

UNIVERSITY of GUELPH

FREN*3140: Women in Literature, Art and Film W (0.5 credit)

Études françaises,
School of Languages and Literatures
Winter 2023

Instructor: Dr. Ania Wroblewski

Email: awroblew@uoguelph.ca

Course meetings: Zoom

T 4:00 PM – 5:20 PM

<https://zoom.us/j/92302906879>

In person

Th 4:00 PM – 5:20 PM, MKCN 224

Office hours:

W 9:30am-11:30am via Zoom (or by appointment)

<https://zoom.us/j/4454847583?pwd=djNWc0twYktTS0ZkUzMwSmtXeHAvUT09>

Course Description

This course will study a selection of literary, artistic, and filmic works by French and Francophone women that critically engage with the concepts of freedom, agency, and desire. Drawing on contemporary theories of representation, we will examine how women's place in society, the female body, class and linguistic identity, as well as the creative process are portrayed in the selected works, which we will situate within and against their historical, aesthetic, and ideological contexts. Particular attention will be paid to the relationship between the personal and the socio-political spheres, sexual difference, and gender roles as they are represented and critiqued by creators such as Michèle Bernstein, Marguerite Duras, Annie Ernaux, Annette Messager, Valentine Penrose, and Céline Sciamma, among others. Finally, we will attend to the popular and critical reception of creative works by women in France throughout the twentieth century and into the twenty-first, uncovering the cultural establishment's latent sexism and hierarchies of power.

Prerequisites: FREN*2020, FREN*2060, FREN*2520

Learning Outcomes

By the end of this course, successful students will be able to:

- Describe the challenges faced by women who devoted their lives to creative practice in twentieth and twenty-first century France.
- Correctly use methods of visual and literary analysis to explain and critique the possible meanings that emerge from a given work.
- Place a given work within its historical, aesthetic, and ideological contexts.

- Formulate clear and concise arguments about literary, artistic, and cinematic works that draw on relevant theoretical ideas and are illustrated with appropriate proofs.
- Define the concepts of freedom, agency, and desire as they relate to the production of art by women.
- Identify how literary, artistic, and filmic contributions made by women pushed creative boundaries, led to artistic innovations, and made political statements, both within their respective contexts and, more generally, within the field of cultural production.

Course Format and Teaching Methods

The Tuesday meetings will take place on Zoom. Using the lecture format, we will go over the most challenging elements and discuss key themes of the studied works. There will be **one in-person meeting** per week, **on Thursdays**, during regularly scheduled class time. Most of our in-class time will be spent learning close reading techniques and working in small groups on comprehension and analysis exercises. These meetings will be the opportunity to deepen understanding of the studied works and participate in peer activities.

The course format is flipped, meaning students study material prior to coming to attending course meetings. Please come prepared with observations, ideas, and questions.

Course Communications and Online Platforms

The course hub will be CourseLink. <https://www.courselink.uoguelph.ca>

This is where you will go for announcements, to submit assignments, and to check your grades. You can access the Zoom meetings through CourseLink and keep track of important dates using the CourseLink calendar. Course materials such as PowerPoint presentations and assignment descriptions will also be posted here. Please log in to CourseLink frequently to stay up to date.

Course communications may occur via both CourseLink and official University of Guelph email. It is your responsibility to regularly check both for announcements. The best way to reach me is via email. I will do my best to respond to your questions in 24 hours.

Required materials

Annie Ernaux, *Passion simple*, 1991
 Françoise Sagan, *Bonjour tristesse*, 1954

Marguerite Duras, *Nathalie Granger*, 1972, 83 min.
 Céline Sciamma, *Portrait de la jeune fille en feu*, 2019, 120 min.
 Agnès Varda, *Cléo de 5 à 7*, 1962, 90 min.

The novels to be purchased will be available at the campus bookstore. Films and selected artworks will be available via CourseLink.

The following additional readings will be available on CourseLink (excerpts):

- Adler, Laure et Camille Viéville. *Les femmes artistes sont dangereuses*, Paris, Flammarion, 2018.
- Adler, Laure et Stefan Bollmann. *Les femmes qui écrivent vivent dangereusement*, Paris, Flammarion, 2017.
- Beauvoir, Simone de. « La femme indépendante », *Le deuxième sexe II : L'expérience vécue*, Paris, Gallimard, 1949, p. 587-631.
- Bernstein, Michèle. *La nuit*, Paris, Éditions Allia, [1961] 2013.
- Bernstein, Michèle. *Tous les chevaux du roi*, Paris, Éditions Allia, [1960] 2004.
- Bertrand-Jennings, Chantal. « *La Vagabonde* : Roman de Narcisse », *Cahiers Colette*, 11 (1989), p. 13-31.
- Boutin, Aimée. « La fille du train : *La vagabonde* et *Notes de tournées* de Colette », *The French Review*, 91.2 (décembre 2017), p. 62-73.
- Brancky, Anne. *The Crimes of Marguerite Duras*, Cambridge, Cambridge University Press, 2020.
- Calle, Sophie. *À suivre...*, *Doubles-Jeux (livre IV)*, Arles, Actes Sud, 1998.
- Calle, Sophie. *Des histoires vraies*, Arles, Actes Sud, 1994-2021.
- Calle, Sophie, *Prenez soin de vous*, Arles, Actes Sud, 2007.
- Chadwick, Whitney. « Introduction », *Women Artists and the Surrealist Movement*, Londres, Thames and Hudson, 1985, p. 7-12.
- Charpentier, Isabelle. « Des passions critiques pas si simples... réceptions critiques de *Passion simple* d'Annie Ernaux », *Femmes et livres*, sous la direction de Danielle Bajomée, Juliette Dor et Marie-Élisabeth Henneau, Paris, L'Harmattan, 2007, p. 231-242.
- Colette. *La Vagabonde*, Paris, Albin Michel, [1910] 1990.
- Duras, Marguerite. *Écrire*, Paris, Gallimard, 1993.
- Duras Marguerite et Xavière Gauthier, *Les parleuses*, Paris, Les Éditions de Minuit, 1974.
- Humphreys, Karen. « The Poetics of Transgression in Valentine Penrose's *La Comtesse sanglante* », *The French Review*, 76.4 (mars 2003), p. 740-751.
- Kennedy, Jen. « Charming Monsters: The Spectacle of Femininity in Postwar France », *Grey Room*, 49 (automne 2012), p. 56-79.
- Lombré, Lisette, Elvira Masson, Fabrice Rose et Delphine de Vigan, *Histoires de femmes*, Paris, Éditions Robert Laffont, 2022.
- Messenger, Annette. *Les tortures involontaires*, Ostfildern, Hatje Cantz, 2013.
- Morello, Nathalie. « Towards a rehabilitation of Françoise Sagan's writing », *Modern & Contemporary France*, 5.3 (1997), p. 283-295.
- Morgan, Stuart. « On Sophie Calle's *Suite vénitienne* », *Sophie Calle: The Reader*, Londres, Whitechapel Gallery, 2009, p. 45-48.
- Mouton, Janice. « From Feminine Masquerade to Flâneuse: Agnès Varda's Cléo in the City », *Cinema Journal*, 40.2 (hiver 2001), p. 3-16.
- Mulvey, Laura. « Visual Pleasure and Narrative Cinema », *Screen*, 16.3 (automne 1975), p. 6-18.
- Nochlin, Linda, « Why Have There Been No Great Women Artists » [1971], *Art and Sexual Politics*, sous la direction de Thomas B. Hess et Elizabeth C. Baker, New York, Collier Books, 1973, p. 57-82.
- Ollivier, Eric. « Annie Ernaux. Pratique sexuelle minimaliste », *Le Figaro*, 15 mars 2001, p. 4.
- ORLAN. *Strip-tease : Tout sur ma vie, tout sur mon art*, Paris, Gallimard, 2021.
- Pelling, Madeleine. « Recentring Peripheral Queerness and Marginal Art in *Portrait of a Lady on*

Fire », *Humanities*, 10.73 (2021), < <https://www.mdpi.com/2076-0787/10/2/73> >.

Penrose, Valentine. *La Comtesse Sanglante*, Paris, Mercure de France, 1962.

Sarrazin, Albertine. *L'Astragale*, Paris, Pauvert, 1965.

Sarrazin, Albertine. *Nouvelles de prison*, Paris, Les éditions du chemin de fer, [1973] 2019.

Wark, McKenzie. « Permanent Play », *The Beach Beneath the Street. The Everyday Life and Glorious Times of the Situationist International*, Londres, Verso, 2011, p. 75-82.

Watson, Julia et Sidonie Smith. « Introduction. Mapping Women's Self-Representation at Visual/Textual Interfaces », *Interfaces: Women/Autobiography/Image/Performance*, sous la direction de Julia Watson et Sidonie Smith, Ann Arbor, University of Michigan Press, 2002, p. 1-46.

Assessment

Reading/Viewing Journal	15%
Compositions (2)	20%
Creative Activity (2)	20%
Midterm Test (take home)	20%
Final Exam (take home)	25%

Journal (15%)

To enrich your understanding of the readings and to develop your analytical skills, you will be asked to keep a reflective journal throughout the term. You will be responsible for a total of 15 journal entries of approximately 250 words in length. These entries will be guided: prompts will be posted regularly on CourseLink. Your journal will be collected twice over the course of the semester. **You will be graded on completion and depth of reflection, not on grammar.** Additional information about this on-going assignment will be available on the course website.

Creative Activities (20%)

You will be asked to produce two creative works inspired by the course readings. You may complete the first creative activity alone or with a partner. The second creative activity will be related to Albertine Sarrazin's work and will be completed in collaboration with students from Dr. Anne Brancky's class at Bard College in New York. Additional information on these assignments, their goals, and their structure will be available on the course website.

Compositions (20%)

You will be asked to write two compositions (700-800 words). Additional information on these assignments, their goals, and their structure will be available on the course website.

Midterm Exam (20%)

The take-home midterm exam will take place on **Thursday, February 16, 2023**. There will be no class meeting that day. Instead, **I will post the questions at 9am on CourseLink**

and you will have until 11:59pm to submit your response in the course Dropbox. Participation in the midterm is mandatory. No late midterms will be accepted. If you know in advance you are unable to participate, you will be required to follow the appropriate steps required to schedule a makeup midterm. Please see “When You Cannot Meet a Course Requirement” under the heading University Statements for more details. Additional information on the midterm exam will be available on the course website.

Final Exam (25%)

The final exam will be a take home exam. **I will post the exam questions at 9am on Thursday, April 13, 2023 on CourseLink and you will have until 11:59pm on Monday, April 17, 2023 to submit your response in the course Dropbox.** Please see the Undergraduate Calendar for Procedures, regulations, and responsibilities regarding final exams, including how to proceed if you fear that your time to complete the take-home examination will be significantly lessened because of the number and timing of regularly scheduled sit-down examinations in other classes:

<https://calendar.uoguelph.ca/undergraduate-calendar/undergraduate-degree-regulations-procedures/examinations/>

Grades

You will be graded using the University of Guelph’s grading system.

<https://calendar.uoguelph.ca/undergraduate-calendar/undergraduate-degree-regulations-procedures/grades/>

80 - 100 (A) Excellent. An outstanding performance in which the student demonstrates a superior grasp of the subject matter, and an ability to go beyond the given material in a critical and constructive manner. The student demonstrates a high degree of creative and/or logical thinking, a superior ability to organize, to analyze, and to integrate ideas, and a thorough familiarity with the appropriate literature and techniques.

70 - 79 (B) Good. A more than adequate performance in which the student demonstrates a thorough grasp of the subject matter, and an ability to organize and examine the material in a critical and constructive manner. The student demonstrates a good understanding of the relevant issues and a familiarity with the appropriate literature and techniques.

60 - 69 (C) Acceptable. An adequate performance in which the student demonstrates a generally adequate grasp of the subject matter and a moderate ability to examine the material in a critical and constructive manner. The student displays an adequate understanding of the relevant issues, and a general familiarity with the appropriate literature and techniques.

50 - 59 (D) Minimally Acceptable. A barely adequate performance in which the student demonstrates a familiarity with the subject matter, but whose attempts to examine the material in a critical and constructive manner are only partially successful. The student displays some understanding of the relevant issues, and some familiarity with the appropriate literature and techniques.

Late policy

For all assignments, students are urged to make every effort to submit on the day of the deadline. If you are ill or need accommodation for compassionate reasons, a grace period of up to seven days will be granted. Students must send an email to the professor before the deadline. After the seven-day grace period, a penalty of 2% per day (including weekends) will be applied. **No late coursework will be accepted after the last day of classes (Thursday, April 6, 2023) unless arranged with the professor beforehand.** See above for midterm and final exam policies.

Online and In Class Code of Conduct

The code of conduct for this class can be summed up in three words: respect, integrity, and kindness. The following are examples of breaches of integrity and respect that will not be tolerated:

- Posting inflammatory messages and/or using offensive language
- Copying or presenting someone else's work as your own
- Adapting information from the Internet without using proper citations or references
- Buying or selling term papers or assignments
- Posting or selling course materials to course notes websites
- Stating false claims about lost assignment submissions
- Threatening or harassing a student or instructor online
- Discriminating against fellow students, instructors and/or TAs
- Using the course website to promote profit-driven products or services
- Sharing your username and password
- Recording lectures without the permission of the instructor

Statement on Outside Help in French Studies Courses

All individual assignments submitted must be the sole work of the student. This means that students are NOT to seek unauthorized assistance (ex.: advanced students, former teachers, private tutors, proofreaders, native speakers outside of the French Department, etc.) in the preparation of assignments. It is highly recommended that students consult with the professor, the course T.A., and make use of the French Writing Services offered by the library. On-line translators of any kind are best when used for individual words or expressions. When using online translators, best practice would be to verify the translation using a dictionary. In all assignments, you must indicate your use of online translators for phrases of 5 words or more in French. This may be accomplished by including a footnote with the original English expression and the name of the online translator you consulted. It is important to only include verb tenses, structures, and vocabulary/expressions that you fully understand yourself. The professor reserves the right to question you on the preparation of your assignment should the use of phrases, structures, and/or syntactical manipulations reflect a level of proficiency superior to that which is expected.

Your assignment may be forwarded to the Associate Dean, Academic, for Academic Misconduct should you not document your use of online translators and/or if you are unable to adequately answer questions about your assignment.

Content Warning

This course includes material that discusses (among other potentially triggering topics) sexual violence, sexism, and racism. Accordingly, readings and discussions might trigger strong responses—to the readings themselves and/or to others' interpretations of the readings. If you anticipate that a particular reading or topic might be particularly unsettling for you, please contact me in advance so that we can discuss your concerns and take appropriate steps to ensure that you are able to continue to learn in the course.

Calendrier des dates importantes

Composition 1	le jeudi 26 janvier 2023
Activité de création 1	le jeudi 9 février 2023
Examen de la mi-session (à faire à la maison)	le jeudi 16 février 2023
Journal, remise 1	le mardi 28 février 2023
Composition 2	le jeudi 23 mars 2023
Journal, remise 2	le mardi 4 avril 2023
Activité de création 2	le mardi 6 avril 2023
Examen final	remise : le lundi 17 avril 2023

Calendrier des séances

(sous réserve de modifications)

*NB : Les lectures doivent être faites
et les films doivent être visionnés pour le jour indiqué*

		mardi Zoom	jeudi MCKN 224
1	9 janvier – 13 janvier	Introduction Introduction au cours	Quelques repères théoriques sur la création au féminin <i>Adler, Les femmes artistes sont dangereuses</i> , p. 9-23. <i>Adler, Les femmes qui écrivent vivent dangereusement</i> , p. 8-19.
2	16 janvier – 20 janvier	Les femmes errantes et les artistes Colette, <i>La vagabonde</i> , 1910 (p. 59-69, 153-159, p. 205-219) Boutin, « La fille du train », p. 62-64. Bertrand-Jennings, « Roman de Narcisse », p. 13-15.	Colette, <i>La vagabonde</i> , 1910 (p. 239-243, p. 256-260, p. 273-276, p. 283-287) Beauvoir, « La femme indépendante », p. 617-631.

		mardi Zoom	jeudi MCKN 224
3	23 janvier – 27 janvier	Les femmes errantes et les artistes	
		<p>Agnès Varda, <i>Cléo de 5 à 7</i>, 1962</p> <p>Mouton, « From Feminine Masquerade to Flâneuse », p. 3-6, p. 9-11.</p> <p>Mulvey, « Visual Pleasure and Narrative Cinema », p. 7-9.</p>	<p>Agnès Varda, <i>Cléo de 5 à 7</i>, 1962</p> <p>Composition 1</p>
4	30 janvier – 3 février	Les femmes errantes et les artistes	
		<p>Sophie Calle, <i>À suivre...</i>, 1998</p> <p>Morgan, « On Sophie Calle's <i>Suite vénitienne</i> », p. 46-48.</p> <p>Watson et Smith, « Mapping Women's Self-Representation at Visual/Textual Interfaces », p. 5-16.</p>	<p>Sophie Calle, <i>Des histoires vraies</i>, 1994-2021, <i>Prenez Soins de Vous</i>, 2007</p>
5	6 février – 10 février	Les jeunes rebelles	
		<p>Françoise Sagan, <i>Bonjour tristesse</i>, 1954 (p. 7-67)</p> <p>Morello, « Towards a rehabilitation of Françoise Sagan's writing », p. 283-289.</p>	<p>Françoise Sagan, <i>Bonjour tristesse</i>, 1954 (p. 69-154)</p> <p>Activité de création 1</p>
6	13 février – 17 février	Les jeunes rebelles	
		<p>Michèle Bernstein, <i>Tous les chevaux du roi</i>, 1960, p. 1-19, p. 38-51.</p> <p>Michèle Bernstein, <i>La nuit</i>, 1961, p. 1-27, 82-85.</p> <p>Kennedy, « Charming Monsters », p. 64-67.</p> <p>Wark, « Permanent Play », p. 75-82</p>	<p>Examen de la mi-session (à faire à la maison)</p>
	20 février – 24 février	READING WEEK	

		mardi Zoom	jeudi MCKN 224
7	27 février – 3 mars	<p>Les amoureuses</p> <p>Annie Ernaux, <i>Passion simple</i>, 1991, p. 11-42.</p> <p>Ollivier, « Pratique sexuelle minimaliste », p. 4.</p> <p>Charpentier, « Des passions critiques pas si simples », p. 231-238.</p> <p>Journal, remise 1</p>	<p>Annie Ernaux, <i>Passion simple</i>, 1991, p. 43-77.</p>
8	6 mars – 10 mars	<p>Les amoureuses</p> <p>Céline Sciamma, <i>Portrait de la jeune fille en feu</i>, 2019</p> <p>Nochlin, « Why Have There Been No Great Women Artists? », p. 24-27.</p>	<p>Céline Sciamma, <i>Portrait de la jeune fille en feu</i>, 2019</p> <p>Pelling, « Recentring Peripheral Queerness and Marginal Art », p. 4-7.</p>
9	13 mars – 17 mars	<p>Les sorcières et les criminelles</p> <p>Valentine Penrose, <i>La comtesse sanglante</i>, 1962 (p. 5-30, p. 204-207)</p> <p>Chadwick, « Introduction », p. 7-12.</p> <p>Humphreys, « The poetics of Transgression », p. 740-742.</p>	<p>Annette Messenger, <i>Les tortures volontaires</i>, 1972.</p> <p>ORLAN, sélection, 1964-2000.</p>
10	20 mars – 24 mars	<p>Les sorcières et les criminelles</p> <p>Marguerite Duras, <i>Nathalie Granger</i>, 1972, 83 min.</p> <p>Marguerite Duras et Xavière Gauthier, 1974, <i>Les parleuses</i>, p. 72-79.</p>	<p>Marguerite Duras, <i>Nathalie Granger</i>, 1972, 83 min.</p> <p>Marguerite Duras, <i>Écrire</i>, 1993, p. 13-18, p. 28-30.</p> <p>Brancky, <i>The Crimes of Marguerite Duras</i>, p. 1-9.</p> <p>Composition 2</p>

		mardi Zoom	jeudi MCKN 224
11	27 mars – 31 mars	Les sorcières et les criminelles	
		Invitée : Anne Brancky Albertine Sarrazin, <i>L'Astragale</i> , 1965, p. 19-34. Albertine Sarrazin, « Le laveur », p. 9-28. Lombré et al., <i>Histoires de femmes</i> , p. à déterminer	Pas de rencontre en classe, travail en groupes lié à l'activité de création.
12	3 avril – 7 avril	Conclusions	
		Réflexion sur l'art au féminin. Journal, remise 2	Période de travail à la maison Activité de création 2
Examen final : l'examen sera disponible via CourseLink, le jeudi 13 avril à 09h00 et sera à remettre au plus tard le lundi 17 avril avant 23h59.			

University Standard Statements

University of Guelph: Undergraduate Policies

As a student of the University of Guelph, it is important for you to understand your rights and responsibilities and the academic rules and regulations that you must abide by. If you are a registered University of Guelph Degree Student, consult the Undergraduate Calendar for the rules, regulations, curricula, programs and fees for current and previous academic years. If you are an Open Learning Program Student, consult the Open Learning Program Calendar for information about University of Guelph administrative policies, procedures and services.

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/>

<http://opened.uoguelph.ca/student-resources/open-learning-program-calendar>

Email Communication

As per university regulations, all students are required to check their uoguelph.ca e-mail account regularly: e-mail is the official route of communication between the University and its students.

When You Cannot Meet Course Requirements

When you find yourself unable to meet an in-course requirement due to illness or compassionate reasons, please advise your course instructor in writing, with your name, ID number and email contact.

University of Guelph Degree Students Consult the Undergraduate Calendar for information on regulations and procedures for Academic Consideration.

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-ac.shtml>

Open Learning Program Students Please refer to the Open Learning Program Calendar for information on regulations and procedures for requesting Academic Consideration.

<http://opened.uoguelph.ca/student-resources/open-learning-program-calendar>

Drop Date

University of Guelph Degree Students Students will have until the last day of classes to drop courses without academic penalty. Review the Undergraduate Calendar for regulations and procedures for Dropping Courses.

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-drop.shtml>

Open Learning Program Students Please refer to the Open Learning Program Calendar.

<http://opened.uoguelph.ca/student-resources/open-learning-program-calendar>

Copies of Assignments

Keep paper and/or other reliable back-up copies of all assignments: you may be asked to resubmit work at any time.

Accessibility

University of Guelph Degree Students

The University promotes the full participation of students who experience disabilities in their academic programs. To that end, the provision of academic accommodation is a shared

responsibility between the University and the student. When accommodations are needed, the student is required to first register with Student Accessibility Services (SAS). Documentation to substantiate the existence of a disability is required; however, interim accommodations may be possible while that process is underway. Accommodations are available for both permanent and temporary disabilities. It should be noted that common illnesses such as a cold or the flu do not constitute a disability.

Use of the SAS Exam Centre requires students to make a booking at least 14 days in advance, and no later than November 1 (fall), March 1 (winter) or July 1 (summer). Similarly, new or changed accommodations for online quizzes, tests and exams must be approved at least a week ahead of time. For more information, contact Accessibility Services at 519-824-4120 ext. 56208, email Accessibility Services or visit the Accessibility Services website.

<mailto:accessibility@uoguelph.ca>

<https://wellness.uoguelph.ca/accessibility/>

Open Learning Program Students

If you are an Open Learning program student who requires academic accommodation, please contact the Academic Assistant to the Executive Director. Please ensure that you contact us before the end of the first week of your course (every semester) in order to avoid any delays in support. Documentation from a health professional is required for all academic accommodations. Please note that all information provided will be held in confidence. If you require textbooks produced in an alternate format (e.g., DAISY, Braille, large print or eText), please contact the Academic Assistant to the Executive Director at least two months prior to the course start date. If contact is not made within the suggested time frame, support may be delayed. It is recommended that you refer to the course outline before beginning your course in order to determine the required readings.

The provision of academic accommodation is a shared responsibility between OpenEd and the student requesting accommodation. It is recognized that academic accommodations are intended to “level the playing field” for students with disabilities.

jessica.martin@uoguelph.ca

Academic Misconduct

The University of Guelph is committed to upholding the highest standards of academic integrity and it is the responsibility of all members of the University community – faculty, staff, and students – to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff and students have the responsibility of supporting an environment that discourages misconduct. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection. !!Please note!!: **Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt.** Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor.

The Academic Misconduct Policy is detailed in the Undergraduate Calendar.

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-amisconduct.shtml>

Copyright Notice

Content within this course is copyright protected. Third party copyrighted materials (such as book chapters and articles) have either been licensed for use in this course, or have been copied under an exception or limitation in Canadian Copyright law. The fair dealing exemption in Canada's Copyright Act permits students to reproduce short excerpts from copyright-protected materials for purposes such as research, education, private study, criticism and review, with proper attribution. Any other copying, communicating, or distribution of any content provided in this course, except as permitted by law, may be an infringement of copyright if done without proper license or the consent of the copyright owner. Examples of infringing uses of copyrighted works would include uploading materials to a commercial third-party web site, or making paper or electronic reproductions of all, or a substantial part, of works such as textbooks for commercial purposes.

Students who upload to CourseLink copyrighted materials such as book chapters, journal articles, or materials taken from the Internet, must ensure that they comply with Canadian Copyright law or with the terms of the University's electronic resource licenses.

For more information about students' rights and obligations with respect to copyrighted works, review Fair Dealing Guidance for Students.

http://www.lib.uoguelph.ca/sites/default/files/fair_dealing_policy_0.pdf

Plagiarism Detection Software

Students should be aware that faculty have the right to use software to aid in the detection of plagiarism or copying and to examine students orally on submitted work. For students found guilty of academic misconduct, serious penalties, up to and including suspension or expulsion from the University can be imposed.

Recording of Materials

Presentations which are made in relation to course work—including lectures—cannot be recorded or copied without the permission of the presenter, whether the instructor, a classmate or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

Disclaimer

Please note that the ongoing COVID-19 pandemic may necessitate a revision of the format of course offerings, changes in classroom protocols, and academic schedules. Any such changes will be announced via CourseLink and/or class email. This includes on-campus scheduling during the semester, mid-terms and final examination schedules. All University-wide decisions will be posted on the COVID-19 website and circulated by email. <https://news.uoguelph.ca/2019-novel-coronavirus-information/>

Illness

Medical notes will not normally be required for singular instances of academic consideration, although students may be required to provide supporting documentation for multiple missed assessments or when involving a large part of a course (e.g., final exam or major assignment).

Covid-19 Safety Protocols

For information on current safety protocols, follow these links:

How U of G Is Preparing for Your Safe Return

Guidelines to Safely Navigate U of G Spaces

Please note, these guidelines may be updated as required in response to evolving University, Public Health or government directives.

<https://news.uoguelph.ca/return-to-campus/how-u-of-g-is-preparing-for-your-safe-return/>

<https://news.uoguelph.ca/return-to-campus/spaces/#ClassroomSpaces>