

TRANSMEDIA STORYTELLING
ТРАНСМЕДИА СТОРИТЕЛЛИНГ
School of Advanced Studies
Quarter 4, April 13 to June 11, 2020

Instructor: David Melbye d.melbye@utmn.ru

Available for consultation via pre-scheduled Zoom appointment

Contact Hours: 64

Type of Course: FIME major course

Meeting Times: Tuesday, 16:00-17:30, Friday, 14:20-15:50, Saturday
12:30-14:00, 17:40-19:10.

Related Minors

This course counts toward the minors in Cultural Studies, Film and Media Studies.

Course Description

A transmedia narrative integrates entertainment experiences across a range of media platforms. Franchises, such as *Star Wars*, *The Walking Dead*, *Game of Thrones*, the Marvel cinematic universe, Harry Potter, or Riverdale, move fluidly across media platforms (television, film, comics, games, the web, and even alternate or virtual reality) picking up new audiences as they go and allowing the most dedicated consumers to penetrate deeper. Such fans, in turn, may translate their interests in the franchise into concordances and Wikipedia entries, fan fiction, videos, fan films, cosplay, game mods, and a range of other participatory practices perpetually expanding the story world in new directions. Both commercial and grassroots expansion of narrative universes contribute to a new mode of storytelling, one which is based on an encyclopedic expanse of information, configured individually as well as processed collectively by social networks and online communities.

Each week introduces a new concept central to our understanding of transmedia storytelling that we will explore through a combination of lecture, seminar discussion, and groupwork sessions.

In order to fully understand how transmedia entertainment works, students will be expected to immerse themselves in at least one major media franchise for the duration of the term. Accordingly, each student should experience as many different instantiations (official and unofficial) of this franchise as possible and so determine what each part contributes to the series as a whole.

Course Structure

This course includes one synchronous online lecture, one synchronous online seminar, one asynchronous online seminar, and one asynchronous group work session per week. There will be 8 lectures, 16 seminars, and 8 group work sessions in total.

Student Learning Goals

Students who successfully pass this course will be able to:

Learning goals	
Knowledge goal:	Engage with theoretical approaches to transmedia culture.
Knowledge goal:	Recognize the structural elements of transmedia narratives.
Knowledge goal:	Evaluate rhetorical dimensions of transmedia storytelling.
Knowledge goal:	Recognize recent developments in the industry of media franchises.
Practical skill:	Understand how media franchises are conceived and realized.

Required Coursework and Evaluation Criteria

The final grade for this course will be based upon the following coursework:

Assignment or Task	Due date/s	Percent
Individual Exercises	(weekly)	20
Group Exercises	(weekly)	20
Group Project	Week 7	30
Essay	Week 8	30

This course employs 7-median (the number of grades above 7 and the number of grades below 7 do not differ by more than 1) Failing grades (0-3) are included in the calculation of the 7-rule.

All marks are provisional until the end of the course. The 7-rule WILL NOT be used in assessing individual assignments. It will only be applied to the final course marks, pending overall student performance. If general performance is low, a lower overall median/average may apply – if performance is outstanding, a higher overall median may apply.

Individual Exercises (20%):

On a weekly basis, you will submit short answers to a series of questions covering the lecture and assigned readings. These assignments test your individual ability to demonstrate course learning in a practical way. See Weekly Exercises Rubric for assessment details on Canvas.

Weekly Group Exercises (20%):

Each week, each team will perform a task based on that week's material and in preparation for the final group project. These assignments test collaborative ability to demonstrate course learning in a practical way. See Weekly Exercises Rubric for assessment details.

Group Project (30%):

Students will be organized into teams, which—for the purpose of this exercise—will function as transmedia companies. You should select a media property (a film, television series, comic book, novel, etc.) that you feel has the potential to become a successful transmedia franchise. In most cases, you will be looking for a property that has not yet added media extensions, though you could also look at a property you feel has been mishandled in the past. You should have identified and agreed on a property no later than the second week.

By the end of the quarter, your team will be “pitching” this property. The pitch should include a briefing book that describes:

1. The defining properties of the media property.
2. A description of the intended audience(s) and what we know of its potential interests.
3. A discussion of specific plans for each media platform you are going to deploy.
4. An overall description for how you will seek to integrate the different media platforms to create a coherent world.
5. Parallel examples of other properties which have deployed the strategies being described.

For a potential model for what such a book might look like, see the transmedia bible template from Screen Australia, available here: <http://videoturundus.ee/bible.pdf>

Include only those segments of their bible template that make sense for your particular property and approach. You can also get insights on what a bible format might look like from the Andrea Phillips book.

The pitch itself will be a group presentation, followed by questions from the instructor and the rest of the class. The length and format of the presentation will be announced as the term progresses to reflect the number of students actually involved in the process and thus the number of participating teams. The presentation should give us a “taste” of what the property is like, as well as lay out some of the key elements identified in the briefing book. Each team will need to determine what the most salient features to cover in their pitches are, as well as what information they want to hold in reserve to address questions. Each team member will be expected to develop expertise around a specific media platform, as well as to contribute to the overall strategies for spreading the property across media systems. See Group Presentation Rubric for assessment details.

Essay (30%):

A 5-6 paragraph essay will be assigned examining one commercially produced story (comic, website, game, mobisode, amusement park attraction, etc.) that acts as an extension of a “core” text (for instance, a television series, film, etc.). You should try to address such issues as: its relationship to the story world, its strategies for expanding the narrative, its deployment of the distinctive properties of its platform, its targeted audience, and its cultural

attractors/activators. The paper will be evaluated on its demonstrated grasp of core concepts from the class, its original research, and its analysis of how the artifact relates to specific trends impacting the entertainment industry. Where possible, link your analysis to the course materials, including readings, lecture notes, and screenings.

Canvas and Other Course Resources

This course has a website on Canvas (<https://canvas.instructure.com/>). You should have received an invitation to join the course on Canvas two weeks before the start of classes. If you did not, double check your SAS email and then follow up with the instructor. All course readings, this syllabus, and any other course materials are available on Canvas.

All written assignments completed outside of class must be submitted via Canvas.

Course Literature

Here is a bibliography of literature that will assist you in studying and writing assignments. See the course schedule below for specific reading assignments.

Andrea Phillips, *A Creator's Guide to Transmedia Storytelling*, New York: McGraw-Hill, 2012.

Derek Johnson, *Media Franchises: Creative Licensing and Collaboration in the Creative Industries*, New York: New York University Press, 2013.

Henry Jenkins. *Convergence Culture: Where Old and New Media Collide*. (New York: New York University Press, 2006). (PRIMARY COURSE TEXTBOOK)

Mark J. P. Wolf, *Building Imaginary Worlds: The Theory and History of Subcreation*, London: Routledge, 2013.

Matthew Freeman and Renira Rampazzo Gambarato (eds.). *The Routledge Companion to Transmedia Studies* (London: Routledge, 2019).

Michael Saler, *As If: Modern Enchantment and the Literary Prehistory of Virtual Reality*, Oxford: Oxford University Press, 2011.

Course Policies and Expectations

Participation: Engagement with online lectures, as well as participation in online class discussions, online group activities, and online screenings, is required. If and when any student is noticeably disengaged in the online classroom environment, this will be treated as "half" an absence and will be applied to your attendance status.

Reading: Close reading of the assigned textbooks and any supplemental readings during the assigned week is required. Comprehension of key concepts from the reading will be evaluated in the weekly exercises. This also applies to assigned screenings.

Note-taking: It is highly recommended for students to take notes during online lectures. If any lectures take place in physical classrooms, laptops can only be used for this purpose with the instructor's permission. (Wi-fi must be turned off.) If a student is caught using a laptop for internet purposes, this will be treated as "half" an absence.

Plagiarism: Every student in this class is expected to produce his/her own original work. Plagiarism is unacceptable and is not tolerated—and may result in being dropped from the course with a failing grade. Plagiarism can come in two forms: 1) Copying text into an assignment from the internet or elsewhere, unless it is quoted and cited properly, or 2) Collaborating with other students on written assignments and submitting the same work, unless the instructor gives permission to do so (i.e. this is NOT allowed in the weekly individual exercises or the course essay). See SAS Policy below for further explanation.

Examination Format

The examination consists of a 90-minute test that includes the identification of ten quotations from required course readings and a written essay. For full details on the format and grading, see the SAS policies section below.

Course Schedule

Please Note: Seminar readings and minor deadlines are subject to change.

Week	Date	Activity	Topics & Readings	Assignments
0	13.04-19.04	-	No classes	-
1	21.04	Lecture synch.	Topic: Media Convergence Textbook: Introduction: “Worship at the Altar of Convergence”	Weekly Exercises Students will meet in their teams for the first time.
	24.04	Seminar asynch.	Possible reading for discussion: Henry Jenkins, “Transmedia: A Prehistory,” in Denise Mann (ed.), <i>Wired TV</i> (excerpts)	
	25.04	Seminar synch.	Possible reading for discussion: Michael Saler, “Living in the Imagination,” “Delight Without Delusion: The New Romance, Spectacular Texts, and Public Spheres,” <i>As If: Modern Enchantment and the Literary Prehistory of Virtual Reality</i> (Oxford: Oxford University Press, 2012), pp. 25-104. (excerpts)	
	25.04	Group asynch.	Teams will be formed to discuss franchise ideas.	
2	28.04	Lecture synch.	Topic: A Brief History of Transmedia. Textbook: Chapter 1 “‘Spoiling <i>Survivor</i> ’: The Anatomy of Knowledge Community”	Weekly Exercises Teams should have picked a media franchise.
	1.05	Seminar asynch.	Possible reading for discussion:	

			J.P. Telotte, <i>Disney TV</i> (Detroit: Wayne State University Press, 2004), pp. 61–79. Justin Wyatt, “Critical Redefinition: The Concept of High Concept,” <i>High Concept: Movies and Marketing in Hollywood</i> (Austin, TX: University of Texas Press, 1994), pp. 1-22.	
	2.05	Seminar synch.	Possible reading for discussion: Jonathan Gray, “Learning to Use the Force: <i>Star Wars</i> Toys and Their Films,” <i>Show Sold Separately: Promos, Spoilers, and Other Media Paratexts</i> (New York: NYU Press, 2010), pp. 177-187.	
	2.05	Group asynch.	Peer Review: Teams pitch their franchise ideas to each other.	
3	5.05	Lecture synch.	Topic: Transmedia Engagement Textbook: Chapter 2 “Buying into <i>American Idol</i> : How We Are Being Sold on Reality TV”	Weekly Exercises
	8.05	Seminar synch.	Possible reading for discussion: Christy Dena, “Emerging Participatory Culture Practices: Player-Created Tiers in Alternate Reality Games,” <i>Convergence</i> , February 2008, pp. 41-58.	
	9.05	Seminar asynch.	Possible reading for discussion: Andrea Phillips, “The Four Creative Purposes for Transmedia Storytelling,” “Interactivity Creates Deeper Engagement,” “Uses and Misuses for User-Generated Content,” “Challenging the Audience to Act,” and “Make Your Audience a Character, Too,” <i>A Creator’s Guide to Transmedia Storytelling</i> (New York: McGraw-Hill, 2012), pp. 41-54, 110-126, 137-148, 149-182.	
	9.05*	Group asynch.	Peer Review: Autobiographical Responses will be cross-evaluated.	
4	12.05	Lecture synch	Topic: The Japanese Media Mix Textbook: Chapter 3 “Searching for the Original Unicorn: <i>The Matrix</i> and Transmedia Storytelling”	Weekly Exercises Instructor meets with franchise development teams to review progress.
	15.05	Seminar asynch.	Possible reading for discussion: Otsuka Eiji, “World and Variation: The Reproduction and Consumption of	

			<p>Narrative,” <i>Mechademia</i> 5, 2010, pp. 99-116.</p> <p>Marc Steinberg, “Media Mixes, Media Transformations,” <i>Anime’s Media Mix: Franchising Toys and Characters in Japan</i> (Minneapolis, MN: University of Minnesota Press, 2012).</p>	
	16.05	Seminar synch.	<p>Possible reading for discussion:</p> <p>Ian Condry, “Characters and Worlds as Creative Platforms,” <i>The Soul of Anime: Collaborative Creativity and Japan’s Media Success Story</i> (Durham, NC: Duke University Press, 2013).</p> <p>Mizuko Ito, “Gender Dynamics of the Japanese Media Mix,” in Yasmin B. Kafai, Carrie Heeter, Jill Denner, and Jennifer Y. Sun (eds.), <i>Beyond Barbie and Mortal Kombat: New Perspectives on Gender and Gaming</i> (Cambridge, MA: MIT Press, 2008), pp. 97-110.</p>	
	16.05	Group asynch.	Instructor meets with franchise development teams to review progress.	
5	19.05	Lecture synch.	<p>Topic: Transmedia Learning</p> <p>Textbook: Chapter 4 “Quentin Tarantino’s <i>Star Wars</i>? Grassroots Creativity Meets the Media Industry”</p>	Weekly Exercises
	22.05	Seminar asynch.	<p>Possible reading for discussion:</p> <p>Derek Johnson, “An Industrial Way of Life,” “Imagining the Franchise: Structures, Social Relations, and Cultural Work,” “From Ownership to Partnership: The Institutionalization of Franchise Relations,” <i>Media Franchises: Creative Licensing and Collaboration in the Creative Industries</i> (New York: New York University Press, 2013), pp. 1-106. (excerpts)</p>	Final Paper Drafts
	23.05	Seminar synch.	<p>Possible reading for discussion</p> <p>Derek Johnson, “An Industrial Way of Life,” “Imagining the Franchise: Structures, Social Relations, and Cultural Work,” “From Ownership to Partnership: The Institutionalization of Franchise Relations,” <i>Media Franchises: Creative Licensing and Collaboration in the Creative Industries</i> (New York: New York University Press, 2013), pp. 1-106. (excerpts)</p>	

	23.05	Group asynch.	Peer Review: Final Paper Drafts	
6	26.05	Lecture synch.	Topic: The Franchise System Textbook: Chapter 5 “Why Heather Can Write: Media Literacy and the <i>Harry Potter</i> Wars”	Weekly Exercises
	29.05	Seminar asynch.	Possible reading for discussion: Derek Johnson, “An Industrial Way of Life,” “Imagining the Franchise: Structures, Social Relations, and Cultural Work,” “From Ownership to Partnership: The Institutionalization of Franchise Relations,” <i>Media Franchises: Creative Licensing and Collaboration in the Creative Industries</i> (New York: New York University Press, 2013), pp. 1-106. (excerpts)	
	30.05	Seminar synch.	Possible reading for discussion:	
	30.05	Group asynch.	Instructor meets with franchise development teams to review progress.	
7	2.06	Lecture synch.	Topic: Producing Transmedia Textbook: Chapter 6 “Photoshop for Democracy: The New Relationship between Politics and Popular Culture”	Weekly Exercises
	5.06	Seminar asynch.	Possible reading for discussion: Brian Clark, “Transmedia Business Models,” <i>Confessions of an Aca-Fan</i> , November 7, 2011. Henry Jenkins, Sam Ford, and Joshua Green, “Courting Supporters for Independent Media,” <i>Spreadable Media: Creating Meaning and Value in a Networked Culture</i> (New York: New York University Press, 2013), pp. 229-258.	
	6.06	Seminar synch.	Possible reading for discussion: Henry Jenkins et al., “Kickstarting <i>Veronica Mars</i> : A Conversation about the Future of Television,” <i>Confessions of an Aca-Fan</i> , March 26-29, 2013, Part Two, Part Three, Part Four.	

			Andrea Phillips, "How to Fund Production Costs," "And Maybe Make Some Profit, Too," <i>A Creator's Guide to Transmedia Storytelling</i> (New York: McGraw-Hill, 2012), pp. 223-239.	
	6.06	Group asynch.	Instructor meets with franchise development teams to review progress.	
8	9.06	Lecture synch.	Topic: World Building Textbook: Conclusion: "Democratizing Television? The Politics of Participation"	Final Paper Due Presentations Due
	12.06	Seminar asynch.	Possible reading for discussion: Derek Johnson, "Sharing Worlds: Difference, Deference, and the Creative Context of Franchising," <i>Media Franchises: Creative Licensing and Collaboration in the Creative Industries</i> (New York: New York University Press, 2013), pp. 107-152. (excerpts) Mark J. P. Wolf, "World Structures and Systems of Relationships," <i>Building Imaginary Worlds: The Theory and History of Subcreation</i> (London: Routledge, 2013), pp.153-197. (excerpts)	
	13.06	Seminar asynch.	Possible reading for discussion: Michael Saler, "The Middle Positions of Middle Earth: J.R.R. Tolkien and Fictionalism," <i>As If: Modern Enchantment and the Literary Prehistory of Virtual Reality</i> (Oxford: Oxford University Press, 2012), pp. 158-196. Henry Jenkins, "The Pleasure of Pirates and What It Tells Us about World Building in Branded Entertainment", <i>Confessions of an Aca-Fan</i> , June 13, 2007.	
	13.06*	Group synch.	Final Presentations	

* the class shall be rescheduled due to governmental holidays / being past module schedule

SAS Policies for Online Courses

Please note the addition and updating of policies to reflect the realities of online teaching in Q4.

Technical Requirements and Responsibilities for Online Education

Professors and students are responsible for ensuring they have access to a computer and a stable Internet connection during all scheduled class meetings. This is to ensure that students get the most out of the online education format. If you have problems with your Internet, smartphones may be used as a backup option (as a wifi hotspot or to participate in class).

Course materials and all assignments will be made available on Canvas; all synchronous class meetings will be conducted over Zoom. All communication about the course and assignments must happen over Canvas or official email. The use of any supplementary platforms (discussion boards etc.) is at the discretion of the instructor.

Professors are required to post all resources for online teaching via Canvas before the start of each week. This includes: Any nonsynchronous lesson material, the invitations for individual Zoom meetings, and any other materials required to complete the course.

All synchronous classes will be recorded and made available via Canvas on the same day for a minimum of one week. These recordings are only for teaching purposes and should not be shared.

Etiquette for Online Classes

Professors and students should join Zoom a few minutes before class in order to have time to solve any technical problems. When you join a class, your microphone will be muted. Individual professors will decide how to run class discussions and whether to enable such features as chat. As a general rule of thumb, you should mute your microphone when you are not speaking.

In seminars, students are required to make themselves visible. If you have concerns about what is visible, then either take the time to “curate” your environment or consider using the background option in Zoom. During lectures, you are welcome to turn off your video.

Students should feel free to contact the professor or Head of Education (d.kontowski@utmn.ru) to discuss any concerns that may arise concerning online delivery of the course (i.e., technical issues, course material availability, access to apps, communication challenges, and changes to syllabus or schedule). Don't wait until course evaluations to draw attention to your concerns!

Technical Emergencies Protocols

Students who have difficulty getting online to attend a synchronous class or complete an assignment, should contact the professor immediately according to the specific instructions provided in the syllabus (i.e., via telephone, SMS, or email). Follow the below instructions concerning making up classes missed due to technical problems.

If your professor is not online for the start of a class session, keep Zoom open and check your email. If the professor does not come on-line or send a message to clarify the situation within 10 minutes after the official starting time, class is cancelled. Both the professor and a designated student should alert the Head of Education about the situation. Missed classes will be rescheduled; update class times to be shared via Canvas and Moodle.

Attendance and Absences

Zoom has an attendance feature that will be used to record attendance. Attendance is required for all synchronous classes or required online activities (i.e., designated asynchronous tasks, timed assignments, group work meetings, etc.) and will be recorded on a grading sheet. Students can miss up to two classes without an excuse; every further absence will see the final mark lowered by 1 point for each class missed (i.e., a student who misses 6 class meetings without prior approval or a valid excuse cannot pass a course). Missing more than 15 minutes of scheduled online class is considered an absence, unless the student has received prior approval from the Head of Education.

If you plan to miss a class due to a legitimate conflict (i.e. attendance of a student conference), you must apply to the instructor for an approved absence at least seven days in advance and CC Head of Education. Without advanced approval, it will count as a missed class.

If you are sick, email all your instructors and Alyona Bunkova (a.bunkova@utmn.ru) as soon as possible to notify them that you will be missing class. They will follow up with you with any necessary arrangements related to your illness.

If you need to miss a class due to something that arises at short notice (i.e., bureaucracy that needs to be dealt with, an emergency at home), email the instructor as soon as possible to notify them about your absence. Should a student have repeated problems with attendance, the instructor will notify the Head of Education.

Making Up Classes Missed for Legitimate Reasons

Students who miss a synchronous class session to a legitimate conflict, an emergency that arises at short notice, or a technical problem will be required to watch the recording of the class and submit a written summary of the key points of the class, including any questions that you have about the content. This should be sent to the instructor via email within 48 hours of the ending of the class in order to receive credit. If a technical problem emergency situation persists beyond 48 hours, an extension may be granted. Students who are sick should watch the videos of missed classes in order to keep up on courses, but they are not required to submit written summaries.

Extensions for Assignments

All assignments must be submitted by their due dates. Extensions will be granted only when ill health, death of a loved one, or personal difficulties of a serious nature near the due date prevent completion of an assignment. As the due dates for assignments are stated in the syllabus, the pressure of other university work or extracurricular activities will not be accepted as a reason for an extension.

If you require an extension, you must write to your instructor at least three working days in advance. Clearly explain your situation and provide any necessary documentation (such as a medical certificate) to Alyona Bunkova. Your instructor should reply to you within one day; you will be notified by email about whether an extension has been granted.

Late Assignments

Late assignments will be penalized by a full grade deduction for each day of lateness. For example, an essay submitted three days late that received a mark of 7 would be reduced to 4. Late assignments will not be accepted once graded assignments are returned or after June 11. The acceptance of late assignments for minor assessments (worth 10 percent or less of the final mark, including minor tasks completed during class hours) is left up to the discretion of individual instructors.

Rescheduling of Classes or Substitution of Instructor

Should a course be unable to meet at its regular time, the instructor will liaise with Alyona Bunkova to approve the change and to find a different time that suits both the instructor and students. Should this occur, all involved will receive an email notification from Alyona Bunkova about the changed schedule and any schedule changes will appear in Modeus. If the instructor requires a substitute to replace them, students will be notified by email.

Grading

SAS uses a ten-point grading system. Grades from 0 to 3 are failing grades. Grades from 4 to 10 are passing grades. 10 and 9 are excellent grades given in exceptional circumstances.

In most courses, SAS faculty are obliged to follow the 7-rule. This may be calculated either as a "median" (the number of grades above 7 and the number of grades below 7 do not differ by more than 1) or an average (the average final grade for all students should fall between 6.50 and 7.49). The 7-rule may be applied to each assignment OR only to the final course marks. Exceptions to this rule are only granted by the Teaching Council.

Examinations

The examination will consist of a 90-minute written test that includes the identification of ten quotations from required course readings and a written essay. The use of any electronic devices is prohibited. The student must: 1) Attribute the given quotations; identify the sections of the texts (such as a chapter) where the quotations are taken from as well as their authors, titles, and year of publication. 2) Based on the given quotations, write an essay in English (1000–1500 words) analyzing semantic relationships between the texts where these quotations are taken from.

Assessment Criteria:

Satisfactory (C, or 3):	Good (B, or 4):	Excellent (A, or 5):
1) All quotations are attributed correctly;	1) all quotations are attributed correctly;	1) all quotations are attributed correctly;
2) The essay is written in English (no less than 1000 words) in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the essay demonstrates satisfactory knowledge and understanding of all texts analyzed; c) the essay contains at least five exact quotations, different from the attributed quotations in assignment 1, illustrating the main ideas of the essay and formatted in accordance with the GOST 2008 (State Standard 2008).	2) the essay is written in English (no less than 1000 words) in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the essay demonstrates good knowledge and understanding of all texts analyzed; c) the essay contains at least seven exact quotations, different from the attributed quotations in assignment 1, illustrating the main ideas of the essay and formatted in accordance with the GOST 2008 (State Standard 2008).	2) the essay is written in English (no less than 1000 words) in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the essay demonstrates excellent knowledge and understanding of all texts analyzed; c) the essay contains at least nine exact quotations, different from the quotations in assignment 1, illustrating the main ideas of the essay and formatted in accordance with the GOST 2008 (State Standard 2008).

Course Evaluations

Toward the end of the quarter, students will be asked to complete an anonymous evaluation of the course. The results of the evaluations will be reviewed by the instructor, the Head of the Education Office, and the Teaching Council in order to improve education at SAS.

Academic Integrity

Students are expected to comply with the SAS Academic Integrity Document (see English version [HERE](#) or Russian version [HERE](#)). Cheating, plagiarism, and disrespectful behavior will not be tolerated and *must* be sanctioned by the instructor in accordance with the document. The use of any translation applications (Google Translate etc.) is highly discouraged. Students are required to cite any sources employed in written assignments using the citation style listed in the syllabus.

Online assignments will be “open book,” meaning that you can look at course reading materials and notes while answering the questions. However, the Academic Integrity still applies. That means: You must not communicate with anyone; your answers will be your own work; and you will not use Google Translate. You are discouraged from searching the Internet for answers, as you will run out of time, may risk violation of the Academic Integrity Policy, and will likely do worse than if you simply answer with the knowledge you already have.

Date Syllabus Last Updated: 16.04.20