



THST*1200 The Languages of Media

Fall 2020

Section(s): DE

School of English and Theatre Studies

Credit Weight: 0.50

Version 1.00 - September 08, 2020

1 Course Details

1.1 Calendar Description

This introductory course examines film, radio, television, and digital media, focusing on the codes and conventions used by different media to create relationships between structure and content, to make meaning.

1.2 Course Description

TOPICS

The ecologies of media; information vs. meaning; language; communication; perception; meaning making; synesthesia; privacy, copyright & creative commons; media vs. medium; media forms (speech to transmedia works; software vs. hardware; open vs. closed systems); transmedia & digital storytelling; film/video/audio languages & grammars; technology & pleasure; sex & gender; race & difference; BLM; identity & representation; consumer culture; information theory; cybernetics; media determinism; media systems; Marshall McLuhan; Neil Postman; media epistemologies; language, thought & action; media cultures; media & cognition; compassion, practice & habitual behavior; semiotics; algorithms & digital connectivity; digital in/justice; income inequality; public culture of tomorrow; media ownership; net neutrality; digital divides; free/open culture; tactics of resistance; media activism/t; audiences & modes of reception; filter bubbles; remediation & convergence culture; fake news; e/mergent media: public relations; plastic brains; future of cognition; & learning ecologies.

Note: This course is designed as a nonlinear experience with multiple units offering learners choice and flexibility to pursue individual interests while still meeting non-negotiable learning outcomes.

1.3 Timetable

The timetable is subject to change. Please see WebAdvisor for the latest information.

SCHEDULE OF DATES

Course Start Date: 10 September 2020

End Date: 18 December 2020

Last Day to Add: September 18th

SYNCHRONOUS INTERACTIONS

DETAILS to be circulated

TOPICS will be announced prior to meetings

One hour of SYNCHRONOUS discussion: 11:30am to 12:30pm

Wednesday September 16th | 11:30am to 12:30pm | topic:

Wednesday September 23rd | 11:30am to 12:30pm | topic:

Wednesday September 30th | 11:30am to 12:30pm | topic:

Wednesday October 7th | 11:30am to 12:30pm | topic:

October Break October 9th – October 14th

October 12th Happy Thanksgiving Folxs

October 14th no meeting

Wednesday October 21st | 11:30am to 12:30pm | topic:

Wednesday October 28th | 11:30am to 12:30pm | topic:

Wednesday November 4th | 11:30am to 12:30pm | topic:

November 11th Remembrance Day: no meeting

Wednesday November 18th | 11:30am to 12:30pm | topic:

Wednesday November 25th | 11:30am to 12:30pm | topic:

Wednesday December 2nd | 11:30am to 12:30pm | topic:

Last day of regularly scheduled classes December 2nd

Wednesday December 9th

Wednesday December 16th

1.4 Final Exam

Exam time and location is subject to change. Please see WebAdvisor for the latest information.

In lieu of Final Exam, final assignment:

LAST WORD

Must be submitted before December 16th 2020 (10pm).

Nothing will be graded after December 16th 2020.

2 Instructional Support

TEACHING TEAM includes:

Mark Lipton< liptonm@uoguelph.ca>

Todd Martin <tmarti11@uoguelph.ca>

Charity Mensah <cmensah@uoguelph.ca>

Joshua Mishaw <jmishaw@uoguelph.ca>

Carey West <cwest06@uoguelph.ca>

2.1 WHO DO I CONTACT?

A member of the TEACHING TEAM will be assigned to you. Expect an email sent to your uoguelph.ca account; the subject will contain <THST1200>.

3 Learning Resources

All readings, resources, media and other materials are available through the course, the library or other means. No books need be purchased as required for course completion.

4 Learning Outcomes

GENERAL SKILLS OBJECTIVES

In addition, Lipton further identifies general skill objectives provided in this course. In other words, on successful completion of this course the learner will demonstrate competencies in:

(1) *Critical Thinking and Problem Solving* – Learners use their own skills to resolve issues related to research, reading, writing and the challenges associated with collaboration. Learners are expected to engage with the

course materials in an intensive, comparative and detailed manner. Keep in mind that **critical** does not necessarily mean *negative* but demonstrates active engagement in all aspects of the learning process.

(2) *Reading and Viewing* – Learners need to take on an independent reading load to complete this course. In addition to weekly assigned readings, learners select appropriate readings and visual/aural texts outside of the course readings to participate in class and their own research.

(3) *Writing and Creating* – Learners have several opportunities to write and create in this course. In addition to weekly reflections, there are larger professional blog postings where learners write independent analyses and reflections of readings and class experiences. Learners are invited to create a short video or another transmedia story. All writing conforms to university-level standards and academic reference guidelines.

(4) *Personal Organization, Time Management, Resource Management* – As a three hour per week course, learners are expected to work outside of class for an additional seven hours. This includes weekly reading, research and class assignments. Learners need to balance the demands of this course with other courses and outside commitments. The goal is for learners to attain the qualities and transferable skills and characteristics necessary for further study, employment, community involvement and other activities requiring the exercise of *initiative, ethical reasoning, academic integrity, social responsibility and time management*.

(5) *Research* – For the various BLOG tasks, learners need to engage in research that meets minimal standards. In other words, learners must work to a level that is beyond what may have been required in secondary school. While online sources are acceptable, learners also need to *demonstrate an understanding of the research tools available at the library* and to evaluate what types of sources are appropriate to answer questions.

(6) *Communicating Through Media* – Learners must demonstrate some proficiency in media and technology. Learners experiment with a digital project of various kinds, for example, learners may need to enhance desktop publishing skills, develop and employ web production and/or video production. All assignments must be produced and stored electronically.

Knowledge is always expanding and new applications evolve every day. This course is designed to incorporate new theories and models of teaching and learning into the curriculum. Lipton also provides sufficient flexibility to embrace learner negotiations as well as new ideas as they evolve. To this end, learners actively must seek to continue their development towards holistic maturity.

LEARNING VALUES

In considering learner growth and development, *learning values and attitudes* are promoted through Lipton's teaching methods and course design. Learners must consider their role in the following:

- (1) Active participation and involvement with class materials;**
- (2) independent ownership of the learning process;**
- (3) opportunities for self-reflexive analysis of course material;**
- (4) chances to express growing critical awareness via writing and media creation assignments;**
- (5) an ability to access and contribute to the meaningful learning of others; and**
- (6) an opportunity to exercise creative skills that fit within the context of the overall degree.**

4.1 Course Learning Outcomes

By the end of this course, you should be able to:

1. LEARNING OUTCOMES

By the end of the course, learners

- (1) differentiate among multiple forms of writing, communication and media by writing in at least three non-formal forms;**
- (2) apply elements of visual/media/digital literacy to advance knowledge by analyzing and creating media products/digital artifacts;**
- (3) create writing + media products/digital artifacts that apply communication skills by ongoing journal writings and presenting polished media/blog/portfolio;**
- (4) demonstrate risk taking, creativity and initiative in media/digital literacy by planning, creating and (digitally) packaging media products/digital artifacts;**
- (5) recognize uncertainty, ambiguity and the limits of knowledge by selecting and responding to course prompts and discussion questions, creating unique and responsible writing and media;**
- (6) evaluate individual beliefs, truth claims and the credibility of media sources by researching multiple points of view for all writing and creation work; and**
- (7) demonstrate autonomous learning by designing independent learning and reading plans which learners outline in ongoing journal writing.**

5 Teaching and Learning Activities

6 Assessments

DOING AND CREATING

For all assignments, learners engage in traditional academic scholarship. This is demonstrated by critical thinking, reasoned responses and academic writing. In other words, students of media connect practical work and traditional scholarship so as to encounter new questions, problems or issues. I described three elements in a critical approach to doing media studies. First, learners identify (& curate) media texts that require substantive study. We create arguments about dominant, negotiated and oppositional readings of these texts. Second, by applying knowledge about digital tools, we further investigate our arguments by creating our own media texts in ways that support our arguments. Finally, learners in this course consider how our readings and creations work as interventions within society and culture; doing media studies interrogates sites of struggle and advocates for change. Given these elements, I am calling for a new kind of “digital essay” that employs both scholarship and digital practice. There are many other examples to draw from for inspiration. Past learners have geotagged global maps to provide information about media ownership; written and produced public service announcements about online bullying; logged social media usage followed by a week-long effort of refusing and resisting social media. I encourage learners to follow their interests, to ask questions, to do and to create.

6.1 Assessment Details

JOURNAL (30%)

Learning Outcome: 1, 3, 4, 5, 6, 7

JOURNAL

Description | Curation | Reflection | Contemplation

Initial Review requires submissions prior to September 30th (10pm).

Final review requires submissions prior to November 18th (10pm).

No JOURNALS will be graded after December 2nd2020.

Please provide writing that demonstrates your self-reflection about the course materials, your readings/media experiences and your understanding of media. For each unit, there are multiple questions designed to promote critical thinking and reflection. This course requires students to dedicate approximately 25-30 minutes each week to journal writing. Questions can be answered directly, students may select questions to focus writing and/or students may use questions as a means to direct their own critical reflections. Journal writing is personal writing.

In personal writing there are TWO modes to be mindful of: 1) DESCRIPTIVE writing and 2) CONTEMPLATIVE writing. The former asks for details about sensory experiences, that is, what students see, hear and other visceral sensations; the latter invites students to contemplate ideas, thoughts, values and other meanings. In some cases, writing is exposition (expository writing without five-paragraph structure) where students provide an account of their experiences and beliefs in response to the topic, issue or question.

Your journal should include and show evidence of:

- Self-directed learning;
- Demonstrated contemplation;
- weekly, explanations and scholarly reflections of course tasks, readings and media;
- frequent reading and analysis of key articles, media, and/or other related information;
- sharing and review of discovered resources;
- attention to systematic self-evaluation;
- appropriately descriptive language;
- quality writing in terms of style and syntax;
- quality and pride in presentation.

Structured occasions for reflection allow students to explore their experiences and develop

abstractions that may help students transfer their knowledge to new situations. Awareness and reflection are not merely symptoms of developments in learners, they bring about the developments. It is through this process of reflection that learners articulate the outcomes of their work.

Learners require a variety of learning situations and opportunities to be able to make fine distinctions about the significant aspects of new contexts. By identifying the differences between similar situations, learners are better able to respond appropriately. Such learning experiences are important preparation for the unpredictable nature of the workplace. This kind of learning transfer always involves reflective thought; learners practice abstracting ideas from one context and seeking connections with others.

Learners must prepare for activities not limited to listening; they must read, write, discuss or be engaged in solving problems. Most importantly, to be actively involved, students must engage in higher-order thinking tasks such as analysis, synthesis, and evaluation. Without taking away from the important role played by the TEACHING TEAM, it is helpful to remember that what learners actually do are more important in determining what is learned than any actions of the teaching team.

There are a lot of questions to help you begin. This is NOT a questionnaire. They are NOT to be answered individually. They are to help you get your thinking gears rolling so you can reflect on your symbolic responses and write with brevity and intentionality. Don't expect to answer all questions. Questions are the building blocks of inquiry, wonder and learning.

BLOG (30%)**Learning Outcome:** 1, 2, 3, 4, 6

BLOG**Initial BLOG: October 21st (10pm)****Final BLOG: December 2nd (10pm)****Nothing will be graded after December 8th 2020.**

Most recent statistics cite 4,833,521,806 Internet users worldwide^[1] and over thirty-four million [34,558,385] Internet users were in Canada^[2]. Asking learners to participate in digital culture allows them to make a place for themselves on the global map. Having you write blog posts is a very useful and important practice. My purpose in assigning a blog is to increase fluency with the Internet and to develop a writing practice.

Though blogging may seem overwhelming to many, I assume no prior knowledge of website coding or management, only minimal experience of computers and the Internet. I will not evaluate the professionalism of blogs; my assessment of your work is based on your ability to demonstrate critical thinking, self-reflection and the quality of analysis and writing.

Your BLOG includes and shows evidence of:

- Self-directed learning;
- Demonstrated contemplation and critical thinking;
- Scholarly reflections in response to tasks, readings and media;
- Frequent reading and analysis of required, suggested or related articles, media

and/or other related information;
Careful referencing and review of discovered resources;
Attention to systematic self-evaluation & quality professional writing;
Professional attention to language and presentation.

To find a blogging service, please make use of free services – no one receives extra credit for paying money. Part of your initiative and integrity is working within the confines of an educational institution – and saving your money for more important things. Most blogging services have grown from garage start-ups and are now owned by bigger organizations. Go with Blogger and you're in bed with Google; sign up with Tumblr or whathaveyou and you're giving away your information to some other corporation. I recommend WordPress though many former learners tell me there are other easier to use tools. Do take the time to consider the corporate ownership of your blogging service; media students are attentive to research and analyze media hegemonies.

Be sure to give your blog an appropriate name. Be sure to edit all writing for clarity and coherence. Remember, everything you write in your blog is considered class work. Because most of you will be posting directly to your blogs, *make sure to backup all of your writing* (either by copying and pasting directly into a word processing document or by transcribing what you've written into a notebook). Should your work disappear online (entropy) you can always pull it up from your own personal archive. This is crucial if you would like your work to be evaluated.

Please be responsible. Keep in mind that this blog marks you as a publisher on an international circuit. Though your piece of the information society –at least in the form of this blog–will be very, very small, you still must adhere to all legal constraints. If you think you might run into problems with the law, it is worth doing more research or seek advice. In my mind, if you think there might be a problem, there probably is.

The five legal issues to keep in mind as you blog include (1) copyright, (2) privacy, (3) defamation and libel, (4) adult material and 'harm and offence', and (5) incitement.

Please don't get me in trouble with any irresponsible posts. I'm trusting that you will write with respect and in keeping with the values of the University of Guelph. This blog may be the beginning of your public role as the university's ambassador. Respect your decision to attend Guelph by making sure your blog sticks to the limits of the law and acceptable use according to our University's standards.

If you are experiencing technical difficulties or if the idea of trying to work with a blog is just too much for you to handle, you may collect your posts in a written document. This assignment is worth a shot –at least, give it a try. The TEACHING TEAM wants to be as flexible as possible. What do you need?

REQUIRED BLOG POSTS

1. COVID PORTALS to UTOPIA; COVID & ITS METAPHORS; and/or CONTACT TRACING & DYSTOPIC SURVEILLANCE REGIMES;

2. INTERSECTIONALITY & PRACTICES OF LOOKING;

3. ONE ADDITIONAL TOPIC FROM INTERSECTIONALITY;

4. WE ARE READY TO TALK ABOUT RACE IN CANADA & THIS IS AMERICA;

5. ONE ADDITIONAL TOPIC FROM WE ARE READY TO TALK ABOUT RACE IN CANADA;

6. ONE SEMIOTIC ANALYSIS;

7. ONE COMPARATIVE FILM ANALYSIS.

[1] Internet usage as of June 30, 2020. <<http://www.internetworldstats.com/stats.htm>>.

[2] Internet usage as of April 30, 2019. <<https://www.internetworldstats.com/stats14.htm>>.

DIGITAL STORY (30%)

Learning Outcome: 2, 3, 4, 5, 6

DIGITAL STORY

Digital Artifact : October 28th (10pm)

Nothing will be graded after November 11th 2020.

Create a DIGITAL STORY

You are asked to create a short digital artifact in the form of a digital story.

The goal is to attend to your CREATIVE PROCESS.

Consider how your digital story applies metaphor/synecdoche for effect.

You MUST include at least five separate shots (5 different images, edited with transitions).

Your maximum time allowance is 150 seconds or 2.5 minutes.

Minimum time is 30 seconds.

All work must recognize and cite a Creative Commons (cc) licence.

Work must NOT break copyright laws.

Your work must adhere to the University's code of conduct.

Public domain images and music are freely available.

All sources must be attributed properly, following MLA guidelines.

Use the camera/microphone/technology of your choice.

If you need help accessing any of these tools please ask.

In creating this project, you must WRITE.

Please consolidate your work into a SINGLE file (word document) & upload this file to COURSELINK in our class DROPBOX.

Please submit one document, including all parts:

i. Part A: Your imagination, intentions & production plans;

ii. Part B: Your creative production (as link or .mp4 file); &

iii. Part C: Your postproduction narrative.

Part A: YOUR IMAGINATION, INTENTIONS & PRODUCTION PLANS

WALK us through YOUR CREATIVE PROCESS.

CONCEPTION TO SUBMISSION:

TRACK, CAPTURE & REPRESENT YOUR CREATIVE PROCESS

Please consolidate your work into a single word document to be uploaded through COURSELINK in our class DROPBOX.

Consider including any/all of the following ten suggestions:

1. Brainstorming / keyword maps

2. initial writing efforts
3. any research notes
4. a paragraph describing your intentions
5. rough storyboards
6. a working script
7. a final script – narrative (what we hear)
8. a shot list – what you wanted us to see
9. your production schedule
10. any final notes about editing;

Part B: YOUR CREATIVE PRODUCTION

Please include a LINK to a very short PRODUCTION.

Include working link in your document.

Please TEST link prior to submission.

TIME RESTRICTIONS

minimum 30 seconds

maximum 150 seconds or 2.5 minutes

TECHNICAL REQUIREMENTS

UPLOAD an .mp4 file to a public website (eg., YouTube or Vimeo).

Provide a WORKING link.

TEST your link prior to submission.

PRODUCTION REQUIREMENTS

1. a narrative;

2. five separate images,

3. dialogue and/or voice-over.

LEGAL REQUIRMENTS

All work must recognize and cite a Creative Commons licence.

Work must not break copyright laws.

Public domain images and music are freely available.

All sources must be attributed properly, following MLA guidelines.

Part C: POSTPRODUCTION NARRATIVE

REFLECT on the process after your work is completed

(that is, after you upload a digital file).

QUESTIONS FOR REFLECTION

Have you met all technical, production, legal and time requirements/restrictions?

How did you meet, frustrate and/or achieve your INTENTIONS?

Are you satisfied with your final product?

What did you learn about videography?

What did you learn about storytelling?

What did you learn about media literacy?

What did you learn about yourself?)

How do you think you did?

What was your biggest area of learning?

What other ways might you have told this digital story?

What should the audience be able to tell us about your story?

What additional information might your audience need to understand your story?

How does your attention to the acoustic environment impact the emotion content?

If we remove all sound, does the story retain its integrity? why or why not?

What questions emerged for you?

Are you proud of your work?

LAST WORD (10%)

Learning Outcome: 1, 3, 4, 5, 6

LAST WORD

Must be submitted before December 16th 2020 (10pm).

Nothing will be graded after December 16th 2020.

Please take the time to write me a letter about your response to the class. How did I do? What should I do differently next time I get a chance to teach this class? Should I teach this class again? Tell me what you liked and what you hated. Your honest feedback will be most appreciated.

Self-assessment is a process that invites learners to reflect on the quality of their work and judge the degree to which it reflects explicitly stated goals and criteria; you are also asked to consider your chosen path—that is, the materials you examined and those passed over; did your sense of academic autonomy help you identify and select an appropriate program of study? This kind of self-assessment is a tool for reconsidering how you managed your own learning in changing circumstances. As an element of self-regulation, this task involves awareness of the goals of a task and checking one's progress against the criteria. An intended outcome of self-assessment is enhanced self-regulation and increased achievement.

This assignment gives you a chance to express your intellectual assessment of the work we undertake in the class. To complete this assignment, I ask that you write me a letter that identifies key points of learning, shifts in your knowledge and a discussion of key theoretical terms. I ask that you reflect on your effort and participation, on your learning process and style and on your understanding of the theories presented in the readings. Discuss the readings. REVIEW THE COURSE LEARNING OUTCOMES and determine the extent to which you reached course goals. Demonstrate what you have learned. Outline your contribution to the course in the form of a letter to me.

Be sure to include a bibliography. Due last day of class.

7 Course Statements

7.1 TECHNICAL REQUIREMENTS

You are responsible for ensuring that your computer system meets the necessary system requirements. Use the browser check tool to ensure your browser settings are compatible and up to date (results will be displayed in a new browser window). Video Assignments is a tool that facilitates the creation and use of student-created videos in course activities and

assessments. You are responsible for ensuring that your computer system meets the necessary system requirements. You will need to have a microphone and a webcam to record audio and video.

7.2 COURSE COMMUNICATION

You are required to use your official University of Guelph email for all correspondence.

For this course, I ask you to review email protocols by reading:

HOW TO WRITE AN EMAIL WITH MILITARY PRECISION

- Please make certain that the SUBJECT header in your email includes "**THST1200.**"
- Please do not email all teaching associates. One will be assigned and in touch with you.
- If there is an uneven distribution of students, you may be designated to another teaching associate.
- Nothing is to be taken personally. We are all just trying our best.

<https://hbr.org/2016/11/how-to-write-email-with-military-precision>

7.3 STANDARD NAMING CONVENTIONS

Make sure to include your name and date; when saving any files for submission please use standard naming procedures, i.e., <LastNameFirstNameTHST1200F20JOURNAL.pdf>.

7.4 DIVERSITY STATEMENT

The LANGUAGES OF MEDIA with @marklipton is committed to extending and sustaining the diversity of our community, to promote an environment of equity, inclusion, and respect for difference. This course recognizes all identities and expressions of identity are a normal and

healthy part of an intersectional spectrum. This course prioritizes inclusion as an ongoing collaborative process of growth that we continually address within all aspects of course content, course requirements and our language uses and habits. These language habits directly impact our thinking and behaviour, and we keep our judgments and evaluations in check. WE all deserve to be treated with dignity and respect. WE all want to promote safer and inclusive learning environments free from discrimination and harassment.

Canadians may embrace a national imaginary that holds diversity and equity under the umbrella of multiculturalism. The harsh reality, however, recognizes Canada as a settler-colonial society, defined and structured by an eradicating & silencing whiteness. & despite my best intentions, the course's capitalist critiques and a curriculum that pays close attention to power dynamics and intersectional relations among identities, work/labour and civil rights – I DO NOT DENY my PRIVILEGE and my dominant whiteness. It behooves me to foster an environment of inclusivity in this course (and in life).

7.5 NETIQUETTE

Inappropriate online behaviour will not be tolerated. Examples of inappropriate online behaviour include:

Posting inflammatory messages about your instructor or fellow students

Using obscene or offensive language online

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

Having someone else complete your quiz or completing a quiz for/with another student

Stating false claims about lost quiz answers or other 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

Attempting to compromise the security or functionality of the learning management system

Sharing your username and password

Recording lectures without the permission of the instructor

8 University Statements

8.1 Email Communication

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

8.2 When You Cannot Meet a Course Requirement

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, id#, and e-mail contact. The grounds for Academic Consideration are detailed in the Undergraduate and Graduate Calendars.

Undergraduate Calendar - Academic Consideration and Appeals

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

Graduate Calendar - Grounds for Academic Consideration

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

Associate Diploma Calendar - Academic Consideration, Appeals and Petitions

<https://www.uoguelph.ca/registrar/calendars/diploma/current/index.shtml>

8.3 Drop Date

Students will have until the last day of classes to drop courses without academic penalty. The deadline to drop two-semester courses will be the last day of classes in the second semester. This applies to all students (undergraduate, graduate and diploma) except for Doctor of Veterinary Medicine and Associate Diploma in Veterinary Technology (conventional and alternative delivery) students. The regulations and procedures for course registration are available in their respective Academic Calendars.

Undergraduate Calendar - Dropping Courses

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

Graduate Calendar - Registration Changes

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/genreg-reg-regchg.shtml>

Associate Diploma Calendar - Dropping Courses

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

8.4 Copies of Out-of-class Assignments

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

8.5 Accessibility

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 book their exams at least 7 days in advance and not later than the 40th Class Day.

For Guelph students, information can be found on the SAS website

<https://www.uoguelph.ca/sas>

For Ridgetown students, information can be found on the Ridgetown SAS website
<https://www.ridgetownc.com/services/accessibilityservices.cfm>

8.6 Academic Integrity

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 encourages academic integrity. 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.

Undergraduate Calendar - Academic Misconduct

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

Graduate Calendar - Academic Misconduct

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

8.7 Recording of Materials

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

8.8 Resources

The Academic Calendars are the source of information about the University of Guelph's procedures, policies, and regulations that apply to undergraduate, graduate, and diploma programs.

Academic Calendars

<https://www.uoguelph.ca/academics/calendars>

8.9 Disclaimer

Please note that the ongoing COVID-19 pandemic may necessitate a revision of the format of

course offerings and academic schedules. Any such changes will be announced via CourseLink and/or class email. All University-wide decisions will be posted on the COVID-19 website (<https://news.uoguelph.ca/2019-novel-coronavirus-information/>) and circulated by email.

8.10 Illness

The University will not normally require verification of illness (doctor's notes) for fall 2020 or winter 2021 semester courses. However, requests for Academic Consideration may still require medical documentation as appropriate.
