, both individually and in group settings, students will be assigned low-stakes writings (“end-of-week inquiries”) and participation activities to emphasize the importance of the scholarly process. By the end of the semester, students should be able to pose questions that may or may not get answered through personal analysis and/or informal web- and library-based research.

- F. Identify and work with the technological means and tools that are available to them for composition and communication.

Section specific: Over the course of the semester, students will be asked to use electronic devices like laptops, phones, and tablets, as well as engage with the LEARN course management system, in order to enhance their own analysis of written and visual texts. By the end of the semester, students should be able to *respectfully* employ these modes of communication in both classroom and virtual settings.

Required Texts

Library Course Reserves – hardcopy and online

Articles and viewings linked through LEARN

Documentaries, films, TV shows (some can be accessed through Media library streaming, but others you will either need to stream through a service like Netflix, rent online, or watch them in the Media Library)

There is no textbook per se -- all textbook costs will be related to printing and possibly renting films and TV shows

Readings Available on LEARN

All readings and viewings for both LEARN and library course reserves are located on our Course Schedule

Course Requirements and Assessment

Assessment	Date of Evaluation (if known)	Weighting
End-of-Week Inquiry writings (3 in total)	Variable	6.00%
Essay #1: Developing a Scholarly Conversation (Summary: 3%; Paper: 12%)	Summary: Feb. 2 nd ; First Draft: Feb. 6 th ; Final Draft: Feb. 20 th	15.00%
Essay #2: Building a Scholarly Essay (Draft: 3%; Final: 15%)	First Draft: March 8 th ; Peer Feedback (essay #2 workshop): March 12 th ; Final Draft: March 24 th	18.00%
Essay #3: Final Essay (Final Draft: 20%)	TBD	22.00%
Presentation (Powerpoint draft: 2%; Presentation: 13%)	Slide draft: March 13 th (in class); Presentation: March 20 th	15.00%
Essay Workshops: Essay #1 (3%); Essay #2 (6%)	Variable	9.00%
Sources Virtual Workshop (5%)	March 4 th	5.00%
Attendance and small assignments	Variable	10.00%
Total		100%

End-of-Week Inquiry Writings

The basis of all academic research and communication is curiosity. These assignments are meant to give you space to explore the initial stages of this kind of curiosity, and the crafting of potential research questions that arise with it, in light of the primary and secondary materials that we will be looking at for each unit. Each writing (there are 3 in total) will be due by Saturday at 11:59 pm. These writings are very short (between 400-500 words), and will have different requirements based on the unit we are discussing. What will join each of these assignments is that you will be asked to *reflect* on something from a particular unit (i.e. to consider your own perspective/experience in relation to a particular object, topic, or general idea). Each inquiry will ask you to do the following, in three paragraphs: 1. Explain what reading and/or viewing that you are reflecting on. Be specific, for example: was there a particular scene that made you curious? A particular quotation or section? An in-class comment that was made?; 2. What is your initial reaction that led to your reflection (Anger? Disbelief? Something that you had never thought of before? Something that resonated with another unit? Etc.); and 3. How you might go about

trying to look deeper into this reflection (Bringing in outside examples? Doing further research, and on what? Referring to other readings or viewings?).

“Polished Writings” Requirement

12-15 pages over the course of the semester for all ARTS 130 and 140 sections, includes:

Essay #1: Developing a Scholarly Conversation

This short essay (approximately 3 pages) will be devoted to exploring the discourse surrounding representations of gender in the media. This discourse is one that you can determine through your primary sources (i.e. viewings) as well as secondary sources that analyze representations of gender in the media. There are, however, some requirements/restrictions that you must follow:

-Constructing a thesis: In your thesis, you CAN NOT explicitly mention whether or not you agree/disagree with an author or an idea from a reading. Be a bit more nuanced in what it is you want the reader to take away after they have read your paper!

-Sources: In your writing, you must include **ONE** of the chapters from Jan 23rd OR Jan. 30th, one of the assigned viewings, and one other reading that was assigned so far this semester.

-Quotations/citations: You must include quotations from your sources that will help demonstrate your interpretation of these sources, as well as strengthen your larger argument;

-You must include in-text citations for all of your information (whether or not you are directly quoting or paraphrasing).

-Page length: approximately 3 pages, double spaced, 1” margins, New Times Roman

-Works Cited: in MLA style

Due dates: 1. Summary of one of the chapters assigned for Jan. 23rd OR Jan. 30th : In one paragraph (no more than 250 words), summarize the article, emphasizing what you think is the most important point that was made. After this paragraph, list three of the most important points from the article (one of these can be the point that you focused on in the summary). Include page numbers and quotes for each point, and a one sentence explanation for each of these points that explains why they might be helpful to your essay. **Due: Feb. 2nd**

2. First Draft, to be workshopped in class: **Due: Feb. 6th**

3. Final Draft: **Due: Feb. 20th.**

Essay #2: Building a Scholarly Essay

This essay can be focused on anything we discussed during the second and third units. In your essay, I want you to explore how media represents race in either the US or Canada. In particular, I want you consider if the media is harmful and/or helpful in its representations of race, and how these representations contribute to our understandings of ourselves and each other in everyday life?

You should consider how your examples, while entertainment, may impact society at large (for better or for worse). Other things that you might want to consider is how your primary sources reflect the attitudes of their given societies in both the past and the present, and whether they draw on familiar imagery to do so (i.e. whether your examples utilize a shared vocabulary that is recognizable to their audience). Further, you might want to consider how the media may be used to criticize the situation of different groups of people in the US or Canada.

Requirements: You must include the following sources:

- One of the assigned viewings for this unit;
- One outside primary source (i.e. a TV show; a film; a website; etc.);
- One of the assigned readings for these units;
- Two outside sources, one of which must be scholarly.
- Quotations/citations:** You must include quotations from your sources that will help demonstrate your interpretation of these sources, as well as strengthen your larger argument;
- You must include in-text citations for all of your information (whether or not you are directly quoting or paraphrasing).
- Page length:** 4 pages. double spaced, 1" margins, New Times Roman
- Works Cited:** in MLA style

Due dates: 1. First Draft: **March 8th**

2. Online Responses to peers (Workshop Part A): **March 12th**

and In-Class Workshop: **March 13th**

3. Final Draft: **March 24th**

Essay #3: Final Essay

This last essay is asking you to consider how identity and image might intersect, especially in light of the topics covered in our last unit, "Consuming Identity: Co-opting or Culture Jamming?" There are many ways that you can approach this assignment in light of the idea that our society is in part defined through corporate objects and profit. A good idea is to start with what interested you most about this unit, and what questions came to mind as you navigated this material. Some places to begin: how might we interpret the images that surround us on a daily basis? Are we as consumers of objects and images defined through media messages? Does our own personal identity impact the way that we receive particular images? Are there people who are attempting to assert their own voices in a world that either misrepresents or ignores them? And are they successful?

Requirements: You must include the following sources:

-One of the viewings or images for this unit that was assigned, posted to LEARN by another student, or was discussed in class;

-One primary source (i.e. a TV show; a film; a website; etc.) from outside our course material or from a different unit;

-One of the assigned readings for this unit;

-One of the assigned readings from another unit;

-Two outside sources, both of which must be scholarly.

-Quotations/citations: You must include quotations from your sources that will help demonstrate your interpretation of these sources, as well as strengthen your larger argument;

-You must include in-text citations for all of your information (whether or not you are directly quoting or paraphrasing).

-Page length: 5 pages, double spaced, 1" margins, New Times Roman

-Works Cited: in MLA style

Due dates: 1. Final Draft – **TBD**

"Extemporaneous Speaking" Requirement (revisit)

4-6 minutes over the course of the semester for all ARTS 130 and 140 sections and includes:

Presentation

The goal of this presentation is for each group to explore the positives and negatives of "intersectionality" as a theoretical device to understand representations in popular culture. In order to tackle this project, each individual will need to come to terms with what intersectionality is and if they agree with its usefulness in analyzing texts. At that point, you can come together as a group to consider how you will integrate each other's ideas into a coherent presentation. One question to think about as you organize your approach to this presentation: is this term relevant to understanding the role of media and identity in the 21st century? Why or why not?

Requirements:

-Each group must have 3 people (except for one group, which will have four presenters);

-Each presentation must be approximately 10 minutes long, include 3-5 slides, and be split evenly amongst all group members;

-Each group must do the following: 1. Choose an outside primary source to show the class (either an image or a very short clip – no longer than 30 seconds) and which grounds their presentation; 2. Refer to one assigned reading from the semester; 3. Incorporate one outside secondary source (scholarly or non-

scholarly); 4. Make a connection to one other unit covered in the semester thus far; 5. Create a Works Cited page and, along with your powerpoint presentation, post it to LEARN.

There can be conflicting opinions within a single group – just make sure to balance these perspectives in the presentation

-There will be 2 minutes for questions or comments to which the group must respond;

-Each group will receive the same grade and will be graded on their presentation as well as they way that they handle the Q&A at the end of the presentation;

-EVERYONE must attend the entire class session of presentations; failure to attend the portion of the class meeting in which you aren't presenting will result in a full grade deduction from your presentation (in this case, the grade deduction will only be applied on an individual basis – not to the whole group).

Due dates: 1. Draft of one powerpoint slide: **March 13th, in class**

2. Presentation: **March 20th**

Workshops, Participation, Attendance

This category will be broken down into smaller sub-sections:

Essay Workshops: Essay #1 (2%); Essay #2 (5%)

Each essay workshop will have different requirements that you must fulfill in order to receive a grade for participation. These requirements will be made available to you as we get closer to the workshops.

Sources Virtual Workshop

This workshop will be independently conducted and will require you to seek out and evaluate sources both in the library and online. A worksheet with instructions will be posted to LEARN, and you will be graded on the quality of your answers to each question.

Due Date: **March 4th**

Attendance and Participation Assignments

Being present (either physically during class meetings or virtually via online forums and discussion boards) is a major part of this course. You will note that, throughout the semester, you will be marked for attending class as well as actively participating during and outside of class sessions. These “participation” assignments are listed on the syllabus; in addition to class attendance, you will see each participation assignment that will count towards this grade, and whether it is based on in-class or online work. If you show up and give an honest effort towards these assignments, you will earn full credit for this portion of your grade.

In regards to attendance requirements: I allow for only **1 unexcused** absence during the semester. After that point, I start lowering your grade. If you show up to class but do not participate, you will automatically receive a B+ for that portion of your final grade.

To receive an A+, A, or A- for this portion of your final grade: Please look at the “Participation Rules” document on LEARN.

If you know that you will miss a class (i.e. due to sickness, family emergency, unforeseen circumstances, etc.), please get in touch with me via email as soon as you can so that you can avoid an unexcused absence. If you have a serious medical or family emergency that will require you to miss several class sessions and/or delay your coursework, it would be a great idea to get documentation that helps explain your situation. This documentation is simply a way of ensuring that you will receive no penalties from me or any other professor during a time when you need extra rest and recovery – think of it as a kind of “insurance policy” for your academic work during times of hardship.

Note: over the course of your university career, some professors will require you to give documentation for even one missed class. It is within their right to do this, and it might be a good idea to get in the habit of documenting your absences even with those professors who do not necessarily require it

Course Outline

The instructor reserves the right to alter the course schedule as she sees fit

Date	Topic	Readings Due
Jan. 9th	Introduction: What will we be doing in our section of ARTS 130?	In Class: -Go over Syllabus -Acclimate to LEARN platform -Viewing and responses (individual and group)
Jan. 16th	Gender and the Media Description: An analysis of the ways that men and women are represented in different kinds of mass media (including film), the potential impact that this might have on social interactions, and whether or not things have changed from earlier theorizations on the topic.	Viewings: <i>He's Just Not That Into You</i> . Dir. Ken Kwapis, 2009. (link on LEARN; streaming through “Criterion On Demand” in the “Media Resources” catalogue). <i>The Mindy Project</i> episodes (at least the first three episodes of Season 1). Readings (after the film): Yehlen, Shanna. “A Brief

Date	Topic	Readings Due
		<p>History of Romantic Comedies," <i>Glamour</i> 14 Feb 2016. Web.</p> <p>Angyal, Chloe. "I Spent a Year Watching Rom-Coms and This Is the Crap I Learned," <i>Jezebel</i> 14 Feb 2012. Web.</p> <p>Participation #1: Respond to questions on LEARN</p>
Jan. 23rd	Gender and the Media	<p>Viewing: <i>Miss Representation</i>. Dir. Jennifer Siebel Newsom, 2011 (in Media Library; rent from online streaming; watch on Netflix; find free streaming...)</p> <p>Readings: Ames, Melissa and Sarah Burcon. "Chapter 1: Becoming a Girl: Pop Culture's First Stage of Gender Training," <i>How Pop Culture Shapes the Stages of a Woman's Life: From Toddlers-in-Tiaras to Cougars-on-the-Prowl</i>. New York: Palgrave Macmillan, 2016. Book. (on reserve)</p> <p>Participation #2: Individual response to LEARN forum</p>
Jan. 30th	Gender and the Media	<p>Viewing: <i>The Mask You Live In</i>. Dir. Jennifer Siebel Newsom, 2015 (DVD on reserve; rent from online streaming; watch on Netflix; find free streaming...)</p> <p>Readings: Moss, Mark Howard. "Chapter 7:</p>

Date	Topic	Readings Due
		<p>Masculinity, Media, and Aggression," <i>The Media and the Models of Masculinity</i> Lanham: Lexington Books, 2011. Book (on library reserve)</p> <p>Summary: due Feb. 2nd, 11:59 pm (Choose ONE reading from Jan. 23rd OR Jan. 30th and summarize it; see LEARN for requirements)</p>
Feb. 6th	Gender and the Media	<p>Writing: First Draft, Essay #1</p> <p>In Class: Go over summaries</p> <p>Workshop Participation (credit for bringing a draft and engaging with your peers' drafts)</p> <p>Writing Centre Visit</p>
Feb. 13th	<p>Race in Popular Culture and the Media: "Othering" part 1</p> <p>Description: Using the US as a case study, we will investigate how African Americans use mass media to analyze the ways that we see ourselves and each other in an image-based culture.</p>	<p>Viewings: <i>Do the Right Thing</i>. Dir. Spike Lee, 1989. (DVD on reserve; rent from online streaming; watch on Netflix; find free streaming...)</p> <p>Beyoncé, "Formation" December 2016. Web.</p> <p>Childish Gambino, "This is America" May 2018. Web.</p> <p>Readings: Johnson, Brian C. "Baltimore 2015, Black Lives Matter and the Prescience of Spike Lee's <i>Do the Right Thing</i>," <i>Film International</i> 03/01/2017, 15(1), 23-36.</p>

Date	Topic	Readings Due
		<p>Web. (on LEARN and reserves)</p> <p>Wallace, Alicia. "A Critical View of Beyonce's 'Formation'," <i>Black Camera</i> 9(1) Fall 2017. Web.</p> <p>Osman, Laden. "Slaying New Black Notions: Childish Gambino's "This Is America" <i>World Literature Today</i> July 2018. Web.</p> <p>Participation #3: In-Class; group</p> <p>End-of-Week Inquiry #1: due Feb. 16th, 11:59 pm.</p>
Feb. 20th	No Class – Reading Week!!	Writing, due Feb. 20th: Final Draft of Paper #1
Feb. 27th	<p>Indigenous People in Popular Culture and the Media: "Othering" part 2</p> <p>Description: Using Canada as a case study, we will analyze whether or not stereotypes of Indigenous people in mainstream media are challenged by Indigenous people who create independent television productions.</p>	<p>Viewings: <i>Mohawk Girls</i>, season 1, episodes 1-7; season 2, episode 2 (link on LEARN)</p> <p>Readings: "Common Portrayals of Aboriginal People," <i>Mediasmarts</i>. Web. (on LEARN)</p> <p>Grady, Lora. "5 things we learned from watching 'Mohawk Girls'," <i>Chatelaine</i> 21 Nov 2014. Web. (on LEARN)</p> <p>Levin, Dan. "A Voice for Indigenous Canadians Finally Heard," <i>New York Times</i> 30 Oct. 2016. Web.</p>

Date	Topic	Readings Due
		<p>“Aboriginal People’s Television Network” entry in <i>Encyclopedia of Television</i>. (in library)</p> <p>Participation #4: After reading the articles and watching the first four episodes of <i>Mohawk Girls</i>, consider how this show does or does not reflect “common portrayals” of Indigenous people. Choose one example from the show to back up your point (3-4 sentences)</p> <p>In Class: Go over paper #2 requirements; essay #2 workshop process</p> <p>End-of-Week Inquiry #2 (brainstorm for next paper!): Due March 2nd, 11:59 pm!!</p>
March 6th	<p>No Class: Virtual Workshops -This time will be given to you to complete two separate workshops, one which is an introduction to research; the other which is an in-depth peer review workshop on essay #2. Pay attention to the rolling deadlines for each!!</p>	<p>Sources Virtual Workshop: Due on March 4th</p> <p>Essay #2 draft, uploaded to LEARN and emailed to group members: March 8th, 11:59 pm.</p> <p>Essay #2 Workshop Participation (two parts): A. Due on March 12th. Read and comment on your group members’ papers. Use the template on LEARN, and make sure to upload</p>

Date	Topic	Readings Due
		<p>your documents to LEARN and email to your peers.</p> <p>B. In Class (March 13th): A freewrite reflection on the comments that you received on your draft. What might you consider and/or not consider as you edit your draft?</p>
March 13th	<p>Intersecting Identity: Usefulness of intersectionality? Description: We will investigate the potentials and the pitfalls of concepts from a particular school of thought (feminism), which will culminate in a group presentation.</p>	<p>Readings: Vidal, Ava. "Intersectional feminism". What the hell is it? (And why you should care)," <i>The Telegraph</i> 15 Jan 2014. Web.</p> <p>Viewing: Edewi, Daysha. "What is Privilege?" <i>BuzzFeed</i> 04 July 2015. Web.</p> <p>Pre-Class Exercise: Have we encountered this so far this semester? What do you think about the term?</p> <p>In Class: -Go over presentation requirements -Workshop: Each person construct one powerpoint slide and upload to LEARN.</p>
March 20th	Intersecting Identity: Usefulness of intersectionality?	<p>Groups #1-8</p> <p>*Everyone must attend the entire session!*</p> <p>Writing: Paper #2, final draft, due March 24th</p>

Date	Topic	Readings Due
		<p>In Class: Reflection on MSLQ Survey results (tentative)</p>
March 27th	<p>Consuming Identity: Co-opting or Culture Jamming? Description: In this unit, we will consider how representations are marketed to and then consumed by individuals.</p>	<p>Readings: Tvetan, Julianne. "Living in a Pepsi Ad World," <i>The New Republic</i> 04 April 2018. Web. (on LEARN).</p> <p>Selections from Dauvergne, Peter and Genevieve LeBaron. <i>Protest Inc.: The Corporatization of Activism</i> Cambridge: Polity, 2014. Book. (on reserve in Library)</p> <p>Participation #5: In-person group work</p> <p>End-of-Week Inquiry #3: Due March 30th, 11:59 pm!!</p>
April 3rd	<p>Consuming Identity: Co-opting or Culture Jamming?</p>	<p>Readings: Klein, Naomi. "Chapter 12: Culture Jamming: Ads Under Attack," <i>No Logo: Taking Aim at the Brand Bullies</i> Toronto: Vintage Canada, 2000. Book. (on library reserve)</p> <p>Bengtsson, Sophia. "Culture Jamming; cure or curse?" <i>New Media Against Racism</i> 14 March 2015. Web. (on LEARN)</p> <p>Participation #6: Individual entries and responses online</p> <p>Participation #7: In Class: Respond to one of your peers' entries on LEARN. In your short response, refer</p>

Date	Topic	Readings Due
		to one of the readings assigned for today. In Class: Go over final paper requirements; brainstorm ideas for final paper.
Variable	Participation #8-10 (for weighting purposes)	Attendance

Group Work

In some form, group work will occur in every single class meeting and online. Although I understand that some people are quieter than others, all students are required to participate in small group settings to the best of their ability. For the most part, group work will be graded on a pass/fail basis (i.e. if you are contributing to the group, you will receive full credit) except for one important assignment: the presentation. This group presentation will require you to work with 2 to 3 other students; everyone in the group will receive the same grade for the presentation assignment unless individual members fail to show up as audience members for other groups in the class.

Assignment Submissions

All assignments must be submitted to in various forms through our LEARN course management site. You will receive grades and feedback through LEARN and/or email, but the grade book is not set up for this section of ARTS 130, so you will need to independently keep track of your marks and feedback unless the grade book is set up to keep track of your progress.

Late Work

A “late work” is defined as an assignment that is handed in after a deadline and is not cleared with me. There are different policies regarding late submissions based on the type of assignment that is being graded. Here is a breakdown of late submission policies and the assignments that correlate with them:

-No late submissions accepted: Sources Virtual Assignment; Workshops; Attendance and Participation assignments; Presentation

-Rolling Grade Deductions: A 1/2 a letter grade per day that a paper is turned in *after* the due date. For example, if you write a “B+” paper but hand it in 2 days after the due date, you will now receive a “C+.” All three essays and the post-class inquiries are subject to this policy.

***Important*:** If you find that you are having a hard time meeting a deadline, please contact me ASAP so that we can discuss your situation. Speaking with me doesn't guarantee an extension, but at the same time, I understand that things can arise that makes meeting a particular deadline difficult, so please do not hesitate to get in touch. YOU DO NOT NECESSARILY NEED A NOTE from a doctor, the university, etc., but as mentioned above, if you know that you are having a serious medical and/or personal issue that

will impact your academic work, it is an excellent idea to speak to the proper people and receive the necessary documentation.

Grading

One of the most stressful things about postsecondary education is receiving grades. This course is set up to encourage you to take risks with your intellectual life and to ultimately excel as an undergraduate student. Having said that, I do not just simply hand out As, but it is also difficult to fail. For example, if you do all or most of the assignments and give an honest effort, you will receive at least a C for this course. Most likely, though, if you are giving an honest effort as well as completing all assignments, you will be doing far better than what I perceive of as a “C student” and will most likely fall in the B-range. If you are an excellent student, you will most likely receive a grade in the A-range. I will provide generalized rubrics for both the longer writings and the presentation for those students who feel more comfortable with this kind of document.

If at any point you are unhappy with your grade or have further questions about feedback, do not hesitate to email or speak with me after class so that we can set up an appointment to discuss your concerns!! I feel that I am an approachable person, and I would never hold a grudge against a student who may not be happy with their grade (or the course content for that matter).

I will give you letter grades on your assignments, and based on Waterloo's grading system, here is a breakdown of the numerical value associated with each letter grade:

A+ 95; A 89; A- 83; B+ 78; B 75; B- 72; C+ 68; C 65; C- 62; D+ 58; D 55; D- 52; F+ 46; F 38; F- 32

Information on Plagiarism Detection

We will not use plagiarism detection technology in this course.

Electronic Device Policy

Electronic devices (laptops, phones, tablets) are *encouraged* in this course. Often, I will ask the class to look things up online and post your findings for the class. Also, you may find that as certain topics and ideas arise during class discussion that you want to look something up in order to supplement what is going on within the classroom. If you will be using a cellphone for these activities, be sure to turn off the ringer on your cellphone at the start of each class. However, and this is important: you need to be respectful of this policy! If you use your devices for things unrelated to the class (and, believe it or not, it is often easy to tell when someone is distracted by their devices), you will lose points from your attendance grade. If you find that it is just too difficult to have your device in hand and not use it to check email, facebook, instagram, etc., please leave it at home or in your bag.

Exceptions: Emergencies sometimes come up which will require you to have your phone out just in case whoever needs to reach you can easily do so. In this case, just let me know that you are currently experiencing this situation and, if your phone rings, please leave the classroom to talk.

Attendance Policy

See the “Participation and Attendance” grading description for details.

Institutional-required statements for undergraduate course outlines approved by Senate Undergraduate Council, April 14, 2009

Academic Integrity

In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. See the UWaterloo Academic Integrity webpage and the Arts Academic Integrity webpage for more information.

Discipline

A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to Policy 71 - Student Discipline. For typical penalties check Guidelines for the Assessment of Penalties (<https://uwaterloo.ca/secretariat-general-counsel/policies-procedures-guidelines/guidelines/guidelines-assessment-penalties>).

Grievance

A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70 - Student Petitions and Grievances, Section 4 (<https://uwaterloo.ca/secretariat-general-counsel/policies-procedures-guidelines/policy-70>). When in doubt, please be certain to contact the department’s administrative assistant who will provide further assistance.

Appeals

A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) or Policy 71, Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72, Student Appeals (<https://uwaterloo.ca/secretariat-general-counsel/policies-procedures-guidelines/policy-72>).

Note for Students with Disabilities

The AccessAbility Services office, located on the first floor of the Needles Hall extension (NH 1401), collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the AS office at the beginning of each academic term.

The Faculty of Arts acknowledges that we live and work on the traditional territory of the Attawandaron (Neutral), Anishinaabeg, and Haudenosaunee peoples. The University of Waterloo is situated on the Haldimand Tract, the land promised and given to the Six Nations that includes ten kilometers on each side of the Grand River.