

**University of Waterloo**  
**Department of Sociology and Legal Studies**  
**Sociology 225: Games and Gamers**  
**Fall 2015**  
**Monday and Wednesday 10:00-11:20 am, PAS 229**

**Instructor and T.A. Information**

Instructor: Dr. Jennifer Whitson  
Office: PAS 2025  
Office Phone: 519-888-4567 ext.30259  
Office Hours: Fridays 1:00-3:30 pm or by appointment  
Email: [jwhitson@uwaterloo.ca](mailto:jwhitson@uwaterloo.ca)

*Please direct all emails about the course content and assignments, and requests for writing and research assistance to Jamal Hejazi at [Jhejazi@uwaterloo.ca](mailto:Jhejazi@uwaterloo.ca).*

T.A.: Jamal Hejazi  
Email: [Jhejazi@uwaterloo.ca](mailto:Jhejazi@uwaterloo.ca)  
Office Hours: By appointment

**Course Description**

This course is two things: a pragmatic application of the concepts, theories, and ways of seeing the world that were introduced to you in Sociology 100, and a critical study of the fastest-growing yet least understood aspect of mass digital culture: video games. This focus on games will provide an anchor point to one core topic while we move to new themes and perspectives each week. These themes are drawn directly from, and build upon, your previous sociology courses: culture, socialization, sex & gender, race & ethnicity, deviance & criminology, power & stratification, labour & organization, health, aging, and the environment.

This multi-faceted approach allows us to develop a much deeper view of the role of gaming culture and technology in our lives, one that goes far beyond the one-dimensional accounts common in Fox News reports or #GamerGate twitter battles. The course will pair specific games with readings drawing from a variety of theoretical perspectives, meaning that you'll explore games from a critical perspective and a hands-on fashion, working both individually and in groups on a series of projects designed to further your understanding of contemporary digital technologies and their role in contemporary society, as well as to develop your research and writing skills.

While no previous experience with videogames is necessary, you should be prepared to devote a substantial amount of time outside of class to the serious critical reading and writing that this class will involve, as well as to playing video games on OSX, Windows, iOS and Android platforms (although in many cases games will also be available on either Xbox or Playstation).

### What this course is NOT:

Game Studies is an interdisciplinary field, and as such, our course readings will draw from Digital Humanities, Social Psychology, and Communications. However, this is still a Sociology course. It is NOT a course on video-game criticism, gameplay analysis, game design, game development, or empirical studies relating to violence, addiction, etc. WARNING: if you are searching for a course in which you talk about your favorite game for easy credits, this is NOT it.

### Course Goals and Learning Outcomes

Beyond the development of skills related to research communication – particularly writing and the research process - upon completion of this course, students should be able to:

- A. Be able to identify, locate, and assess academic scholarship in both libraries and online settings.
- B. Understand core sociological problems and how they permeate all aspects everyday life, both digital and physical.
- C. Apply a sociological lens to video game studies: including locating themselves as critical subjects, using video games as an allegory for the explanation of critical concepts, and explaining how this same sociological lens may be applied to broader phenomenon.
- D. Demonstrate an understanding of the field of game studies, including a familiarity with foundational texts in the field, key concepts and arguments, and the history of games.

### Required Text

- *The Proteus Paradox: How Online Games and Virtual Worlds Change Us – and How They Don't.* (2014). Nick Yee. Orwigsburg, Pennsylvania: Yale Press.
- Additional required readings on LEARN (see below).
- **Optional reference:** Having access to an introductory Sociology textbook will help you in the course, as we'll be discussing many of the theories and concepts that it outlines. I would recommend: *Exploring Sociology: A Canadian Perspective*, (any edition) by Ravelli & Webber, which most of you are already familiar with from your previous Soc101.

### Readings Available on LEARN

Each week, we will be reading a supplementary game studies article that relates to the theme we will be covering. They are all available for download on LEARN.

### Course Requirements and Assessment

This course is time intensive because of the amount of reading involved but also because you must dedicate a few hours each week to playing the games. On top of this, a large proportion of the course is dedicated to teaching you how to research a paper, formulate an argument, and write in an academic manner. This necessarily requires a lot of writing each week. Be prepared.

Assessment	Date of Evaluation (if known)	Weighting
Class Participation	weekly	12%
Reading/Gameplay Diary	weekly	28%
Take-Home Midterm	October 21	25%

Assessment	Date of Evaluation (if known)	Weighting
Group Project Proposal	November 4	5%
Group Multimedia Project	December 11	20%
Reflection and Peer Evaluation	December 14	10%
Total		100%

### **Class Participation: Quote Round-up (12%)**

All students are responsible for doing all readings and attending each class on time, period. Each class, students will come prepared with a written quote or question from the readings that they thought was significant, controversial, or remarkable. If there were parts of the article you didn't quite understand, this is a good opportunity to ask about them. You will submit these quotes along with your names to our "SORTING HAT" at the beginning of class. Each week's readings will require about three hours to get through (depending on the length/ complexity of each reading). You may want to form reading groups to read the readings out loud and to discuss key concepts. Some readings are harder to understand than others and thus will require discussion to make sense of.

Evaluation: These submissions will count for your participation grade (0.5% each class, twice a week, for 12 weeks). During class, quotes will be pulled from the HAT as discussion points. If your quote/question/remark is randomly pulled, you may be asked to clarify and/or respond to your comment.

### **Reading/Gameplay Diary (28%)**

Each week, by SUNDAY 11:59PM you must respond in your online diary to one or more questions that will be available on LEARN relating to your readings, games, and course content the previous week. Marking and submission criteria will be explained in class, but each week you must view and respond the assigned Extra Credits Video, the main texts of the week, and the assigned game. The TA will check your diaries every week and provide feedback multiple times during the semester.

Evaluation: Each diary entry that passes muster is worth 4%. You will be provided with a grading rubric that explains this. You can post in as many weeks as you like, but only your seven best weeks will be graded.

### **Take Home Midterm (25%) – October 16 – 21st**

During our October 16<sup>th</sup> class, we will be playing a game. At the end of the game, you will be handed a list of six short essay questions that ask you to reflect on your gameplay experience and relate them to the themes of the course. You will be asked to select TWO of these questions and respond to them. Each of your responses will be approximately 750 -1000 words in length and will refer to ACADEMIC research that are not on the course reading list.

Midterms will be due at the start of class, October 21<sup>rd</sup>.

### **Group Project Proposal: Phase 1 (5%)**

By this time, you should be familiar with multimedia learning resources such as ExtraCredits and very familiar with how to find and assess academic research. Now is the chance to combine them, creating your own online content in groups of 3-5 students. You may submit a youtube video project, a podcast, or a slideshow with full speaking notes. You may choose a topic from the list below, or you may choose a topic of your own devising *providing you have my prior email approval.*

Approved topics:

- Anonymity and anti-social behaviour online
- Social bonding in multiplayer games and guilds
- Avatars and identity exploration
- “Silver” gamers
- Modders, user-generated content and unpaid labour
- Escape Rooms and social collaboration
- The social value of un-fun games (e.g. select one genre such as Nordic Freeform LARP, serious games, abusive games)
- Brink Play and Dark Play
- Disability and the virtual environment
- Gambling and its relationship to addiction
- Social Change Games
- Let’s Plays, livestreaming, and spectator games
- Games as workplace training
- Surveillance in Games
- Games, Memorials and Grieving
- Community Management in online games
- Non-western gaming cultures

Once you have chosen a topic and formed your team, you will be tasked with locating academic research and narrowing down your topic further and decide just how you want to relate it to the themes of the course.

On November 4th your team will hand in a 300 word abstract of outlining your topic, and the specific arguments you want to make about it. This should be considerably advanced beyond a “We hope to look at...” style of summary. Instead, it should be a concise abstract of the argument your group will be making in your final project and identification of the sources you will potentially be drawing from.

In addition to your abstract, you must attach a list of at least 10 reference items pertaining to the topic of your final research essay. These materials will be drawn from academic journal articles, chapters in

edited academic books, or academic articles published on the Web. **Note:** book titles and assigned course readings are not accepted. You should include the pertinent bibliographic information for the reference: title, author, year of publication, etc. in the APA citation style. You should also highlight what you see as the five most promising references, indicating with a sentence or two why you think they might be important.

Your submission will also include your team contract (a template will be provided on LEARN) that outlines your group organization and the tasks each of you are responsible for.

**Rationale:** The proposal is an opportunity to ensure you have selected an appropriate topic, to ensure an early start to the project, and to ensure feedback from your instructor and TA so that you can earn a better mark on your final assignment.

Many students have difficulty finding good sources, which are the backbone of your future projects and papers. Sometimes, it may also be difficult to link your topic to sociological themes. This assignment will follow in-class instruction on how to find academic sources, explaining how they differ from non-academic sources. At this point, you do not have to read beyond the paper abstracts. However, by beginning your reading early, and dividing up your group tasks, your team will have a head start.

Once I have your reference list, I may recommend other relevant sources for your group to check out.

### **Group Multimedia Project (20%)**

On December 11<sup>th</sup>, your group will submit a full dossier for your multimedia project. This will include a youtube video project, a podcast, OR a slideshow with full speaking notes, lasting 6-10 minutes in length, as well as a full ANNOTATED bibliography for each of the sources you used (at least 10 references, 5 of which must be ACADEMIC), including images and sound clips.

This assignment gives you a chance to demonstrate your understanding of the readings and the connections between these readings, contemporary gameplay practices, and the larger social world. You can form these connections by using examples from games you play, extracts from news coverage (mainstream news publications such as the BBC or The Guardian and games- specific publications such as RockPaperShotgun, KillScreen or Edge), and – specifically- reference to/ inclusion of other academic game studies readings.

There is no restriction on the type of format of the project (e.g. you can choose to cover the material in an interview style format or you might want to create a drawn storyboard supported by spoken word). You must, however, use spoken word and/or include a FULL written transcript.

- . You should use, where appropriate, charts, pictures, video, sound, etc. to explain the points you make in your presentation.
- . You must cite direct quotes from your articles within your project and reference them in spoken word/transcript so it is clear where the quotes have been taken from. Do not quote any exact words from your readings without expressly citing them, as this will be considered plagiarism and will result in an automatic fail.
- . During, or at the end of, the presentation you need to pose at least three questions about the sociological implications of your selected topic to your listening audience. These questions should be relevant to the course readings and your own research; in essence, focusing the

audience’s attention on the key points you are making

**Criteria for assessment**

Your project will be assessed on the following criteria:

- . Thoroughness and accuracy of coverage of main concepts of the course readings.
- . Ability to relate concepts to contemporary gameplay practices (examples from games you play, extracts from news coverage, and reference to/ inclusion of other academic game studies readings
- . Integration of academic research not covered in class
- . Innovation and creativity
- . Quality of production
- . Effectiveness of citations and references

**Rationale:** The purpose of this assignment is to demonstrate your ability to understand and critically evaluate a key debate or topic in contemporary game studies and/or explore an emerging topic of sociological interest. You are supposed to do extra research, read the course readings, and elaborate on the topic from your own critical perspective, and will develop valuable experience working in and coordinating with groups.

**Reflection and Peer Evaluation (10%)**

Not all team projects go smoothly. This is a chance to reflect on what you learned from this process and to complete a survey evaluating the contributions your team members. The survey results for each student will be collated and used to determine the remaining 5% of their grade.

The Peer Evaluation measures how well each of you worked with others, if you completed your tasks in a timely manner, helped your teammates, and demonstrated community-minded behaviour. Both ends of the spectrum – from “absentee” members to overbearing members will be penalized.

**Course Outline**

Week	Date	Topic (Reference chapters)	Readings Due	Playlist & Announcements
1	Sept 16	Introduction to the Course		NOTE: PLAYLISTS MAY CHANGE. Consult LEARN for the finalized list.
	Sept 18	Why Games?	Salen and Zimmerman. (2004). Excerpts from Rules of Play. “Defining Games” pp. 71-83. <a href="https://gamifique.files.wordpress.com/2011/11/1-rules-of-play-game-design-fundamentals.pdf">https://gamifique.files.wordpress.com/2011/11/1-rules-of-play-game-design-fundamentals.pdf</a>  Watch: Extra Credits: What is a Game?	

			<a href="https://www.youtube.com/watch?v=blj91KLOvZQ">https://www.youtube.com/watch?v=blj91KLOvZQ</a>	
2	Sept 23	The Magic Circle	Huizinga, J. (1944/1980). "Nature and the Significance of Play as a Cultural Phenomenon". Excerpt from <i>Homo Ludens: A Study of the Play-Element in Culture</i> . Pp 1-15 (not the whole chapter). <a href="http://art.yale.edu/file_columns/0000/1474/homo_ludens_johan_huizinga_routledge_1949_.pdf">http://art.yale.edu/file_columns/0000/1474/homo_ludens_johan_huizinga_routledge_1949_.pdf</a>  Watch: ExtraCredits: Magic Circle. <a href="https://www.youtube.com/watch?v=qZ-EY9gTsgU">https://www.youtube.com/watch?v=qZ-EY9gTsgU</a>	Play: Cart Life. PC. <a href="http://www.richardhofmeier.com/cartlife/">http://www.richardhofmeier.com/cartlife/</a>
	Sept 25	Histories of Digital Games	Introduction and Chapter 1. "The New World" from <i>The Proteus Paradox</i> .  Watch: ExtraCredits: My Name is Ozymandias <a href="https://www.youtube.com/watch?v=cPaij2G3wTQ">https://www.youtube.com/watch?v=cPaij2G3wTQ</a>	Workshop: Bring your Laptop to class
3	Sept 30	Understanding the Player	Chapter 2. "Who Plays and Why". <i>The Proteus Paradox</i> .  Watch ExtraCredits: "Gamer" <a href="https://www.youtube.com/watch?v=8HXJLTtMIHU">https://www.youtube.com/watch?v=8HXJLTtMIHU</a>	Workshop: Bring your laptop to class
	Oct 2	Games, rules and socialization	Salen and Zimmerman. (2004). Excerpts from Rules of Play. "Games as Social Play" pp. 460-490. <a href="https://gamifique.files.wordpress.com/2011/11/1-rules-of-play-game-design-fundamentals.pdf">https://gamifique.files.wordpress.com/2011/11/1-rules-of-play-game-design-fundamentals.pdf</a>  Watch ExtraCredits: The Role of the Player <a href="https://www.youtube.com/watch?v=1XlfeXpiSuQ">https://www.youtube.com/watch?v=1XlfeXpiSuQ</a>	<a href="#">ShootShootMegaPack</a> (ask me for build code) Or <a href="#">GangBeasts</a> (PC – Steam early access)  BOTH require local multiplayer.
4	Oct 7	Computers as social actors	Chapter 3. "Superstitions". <i>The Proteus Paradox</i>  Watch ExtraCredits: The Feeling of Agency <a href="https://www.youtube.com/watch?v=6Q7ECX5FaX0">https://www.youtube.com/watch?v=6Q7ECX5FaX0</a>	Play: <a href="#">Candy Crush Saga</a> , (available on multiple platforms) Complete at least 10 levels
	Oct 9	Escape to the Magic Circle:	Madrigal, A. (2013) "The Machine Zone: This Is Where You Go When You Just Can't Stop Looking at	Your turn! In-class

		Addiction and Flow	<p>Pictures on Facebook". <i>The Atlantic</i>. Online: <a href="http://www.theatlantic.com/technology/archive/2013/07/the-machine-zone-this-is-where-you-go-when-you-just-cant-stop-looking-at-pictures-on-facebook/278185/">http://www.theatlantic.com/technology/archive/2013/07/the-machine-zone-this-is-where-you-go-when-you-just-cant-stop-looking-at-pictures-on-facebook/278185/</a></p> <p>Listen: Mars, Roman. (2013). "The No-Armed Bandit" <i>99% Invisible Podcast</i>. <a href="http://99percentinvisible.org/episode/episode-78-no-armed-bandit/">http://99percentinvisible.org/episode/episode-78-no-armed-bandit/</a></p>	anonymous student evaluation of the course. If there are issues you'd like to raise, or improvements you'd like me to make, tell me now!
5	Oct 14	Mid-Term (in-class component)	No readings today	We will be playing this week's game in class.
	Oct 16	Games Research Challenge	No readings today	
6	Oct 21	Playbour and Virtual Economies	<p>Chapter 4. "The Labour of Fun". <i>The Proteus Paradox</i></p> <p>AND</p> <p>Dibbell, J. (2007). "The Life of the Chinese Gold Farmer" in <i>New York Times Magazine</i>. <a href="http://www.nytimes.com/2007/06/17/magazine/17lootfarmers-t.html?pagewanted=all&amp;module=Search&amp;mabReward=relbias%3Aw&amp;r=0">http://www.nytimes.com/2007/06/17/magazine/17lootfarmers-t.html?pagewanted=all&amp;module=Search&amp;mabReward=relbias%3Aw&amp;r=0</a></p>	<p><b>Mid-Term Due Today!</b></p> <p>Play: phone story (android) <a href="http://www.phonestory.org/">http://www.phonestory.org/</a> and read the website content on why it was banned for iPhone.</p>
	Oct 23	The Political Economy of the Game Industry	<p>Hoffman, E. (2004) "EA Spouse: The Human Story": <a href="http://ea-spouse.livejournal.com/274.html">http://ea-spouse.livejournal.com/274.html</a></p> <p>Watch: Extra Credits: Working Conditions <a href="https://www.youtube.com/watch?v=sHBOWPLpXrs">https://www.youtube.com/watch?v=sHBOWPLpXrs</a></p>	
7	Oct 28	Insiders and Outsiders: Gamer Technology and Culture	<p>Anthropy, Anna. (2012). Excerpt from Rise of the Videogame Zinester. "The Problem with Videogames". Pp 1-21</p> <p>Watch: Extra Credits: Diversity: <a href="https://www.youtube.com/watch?v=sJIiUTVXds">https://www.youtube.com/watch?v=sJIiUTVXds</a></p>	Play <a href="http://www.negrounds.com/portal/view/591565">Dys4ia</a> : <a href="http://www.negrounds.com/portal/view/591565">http://www.negrounds.com/portal/view/591565</a>
	Oct	The Gendered	Chapter 6. "The Locker Room Utopia". <i>The Proteus</i>	



	30	Avatar	<i>Paradox</i>  Watch: <a href="#">GTFO the Movie</a> . (available via library)	
8	Nov 4	Online Intimacy *guest lecture	Chapter 7. "The 'Impossible Romance'". <i>The Proteus Paradox</i>  Watch Extra Credits: Romance in Games <a href="https://www.youtube.com/watch?v=wyWiGL3Ampg">https://www.youtube.com/watch?v=wyWiGL3Ampg</a>	<b>Project Proposal Due Today!</b>  Play: LongStory (iOS and Android) <a href="http://www.longstorygame.com/">http://www.longstorygame.com/</a> First chapter (free)
	Nov 6	Race and Racism in Games	Chapter 5. "Yi-Shan-Guan" <i>The Proteus Paradox</i>  Watch ExtraCredits: Race in Games <a href="https://www.youtube.com/watch?v=0mbOSB7EQpM">https://www.youtube.com/watch?v=0mbOSB7EQpM</a>	
9	Nov 11	The Virtual Body & Ability Studies	Chapter 8. "Tools of Persuasion and Control" <i>The Proteus Paradox</i>  Watch: ExtraCredits: The Uncanny Valley <a href="https://www.youtube.com/watch?v=9K1Kd9mZL8g">https://www.youtube.com/watch?v=9K1Kd9mZL8g</a>	Play: Avatar creation segment. <a href="#">Star Wars The Old Republic</a> ).
	Nov 13	Coding structural inequality	Chapter 9. "Introverted Elves, Conscientious Gnomes and the Quest for Big Data". <i>The Proteus Paradox</i>  Watch: ExtraCredits: Metrics <a href="https://www.youtube.com/watch?v=nqGcXOKsFGg">https://www.youtube.com/watch?v=nqGcXOKsFGg</a>	
10	Nov 18	Breaking the Magic Circle	Chapter 10. "Changing the Rules" <i>The Proteus Paradox</i>  Watch ExtraCredits: Harassment <a href="http://extra-credits.net/episodes/harassment">http://extra-credits.net/episodes/harassment</a>	<a href="#">Journey</a> (PS3 or PS4, takes 2-4 hours).
	Nov 20	Moral Regulation and Securitization of Virtual	Dibbell, J. (1993) Excerpt from <i>My Tiny Life</i> . "A rape in cyberspace". <a href="http://www.juliandibbell.com/articles/a-rape-in-cyberspace/">http://www.juliandibbell.com/articles/a-rape-in-cyberspace/</a>	

		Spaces	Watch ExtraCredits: Community Management <a href="https://www.youtube.com/watch?v=q9sHIQaFVC8">https://www.youtube.com/watch?v=q9sHIQaFVC8</a>	
11	Nov 25	Games and Learning	Squire, K.D. (2002). <a href="#">Rethinking the role of games in education</a> . <i>Game Studies</i> , 2(1). from <a href="http://www.gamestudies.org/0102/squire/">http://www.gamestudies.org/0102/squire/</a>  Watch: Daphne Bavelier – Your Brain on Video Games <a href="http://www.ted.com/talks/daphne_bavelier_your_brain_on_video_games">http://www.ted.com/talks/daphne_bavelier_your_brain_on_video_games</a>	Play: <a href="#">Portal</a> 1 or 2, any platform (complete at least 4 levels)
	Nov 27	Gamification of Health	Munson, S. et al. (2015). “Gamification of Health”. In <i>The Gameful World</i> edited by Waltz, S. & Deterding, S. Cambridge, MA: MIT Press. Pp 597-623.  Watch: Jane McGonigal TEDTalk – The Game that can give you 10 extra years of life <a href="https://www.ted.com/talks/jane_mcgonigal_the_game_that_can_give_you_10_extra_years_of_life">https://www.ted.com/talks/jane_mcgonigal_the_game_that_can_give_you_10_extra_years_of_life</a>	
12	Dec 2	Games and Violence	Joel Best (1999) “From Incidents to Instances: The Media Discover Wilding and Freeway Violence.” From J. Best. <i>Random Violence: How We Talk About New Crimes and New Victims</i> . New York: Aldine de Gruyter. Pp. 28-47.  <b>AND</b>  Fergusuon, C. (2010). “Blazing angels or resident evil? Can violent video games be a force for good?” <i>Review of General Psychology</i> , Vol 14(2): 68-81. <a href="http://dx.doi.org/10.1037/a0018941">http://dx.doi.org/10.1037/a0018941</a>	
	Dec 4	The future(s) of games and gamers	Chapters 11 & 12. “The Hidden Logic of Avatars” and “Reflections of the Futures of Virtual Worlds”. <i>The Proteus Paradox</i>  Watch Jane McGonigal TEDTalk – Gaming can make a better world <a href="https://www.ted.com/talks/jane_mcgonigal_gaming_can_make_a_better_world">https://www.ted.com/talks/jane_mcgonigal_gaming_can_make_a_better_world</a>	Play: <a href="#">League of Legends</a> (PC)

## **Late Work**

- All assignments are expected to be submitted on time, unless you have: i) a medical note from a doctor explaining that you could not complete the assignment; or ii) special permission for an extension from me.
- Written assignments submitted late will be docked 5% each day (including weekends), up to a maximum of 35%. Assignments handed in more than 7 days past the due date will not be accepted, and will score 0. In other words, plan ahead, develop a work schedule, and stick to it.
- Any request for an extension must be submitted by email to the instructor at least one week before the due date.
- Failure to complete or hand in a written assignment earns a zero on that project.

## **Handing in Assignments**

- All assignments must be submitted electronically.
- Keep an electronic and paper copy of any assignments you submit. If I cannot find my copy of your assignment and you cannot immediately provide another copy I will presume that the assignment was not handed in.
- Papers should employ proper APA format format. This should include a cover sheet that indicates your name, student number, title, instructor's name, course number, and word count. Word count should not include your references. Papers should have page numbering, one inch margins, be double spaced, and use 12 point, Times New Roman (default) font.
- If you are unfamiliar with an academic style you should consult one of the many books in the library that will provide guidance on academic styles. Perdue also has online guides found here: <http://owl.english.purdue.edu/owl/resource/747/01/>
- Be sure to back up your work (both locally and to network drives) and print out hard copies regularly as you write. That way, if your computer fails, you can always locate another computer at the University to finish your work.

## **Electronic Device Policy**

Laptop computers and other portable technologies should be used in class only as learning-facilitation tools. During class, it is not acceptable to answer email, surf the web, answer cell phones, text message, or engage in other non-class-related activities. Your participation grade will be penalized if you break this rule.

Why? Not only do these practices negatively affect your learning and participation, but they also distract others and create an environment of disrespect.

## **Attendance Policy**

You are responsible for knowing the material and announcements presented during seminars whether or not you attend class. Please arrange with another student to get missed notes and announcements. An excellent way to get in touch with fellow students on LEARN.

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

### **Academic Integrity**

In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. See the [UWaterloo Academic Integrity Webpage \(https://uwaterloo.ca/academic-integrity/\)](https://uwaterloo.ca/academic-integrity/) and the [Arts Academic Integrity Office Webpage \(http://arts.uwaterloo.ca/current-undergraduates/academic-responsibility\)](http://arts.uwaterloo.ca/current-undergraduates/academic-responsibility) for more information.

### **Grievance**

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

### **Discipline**

A student is expected to know what constitutes academic integrity to avoid committing academic offenses and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offense, or who needs help in learning how to avoid offenses (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course professor, academic advisor, or the undergraduate associate dean. For information on categories of offenses and types of penalties, students should refer to [Policy 71, Student Discipline \(http://www.adm.uwaterloo.ca/infosec/Policies/policy71.htm\)](http://www.adm.uwaterloo.ca/infosec/Policies/policy71.htm). For typical penalties check [Guidelines for the Assessment of Penalties \(http://www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm\)](http://www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm).

### **Appeals**

A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) or Policy 71, Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to [Policy 72, Student Appeals \(http://www.adm.uwaterloo.ca/infosec/Policies/policy72.htm\)](http://www.adm.uwaterloo.ca/infosec/Policies/policy72.htm).

### **Note for Students with Disabilities**

The Office for Persons with Disabilities (OPD), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the OPD at the beginning of each academic term.