Course Description
This course explores the widely varied and inventive world of film and media created by trans, Two Spirit, nonbinary, intersex, and gender-nonconforming people in the United States and Canada. How have trans people used audiovisual media to create new forms of community, identity, and desire? How have Black trans and Indigenous Two-Spirit people used film to expose and craft ways to collectively survive colonialism, racial capitalism, and the prison industrial complex? What challenges or paradoxes do audiovisual media pose to trans struggles for self-determination and liberation? How has “trans” changed over time and in different places? What is trans cinema? This class will analyze a variety of trans-made feature films, shorts, television shows, YouTube videos, and web series that span modes and genres, including drama, sci-fi, comedy, documentary, experimental, and pornography. We will also compare trans-made media to mainstream representations of trans people. Although the course’s primary focus is on audiovisual media made in the United States and Canada, we will also examine films from Europe, Asia, and Africa. Students will have the opportunity to conduct close analyses of trans-made audiovisual media informed by the latest scholarship in the burgeoning field of Transgender Studies.

Learning Outcomes
By the end of this term, students will be able to:

- Give a nuanced account of gender and sexuality that takes into account historically- and geographically-specific meanings and a wide array of gender expressions and identities.
- Notice the narrative and formal elements of an audiovisual text (e.g. mise-en-scene, editing, cinematography, and sound) and use these elements to sustain an argument about a media text in conversation with existing scholarship.
• Describe the recent history of trans filmmaking in the United States, Canada, and Europe.
• Bring the latest scholarship in Transgender Studies into conversation with trans-made films and videos.

COURSE SCHEDULE

Week 1. What is Trans? What is Trans Cinema?

Th 1/9  A Thousand Cuts (Canada, B.G-Osborne, 2018, 10 min.)
[https://vimeo.com/287727233]
Spot (Jamie DiNicola, 2017, 9 min.) [https://vimeo.com/225046150]
Genderbusters (USA, Sam Berliner, 2010, 6 min.) [to order]
Sense8, S1 E2, “I Am Also a We” (US, 2015, 54 min.) [LH]

Read:
- Total: 59pp.

Recommended:

**Week 2. Trans Representation in Mainstream Cinema**

Th 1/16 @janabringlove (Sweden, Jana Bringlöv Ekspong, 2018, 5 min.) [https://www.youtube.com/watch?v=95Syw9M3gOQ]  
Dressed to Kill (US, Brian De Palma, 1980, 104 min.) [DVD-02401, Bluray requested]  
**Guest Lecture by Carleton SSHRC Postdoctoral Fellow Dan Vena**

**Due Th 1/176, before class:**
- Gender reflection essay, upload to cuLearn.

**Read:**
- Total: 60pp.

**Recommended:**
- *Boys Don’t Cry* (US, Kimberly Pierce, 1999, 118 min.) [DVD-00596]
- *The Danish Girl* (US, Tom Hooper, 2015, 119 min.) [Netflix]
- *Girl* (Netherlands/Belgium, Lukas Dhont, 109 min.) [Netflix]
- *Transparent* (US, Jill Soloway, 2014-2018) [Amazon Prime]
- *Orange is the New Black* (US, Jenji Kohan, 2013-) [Netflix]

**Week 3. **Family * Kinship * Community

**Th 1/23**  
*Limina* (Canada, Luna Ferguson and Florian Halbedl, 2017, 14 min.) [LH]  
*Transforming FAMILY* (Canada, Rémy Huberdeau, 2013, 11 min.)  
[https://vimeo.com/44406099]  
*Reviving the Roost* (Canada, Vivek Shraya, 2019, 6 min.)  
[https://www.nfb.ca/film/reviving-the-roost/]  
*Pose*, S2 E3 “Butterfly/Cocoon” (US, Janet Mock, 2019, 43 min.) [LH]
Read:

- Total: 43pp.

Recommended:

- Adam (US, Rhys Ernst, 2019, 95 min.)
- A Kid Like Jake (US, Silas Howard, 2018, 92 min.) [Netflix]
- The Salt Mines (US, Carlos Aparicio and Susana Aikin, 1990, 45 min.) [Kanopy]
- Paris is Burning (US, Jennie Livingston, 1990, 71 min.) [DVD-00570/Netflix]
- Venus Boyz (US, Gabriel Baur, 2002, 103 min.) [Kanopy]
- transparent (US, Jules Rosskam, 2006, 61 min.) [Kanopy/DVD-02711]
- The Aggressives (US, Daniel Peddle, 2012, 74 min.) [requested]
- This Is Me series (US, Rhys Ernst, 2015) [http://rhysernst.com/portfolio/this-is-me/]
- Transgender Children Talk About Being Raised By Their Families (them, 2017, 8 min.) [https://www.youtube.com/watch?v=ZLnDExzuKwc]

**Week 4. Bodies * Voices * Somatechnics**

**Th 1/30** Selection of YouTube videos

*Boi Oh Boi* (Canada, Thirza Cuthand, 2012, 9 min. 32 sec.)
[https://vimeo.com/54810927](https://vimeo.com/54810927)

*Contralto* (US, Sarah Hennies, 2018, 50 min.) [DVD-03452]

*She’s a Boy I Knew* (Canada, Gwen Haworth, 2007, 70 min.) [to order]

**Due Th 1/30, before class:**
- Polished close analysis essay draft (upload to cuLearn and bring 3 hard copies to class for in-class writing workshop)

**Read:**
- Total: 48pp.

**Recommended:**

- *Boy I Am* (US, Julie Hollar and Sam Feder, 2006, 69 min.) [Kanopy]
Week 5.  Love * Sex * Eroticism

Th 2/6  
*If Trans Women Flirted Like Cis Men* (US, Rain Valdez, 2016, 1 min.) [https://www.youtube.com/watch?v=Ag8vU81UHFA]

*Dating Sucks: A Genderqueer Misadventure* (US, Sam Berliner, 2013, 13 min.) [to order]

*I Still Believe* (Canada, Raven Davis, 2015, 2 min 24 sec) [https://www.youtube.com/watch?v=KSvp4SocbgI]

*Just Dandy* (Canada, Thirza Cuthand, 2013, 7 min. 38 sec) [BLU-00349]

*The Misadventures of Pussy Boy: First Love* (Canada, Alec Butler, 2002, 4 min 32 sec) [https://www.youtube.com/watch?v=y2IDRPPjkHA]

*Tremblement de chair: Extended Version* (Canada, Mirha-Soleil Ross and Mark Karbusicky, 2001, 7 min 30 sec) [DVD-03193]

*Something Must Break* (Sweden, Ester Martin Bergsmark, 2014, 85 min.) [DVD-03012]

Read:


Recommended:

- *Ryans* (US, Rain Valdez, 2016, 14 min.) [https://www.youtube.com/watch?v=TV5x5_4d2XU]
- *Her Story* [http://www.herstoryshow.com/]
- *The T* [https://www.thetwebseries.com/]
- *Pansexual Public Porn* (US, Del Lagrace Volcano, 1998)
- *Alley of the Tranny Boys* (US, Christopher Lee, 1998)
- *Dandy Dust* (UK/Austria, A. H. Scheirl, 1998, 94 min.) [LH]
- *G-SProUt!* (Canada, Mirha-Soleil Ross and Mark Karbusicky, 2000, 12 min.)
- *Boy Meets Girl* (US, Eric Schaeffer, 2014, 100 min.) [Kanopy]
- *Two 4 One* (Canada, Mo Bradley, 2014, 77 min.) [Kanopy]
Week 6. Trans as Popular Aesthetic: The Wachowskis
Th 2/13 The Matrix (US, Lana and Lilly Wachowski, 1999, 136 min.) [BLU-00326]

Due Th 2/13, midnight:
- Final draft of close analysis essay (upload to cuLearn, anonymous grading)

Read:
- Total: 60pp.

Recommended:
- Bailey, Moya, micha cárdenas, Laura Horak, Lokeilani Kaimana, Cáel M. Keegan, Geneveive Newman, Roxanne Samer, and Raffi Sarkissian. “Sense8
**WINTER BREAK**

**Week 7.  Black Trans Lives * Incarceration * Sex Work**

**Th 2/27**

- *Prowling By Night* (Canada, Gwendolyn and company, 1990, 12 min.) [LH]
- *Honor Black Trans Womxn!* (US, Seyi Adebajo, 2019, 6 min.) [https://vimeo.com/user2791465]
- *Survived + Punished: Ky Peterson* (US, Dean Spade and Hope Decto, 2017, 2 min 15 sec) [https://www.youtube.com/watch?v=E4rb7QLvSsw]
- *Major!* (US, Annalise Ophelian, 2015, 95 min.) [MacOdrum D6348]
- Indigenous Learning Bundle, Part 1 [cuLearn]

**Read:**

- Total: 33pp

**Recommended:**

- *Homotopia* (US, Eric Stanley and Chris Vargas, 2006, 2006, 26 min.)
- *Criminal Queers* (US, Eric Stanley and Chris Vargas, 2015, 63 min.)
- *Strong Island* (US, Yance Ford, 2017, 107 min.) [Netflix]
- *Tangerine* (US, Sean Baker, 2015, 88 min.) [Netflix]

**Week 8. Colonialism * Violence * Two Spirit Resilience**

**Th 3/5**

Indigenous Learning Bundle, Part 2 [cuLearn]

Woman Dress (Canada, Thirza Cuthand, 2016, 6 min.) [https://www.nfb.ca/film/woman-dress/]

2 Spirit Introductory Special $19.99 (Canada, Thirza Cuthand, 2015, 5 min.) [BLU-00348]

Niish Manidoowag / Two Spirited Beings (Canada, Debbie Mishibinijima, 2017, 6 min) [https://www-nfb-ca.proxy.library.carleton.ca/film/niish-manidoowag-two-spirited-beings/]

Where We Were Not; Feeling Reserved, Alexus' Story (Canada, Alexus Young and Jess MacCormack, 2011, 6 min.) [https://www.youtube.com/watch?v=WYtDXpn49SU]

It’s Not Your Fault (Canada, Raven Davis, 2015, 4 min.) [https://www.youtube.com/watch?v=yXOHTNFwujQ]

Drunktown’s Finest (US, Sydney Freeland, 2014, 95 min.) [DVD-03013]

Read:


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<td>Kumu Hina (USA, Dean Hamer and Joe Wilson, 2014, 75 min.) [Kanopy]</td>
<td>Libertad (USA, Brenda Avila, 2016, 9 min. 16 sec.) [<a href="https://vimeo.com/ondemand/70692/161881789">https://vimeo.com/ondemand/70692/161881789</a>]</td>
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**Week 9. History * Memory * Change over Time**

**Th 3/12**
- *Behind Every Good Man* (US, Nikolai Ursin, c1967, 9 min.)
  [https://archive.org/details/UCLABehindEveryGoodMan](https://archive.org/details/UCLABehindEveryGoodMan)
- *Queens at Heart* (c1967, 22 min.), rediscovered by Jenni Olson [Kanopy]
- *We've Been Around: Lucy* (Rhys Ernst, 2016, 6 min.)
  https://vimeo.com/167696365
- *We've Been Around: Lou Sullivan* (Rhys Ernst, 2016, 4 min.)
  https://vimeo.com/167696363
- *Happy Birthday, Marsha!* (US, Tourmaline and Sasha Wortzel, 2018, 15 min.) [DVD-03451]
- *Framing Agnes* (Canada, Chase Joynt, 2018, 20 min.) [LH]
- *Screaming Queens* (US, Susan Stryker and Victor Silverman, 2005, 57 min.) [DVD-02764]

**Due Th 3/12, midnight:**
- Final essay proposal (title, first paragraph, outline, bibliography, upload to cuLearn)

**Read:**

**Recommended:**
- *Glen or Glenda* (US, Ed Wood, 1953, 65 min.) [requested]
- *Women in Revolt* (US, Paul Morrissey, 1971, 97 min.)
- *Let Me Die a Woman* (US, Dorish Wishman, 1978, 79 min.)
- *Superstar in a Housedress* (US, Craig Highberger, 2004, 95 min.)
- *Beautiful Darling* (US, James Rasin, 2010, 85 min.)
- *Pay It No Mind: Marsha P. Johnson* (US, Michael Kasino, 2012, 55min.)
  [https://vimeo.com/41327842](https://vimeo.com/41327842)
- *One From the Vaults* podcast by Morgan Page:
  [https://soundcloud.com/onefromthevaultspodcast](https://soundcloud.com/onefromthevaultspodcast)

**Week 10. Geographic Differences * Other Ways of Organizing Sex and Gender**

Th 3/19  
*Oya! Something Happened on the Way to West Africa!* (USA/Nigeria, Seyi Adebanjo, 2015, 30 min.) [BLU-00337]  
*Insects in the Backyard* (Thailand, Tanwarin Sukkhapisit, 2010, 93 min.) [LH]
Read:
- Total: 50pp

Recommended:
- *The Iron Ladies* (Thailand, Yongyoot Thongkongtoon, 2000, 104 min.)
- *Tales of the Waria* (US, Kathy Huang, 2011, 57 min.) [Kanopy]
- *The Pearl of Africa* (Sweden, Jonny von Wallström, 2016, 92 min.) [requested]
- *Tchindas* (Spain and Cape Verde, Pablo García Pérez de Lara and Marc Serena, 2015, 94 min.)
- *Transphobia* (Sweden, Nur Tatal and Iván Blanco, 2015)
ASSIGNMENTS

In this course, students will be expected to:
- Complete the readings before each Thursday class; be able to summarize and respond to each reading and/or ask specific questions about them
- Bring the reading to class every week
- Engage actively in class, by asking and responding to questions, participating in discussions, and making sure that everyone gets a chance to talk
- Watch films actively and take notes during screenings, in order to discuss films in a detailed and specific way
- Come talk to me if any element of the course is confusing or difficult, and to talk through ideas at any stage in the writing process.

In addition, students will complete:

1) A 3-4 page gender reflection essay

Each student will write a short reflection essay on the ways that they have lived and experienced gender in their own lives, including both feelings of fit and ease as well as feelings of friction and discomfort.

2) A 10-minute presentation about one week’s filmmakers and films

With a partner or two, introduce one week’s films and filmmakers. What context do we need to know about these filmmakers and films that will help us understand them? Be sure to synthesize multiple sources of information. Pose two well-formed questions for your classmates to consider during the screenings. You should view the films in advance and use slides in your presentation. You and your partners will also be “on call” during that week’s discussion.

3) A close analysis of a trans-made film (1500-1700 words)

- Polished Draft for Writing Workshop (Due Th 1/30, before class)
- Final Draft (Due Th 2/15, midnight)

Audiovisual media is so perceptually rich that it is often difficult to observe and analyze its component parts. This writing assignment is designed to help you pay closer attention
to film’s formal elements and how they construct the meanings and effects of audiovisual representation. Students who have taken many film classes will refresh and refine their existing close analysis skills.

The polished draft for the writing workshop should be the very best you can make it. It should be 1500-1700 words long, with proper citations, spelling, and grammar. You should have already gone through a round of revisions and polishing on your own. Think of it as a final draft. Submitting a high quality, polished essay draft will allow your readers to go right to the heart of your argument and give substantive feedback, rather than getting distracted by spelling and citation errors. Making this initial draft as good as possible will allow your final essay to be that much better. I will post a detailed description of the assignment to cuLearn.

4) Final essay (Undergrad: 2000-2400 words; Grad: 2600-3000 words)

- Proposal (title, first paragraph, outline, bibliography): Th 3/12
- In-class presentation: Th 3/26
- Final draft: Th 4/2

Writing analytic essays helps cultivate the habits of critical thinking. It also teaches you how to communicate your ideas clearly and to engage more deeply with the readings. You can choose from one of the following prompts.

- Engage with at least two readings from the syllabus and make an original argument about a film made by a trans filmmaker.
- Write about two or more films made by a single trans filmmaker. What do they have in common? Where do they differ? Make sure to engage with at least two readings from the syllabus.
- Create a 5-minute video essay on one of the above topics.

An assignment sheet on cuLearn will describe each of the assignments in detail.

The final course grade will be calculated as follows:
- Attendance 10%
- Reflection Essay 5%
- Filmmaker presentation 10%
- Close analysis essay 25%
- Final essay presentation 10%
- Final essay 40%

Grades are awarded according to Carleton’s assessment scale: A+ (90-100), A (85-89), A- (80-84), B+ (77-79), B (73-76), B- (70-72), C+ (67-69), C (63-66), C- (60-62), D+ (57-59), D (53-56), D- (50-52), F (0-49). No grades are final until the Dean has approved them.
1. **Accessibility**
Your wellbeing and success in this course are important to me. I recognize that there are multiple ways to learn and that this multiplicity should be acknowledged in the design and structure of university courses and the evaluation of their participants. Thus, I encourage students registered in the course to come talk to me about their learning styles and comprehension requirements. Every student is entitled to a meaningful and stimulating learning experience. Studies with disabilities are also strongly encouraged to avail themselves of the services provided by the Paul Menton Centre for Students with Disabilities (PMC), including the provision of note-takers, extra time for assignments, transcribers, and sign-language interpreters. If you have a disability requiring academic accommodations, please contact PMC at (613) 520-6608 or pmc@carleton.ca. If you are already registered with the PMC, ask your coordinator to send me your Letter of Accommodation as soon as possible, so that I can make sure to accommodate your needs.

Adapted from Shelley Tremain, “What Are Accessibility Statements For and What Do They Do?,” August 6, 2015.

2. **Approach**
Danger and safety are both integral to education. I invite you to break free from safe thinking: Take risks. Try out ways of thinking that feel strange. Approach odd films with curiosity. Don’t be afraid to sound stupid. At the same time, I invite you to commit, with me, to making our classroom a safer space for us to take these risks. Listen to each other. Help each other think a little deeper or differently. Don’t be afraid to disagree with me or with your classmates, but do it with an attitude of respect. Be aware of the structures of oppression that can make learning environments unsafe for many. Be mindful of the power we have to inflict damage on others. As you embark on this class, I encourage you to be both brave and compassionate.

3. Attendance
Attendance at all class sessions is mandatory. You are responsible for all information and announcements made in class, regardless of whether or not you are present (make sure a classmate takes notes for you). You may miss a total of three sessions without penalty. After three absences, each additional absence will lower your participation grade by 10 points.

4. Email Policy
I am usually available on email during business hours (Monday through Friday, 9AM-5PM). If you email me outside these hours, I will not get it until the next business day. Before you email, double-check the syllabus and cuLearn to see if you can find the answer. If you have a complicated question, make an appointment through my Calendly page. If you do send an email, please address it to “Professor Horak” and write a descriptive subject heading that includes the course number. I recommend reviewing this guide to email etiquette.

5. Food Insecurity & Other Emergencies
Any student who has difficulty affording groceries or accessing sufficient food to eat every day is encouraged to visit the Food Centre, an on-campus food bank and resource centre dedicated to food security for all students. If you experience a financial emergency, contact the Office of Student Affairs. The Endowed Student Emergency Fund provides short term financial assistance to students who are unable to meet immediate and essential expenses as a result of a temporary hardship related to a personal emergency situation. For mental health support, confidential personal counselling services are available.

6. Formatting Written Assignments
Write your name, student number, the date, course number, and essay's title at the top of the first page. Do not use a cover page. (For the close analysis, omit your name.)

Written assignments should be submitted in Microsoft Word (.docx), so that I can leave feedback using ‘Track Changes.' The essays should be in 12-point Times New Roman font, have standard margins, and be double-spaced. You may use any standard citation style, but I recommend Chicago (Notes and Bibliography). See Chicago Style Tip Sheet.

Here are some free tools to improve your writing and make your life easier:
- Zotero - Bibliographic software that makes citing sources easy
- Expresso - Analyzes text you paste into it
- Grammarly - Analyzes and corrects text you write online

Furthermore, Carleton University offers free, one-on-one support at every stage of the writing process.

7. Late Assignments
Ten points will be deducted from assignments turned in late (e.g. a 95 becomes a 85). However, I encourage you to come talk to me about any life circumstances that may affect your participation in the course. These may be personal, health-related, family-related issues, or other concerns. The sooner I know about these, the earlier we can discuss
possible adjustments or alternative arrangements as needed for class or assignments. All term work must be turned in by April 11, 2019.

8. Letters of Recommendation
If you want to ask me for a letter of recommendation someday, here is how to do it. Send an email request no later than 4 weeks in advance. In the email, indicate: how I know you; what you are applying for (with a link, if possible); the deadline; and how to submit my recommendation. Attach your CV, unofficial transcript, and everything you’ve written for the application (even if only a draft). Note that I generally only write letters for students who have taken more than one course with me and earned A or above.

9. Readings
Course readings are available online through Ares and cuLearn. Always check the syllabus for the full list of required readings.

10. Recording Lectures or Class Discussions
Making recordings during class is not permitted without explicit permission from the instructor. If you require this accommodation, please let me know.

11. Rescreening Policy
Students may rescreen films screened in class through the Audio-Visual Resource Center (AVRC), located in SP 460. Contact Diane at avrc@carleton.ca or (613) 520-2600 x2339.

12. Technological Distractions
The number one rule is: no light-emitting devices during screenings. Even a quick peek at a cell phone will detract from your classmates’ experience of the film. If your computer or cell phone makes light during a screening, you will be asked to leave.

Studies have shown that students who take notes by hand learn more than those who use a laptop. Nonetheless, you may use laptops during lectures and discussions, but only for class-related activities. No email, texting, Facebook, Twitter, Instagram, Snapchat, WhatsApp, YouTube, or any other social media platform I haven’t thought of. Using these services not only decreases your own learning, but also that of the students around you.

13. Territorial Acknowledgment
This course acknowledges that the land on which we gather and on which Carleton University is located is the traditional unceded and unsurrendered territory of the Algonquin Anishnaabeg people.
RULES AND REGULATIONS FOR
UNDERGRADUATE & GRADUATE FILM STUDIES COURSES

Undergraduate Calendar link: http://calendar.carleton.ca/undergrad/
Graduate Calendar link: http://calendar.carleton.ca/grad/

ACADEMIC ACCOMMODATION

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy obligation: Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the Student Guide.

Religious obligation: Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the Student Guide.

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).

ACADEMIC INTEGRITY POLICY, including Plagiarism:

Carleton University is a community of scholars dedicated to teaching, learning and research. Sound scholarship rests on a shared commitment to academic integrity based on principles of honesty, trust, respect, fairness and responsibility. Academic misconduct, in any form, is ultimately destructive to the values of the University. Conduct by any person that adversely affects academic integrity at Carleton University is a serious matter. The University demands, unequivocally, academic integrity from all of its members, including students. Read Carleton’s Academic Integrity Policy online.

Plagiarism is presenting, whether intentional or not, the ideas, expression of ideas or work of others as one's own. Plagiarism includes reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source.
Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, art works, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, and material on the Internet. Additional examples of plagiarism include, but are not limited to:

- submitting a take home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, paraphrased material, without appropriate acknowledgment in any academic assignment;
- using another's data or research findings;
- failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks.

Plagiarism is a serious offence that cannot be resolved directly by the course’s instructor. When an instructor suspects a piece of work has been plagiarized, the Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student. Penalties can be substantial.

**COURSE SHARING WEBSITES AND COPYRIGHT**

Classroom teaching and learning activities, including lectures, discussions, presentations, etc., by both instructors and students, are copy protected and remain the intellectual property of their respective author(s). All course materials, including PowerPoint presentations, outlines, and other materials, are also protected by copyright and remain the intellectual property of their respective author(s).

Students registered in the course may take notes and make copies of course materials for their own educational use only. Students are not permitted to reproduce or distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s).