



## FITV 3637 (L01): Queer Studies in Film and TV

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**Office:** 45 Columbus Ave., Room 702  
**Office hours:** Wed. 1:00-2:00

**Semester:** Fall 2016  
**Class Time:** Wed. 2:30-5:15  
**Location:** Lincoln Center, LL 307

**Course Description:** This course examines “queer” independent and mainstream film and television. We will delve into classic Hollywood cinema, “New Queer Cinema,” European cinema, “transnational” cinema, as well as U.S. and Canadian television series. We will apply queer, feminist, film, and media theories to the media in order to more profoundly understand our objects of study—the films and TV series themselves—while simultaneously using our objects to better understand the theories and histories. As we unpack assumptions about sexed bodies, sexual desires, gender identities, and sexual identities, we will examine the ways in which films and TV series uphold and subvert the status quo in regards to gender and sexual norms.

### Learning Outcomes

Upon completion of this course, students should be able to demonstrate proficiency in the following skills:

1. Demonstrate knowledge of queer/gender/feminist/media studies vocabulary, theories and histories through in-class discussion, final exam, and formal essay (see detailed rubric, ‘Grading Standards for Written Work’, below).
2. Show familiarity with the cultural and historical contexts of films and TV series through essay, blog posts, and final exam.
3. Demonstrate the ability to think critically and analytically via in-class discussion, presentation, blog posts, and essay.
4. Exhibit the ability to do a close reading of a film or television series via essay.
5. Develop oral communication skills through in-class discussion and presentation.
6. Understand some of the ways that scholars, activists, filmmakers, and media producers attempt to transgress social inequalities.
7. Demonstrate the ability to actively listen and observe, and to work respectfully with your peers and instructor, via class lectures and discussion, blog posts, in-class short film screenings, and peer review workshops.
8. Cultivate the ability to imagine otherwise.

**\*\*\* Warning \*\*\***

This course, precisely because it is meant to challenge the status quo, contains difficult material. You are expected to approach the material in a serious and mature manner. Please let me know if you have any specific trigger warning requests via email, in person, or on your introduction sheet, but please also realize that it would be impossible to warn you before every instance of potentially traumatizing material. For a discussion of these issues, see <https://trigwarnings.wordpress.com>.

In addition, this course requires you to maturely, constructively, and intellectually engage with sexually explicit material on screen. If you think you might object to the sexual content in the required coursework, you should probably choose another course.

**Required Books**

Gocsik, Karen M., Richard Meran Barsam, and Dave Monahan. *Writing about Movies*. 4<sup>th</sup> Edition. New York: Norton, 2015. ISBN: 978-0-393-26523-1.

Rich, B. Ruby. *New Queer Cinema: The Director's Cut*. Durham, NC: Duke University Press, 2013. ISBN: 978-0822354284. [NQC]

**In addition, much of your required & recommended reading will be posted on Blackboard under "Content." [BB]**

**Course Reserves**

All films listed on this syllabus—whether required, recommended, or used in class for clips—are either streaming online for free (see hyperlinks via Kanopy, etc.) or **on reserve** on the **2<sup>nd</sup> floor of Quinn Library, 140 West 62<sup>nd</sup> Street**.

Follow the Fordham **Communication & Media Studies Facebook Page** for updates on the Department, internship listings, etc.! <https://www.facebook.com/FordhamCMS?fref=ts>

**Course Policies**

**1. PROFESSIONALISM & ATTENDANCE**

- A. **Please be respectful to everyone in class. Practice active listening.** Criticism should always be constructive and class discussions should be a place to talk through ideas. Any comments or actions that instigate or contribute to a hostile environment in the classroom will be reported to the university.
- B. **Please raise your hand and wait for me to acknowledge you before speaking.** This will encourage a space where as many voices as possible can be heard.
- C. **Attendance and participation are mandatory.** Excused absences are limited to: an illness with a doctor's note provided within two weeks from absence; a family emergency with documentation provided within two weeks from absence; a religious holiday with email notification sent to me *one week before* the absence. In the event that you miss a class, it is your responsibility to **check with your classmates** and the syllabus to find out what you missed and what is due. I

recommend you **exchange email addresses** for this purpose, and for the purpose of proofreading each other's written work (blog posts, essay).

- D. If you miss more than one class without proper documentation, this may affect your grade. See "Course Requirements & Grade Determination" below.
- E. You do yourself a grave disservice if you treat class time as an opportunity for distraction. Therefore, e-readers, laptops, and tablets are not to be used for extracurricular purposes during class time. You may use laptops *only* for referring to class readings and for typing class notes. If I become distracted by your use of a laptop or other device, I may take away laptop privileges for *all* students.
- F. The use of cell phones during class is strictly prohibited. This is for the benefit of your classmates and me; please do not let your device and its buzzing distract us. **Turn cell phones COMPLETELY OFF and put them away before class begins. Your participation grade will go down if you do not follow this policy.**
- G. Arriving late is disruptive and inconsiderate. Please be **respectful** to your classmates and me by showing up on time. If you are late more than once, this may affect your grade. See "Course Requirements & Grade Determination" below.
- H. The student/instructor relationship is a professional one. Make sure that your emails name your concern and address your instructor with respect. Be sure to include openings and closings, and to sign your name. For more details, follow this link: <http://mleddy.blogspot.com/2005/01/how-to-e-mail-professor.html>
- I. You may consume drinks and snacks in class as long as you do not disturb anyone.

## 2. Blackboard Website

We will be using the course Blackboard (referred to as **BB**) website, so please make sure to check it regularly for course updates. You will also submit your essays through SafeAssign on Blackboard, a program that tells me if you've plagiarized.

## 3. Plagiarism

All forms of plagiarism (e.g. print sources, Internet sources, fellow students) will be grounds for receiving an 'F' on the assignment and/or for the course, and students who plagiarize will be reported to the university. If you have questions about what constitutes plagiarism, please see the "University Statement on Academic Integrity" at the end of this syllabus. For more information on what constitutes academic violations and Fordham University's policy, see:

[http://www.fordham.edu/info/23921/faculty\\_handbook/6605/the\\_undergraduate\\_policy\\_on\\_academic\\_integrity/3](http://www.fordham.edu/info/23921/faculty_handbook/6605/the_undergraduate_policy_on_academic_integrity/3)

If you are still unsure about what constitutes plagiarism, please don't hesitate to ask me.

## 4. Late Work & Make-up Exams

I will give deadline extensions or make-up exams due *only* to: 1) illness, only if accompanied by a certifiable note from a physician; and 2) an immediate family emergency, only if certified by an official printed document. In either case, such documentation must be promptly provided. **Unexcused late assignments** will be penalized 10% per day they are

late; e.g. if the assignment is due 11:59pm on the 10<sup>th</sup> and you turn it in at 12:01am on the 11<sup>th</sup>, your grade on that assignment will automatically drop 10%. No papers will be accepted five days past the due date, except for reasons 1-2 above with accompanying documentation.

### **Course Requirements & Grade Determination:**

**15% Attendance & Respectful Participation:** Attendance includes coming to class with relevant text(s) *in hand*, being prepared, and speaking up when it is your turn to do so. You are expected to attend all class meetings and watch all required films. If you miss a class, you are responsible for finding out what you missed and making up the work; I highly recommend you **ask a classmate** if you may consult their notes. *See also "Professionalism and Attendance Policy" under "Course Policies" above.*

**10% Presentation:** Choose one presentation topic (each possible topic is **bolded** in the "Course Schedule") and come to that class session prepared to introduce the topic, film, filmmaker, or scholar to the class. If you choose a scholar, explain their background (discipline/field, etc.) and any other work they've done related to our course themes: what have they *argued* in regards to queer/gender/feminist/media studies? If you choose a filmmaker, discuss the other films they have made that relate to our course themes. Also propose **4 questions** about your topic for class discussion, at least two of which must relate your topic to another course film or reading. You should include a Powerpoint, Prezi, or Google Slides presentation with visuals and send this to me at [joy.schaefer@stonybrook.edu](mailto:joy.schaefer@stonybrook.edu), with discussion questions on the last slide, by **11:59pm the night before you present**. Plan to speak for 8-10 minutes *before* you present your questions for discussion. I will be looking for the following:

- A) Clear discussion of your topic & how it relates to course theme(s) (4 points)
- B) Preparedness & ability to keep time (2 points)
- C) Visually compelling image-to-text ratio on slides (2 points)
- D) Creativity of your questions & their relation to other course texts/themes (2)

**20% Queer Cinema Culture Blog:** <https://queercinematiculture.wordpress.com>

**A)** In 1200-1500 words, write your reactions to a public film screening *that has an introduction and/or Q&A* and that relates in some way to our course topics (15%). This can be a formal review or an informal reflection on the experience, but **be sure to include the following:** offer the **basics** (where; when; is it part of a film program?) and comment on the **film(s)** (director, year, nation, film form and content, your thoughts on it), its/their **relation to our course themes**, the **Q&A/intro**, the screening **space**, and the general **atmosphere**. Remember to turn your phone *completely off* during screenings—no texting. **Email me** when you have decided which screening to write about (no more than 2 students

per screening; I will let you know if it's taken). If you're interested in a screening but are unsure if it will count for this assignment, please don't hesitate to email me. **Due date: 4 days after** the event you choose but **no later than October 20**.

**B)** In 250-400 words, respond to another student's post with questions and/or comments (5%). **Due date: October 22**.

**Logging in and posting:** I will invite you through email as an "author." This entitles you to log into WordPress (<http://wordpress.com/>), create, edit, publish, and delete only your own posts (i.e. your classmates will be able to view your posts but will not be able to edit or delete them). You are also encouraged to upload images (except for copyrighted material) and post links/hyperlinks to websites that you think are interesting and related to the topic(s). (These images and links do not count toward your word max/minimum.)

**When writing your posts:** I recommend that you type out your post on a Word document before posting them on the blog.

**Issues and troubleshooting:** If you have problems, please consult the FAQ: <http://en.support.wordpress.com/category/faq/>. WordPress also has tutorials for beginners on how to create, edit, publish, and delete a post if you need to review: <http://en.support.wordpress.com/>. If you are still unsure or have questions, please don't hesitate to ask me.

**5% Essay Proposal:** Choose **one to two feature-length fiction films or television series** and propose an original (comparative) analysis topic related to our course themes. You will write a **3-paragraph** proposal describing your film(s) or TV series, why you have chosen them, what your argument is, and how this argument connects to the course themes. Formulate a clear and compelling **preliminary argument**; don't worry if this argument will prove true at this point. Make sure to discuss both **content**—as related to our course themes—and **form** in your analysis. Mention the primary sources (i.e. films) you will use, as well as at least 3 secondary sources (at least 2 outside of our syllabus) that will be helpful to consider for your topic. Acceptable secondary sources are peer-reviewed **academic articles, chapters, and books**. Film/TV reviews and blog posts are **not** acceptable for this assignment. Please attach your proposal as a Word document (The Word doc title should consist of: **your full name, Proposal, FITV 3637**) and **email** it to me by **Oct. 10<sup>th</sup> 11:59pm**.

**5% Peer Review Participation:** On November 9, we will not meet in class during our course time; instead, you will 'meet' online for your First Peer Review Workshop: you will read, mark up, and comment on two or three of your peers' first draft essays via Google Docs. I will provide guidelines for this exercise on Blackboard. **Be sure to "invite" your**

**peer reviewers and me to edit** using my alternative email address: [joy.schaefer@stonybrook.edu](mailto:joy.schaefer@stonybrook.edu). On Dec. 7, we will use part of our class time for the Second Peer Review Workshop.

**25% Essay:** Using MLA style, compose a (comparative) film or television analysis of **7.5 to 8 pages** (*not* including Works Cited), citing at least **6 academic** sources (at least 4 outside of our syllabus). Acceptable texts are academic articles, anthology chapters, and books. Make sure to discuss both **content**—as related to our course themes—and **form** in your analysis. If you choose to write on film(s) or TV series that I have not seen, you will need to summarize the plot(s) (2 paragraphs per film/series) and include these at the appropriate location in your essay; these plot summary paragraphs are **not** to be counted towards your page limit or max. *See “Grading Standards for Written Work” below.* Give your essay a unique and compelling **title**. Word doc title: **your full name, Essay, FITV 3637. Due via SafeAssign Saturday, Dec. 10 by 11:59pm.**

**20% Final Examination:** The exam will be composed of short answer questions and an essay prompt (you will choose one essay prompt out of two choices).

### **Grading Standards for Written Work:**

- **FORMAT:** MLA format (including your name, my name, course number, date) with correct citations, double-spaced, 1 inch margins all around, 12 pt. Times New Roman font. **For help, see:** <https://owl.english.purdue.edu/owl/resource/747/01/>
  - All multi-page assignments must have **numbered pages** (in Word you can number pages under Insert, Page Number, or under View, Header and Footer, Insert Page Number in older editions of Word; your last name should precede each number)
  - All assignments must be **titled** (though a title page is not necessary).
  - Where appropriate, assignments must have a **Works Cited** page, and works must be cited in MLA format.
- All out-of-class papers should be **polished work**, i.e. free of mistakes, typos, spelling and grammatical errors in addition to expressing your thoughts as clearly as possible. *I suggest that you print your essay and read your work out loud to yourself and have a friend or classmate proofread it for you.*
- All assignments must meet the minimum page requirement. For example, a 3-4 page paper may not be 2 ¾ pages long.

**An “A” paper** has a unique argument (thesis) to make on the topic, an organized structure, and evidence to support all claims. It has no significant errors in spelling, grammar, MLA format or general presentation. The overall format of the essay includes an essay title, an introduction, well-developed paragraphs, and a conclusion. Active voice is apparent. The writing engages the reader and inspires them to contemplate the subject further. All quoted material is properly documented and cited, and the paper does not overuse quotations.

**A “B” paper** makes an argument on the topic and has a structure and evidence to support claims, but it may have sections where the structure becomes confusing or ineffective, or the evidence to support claims is deficient. In addition, it may contain some errors in spelling, grammar, MLA format and/or general presentation. Quotations may be slightly overused, but they are properly cited in most cases.

**A “C” paper** has an argument to make on the topic with some viable claims. However, there may be serious deficiencies in the evidence provided and a notable absence of structure, as well as several errors in spelling, grammar, MLA format and/or general presentation. Quotations may be overused and/or fail to be properly cited in a few cases.

**A “D” paper** has no real argument to make and deficiencies in every area.

**An “F” paper** has no argument and fails to reach the minimum requirements, or is a paper that is not turned in, or is a paper that has one or more plagiarized ideas or sections.

**Grading System:**

A: 94-100  
A-: 90-93.9  
B+: 87-89.9  
B: 84-86.9

B-: 80-83.9  
C+: 77-79.9  
C: 74-76.9  
C-: 70-73.9

D: 60-69.9  
F: 0-59.9

## COURSE SCHEDULE<sup>1</sup>

### **Part I: QUEER(ING) HOLLYWOOD**

Aug. 31:      Introduction

In-class:      Rob Epstein & Jeffrey Friedman, *The Celluloid Closet* (USA, 1996, 102 min.)  
Sign up for presentation; Introduction sheets

Reading:      Shiri Eisner, "What is Bisexuality?" *Bi: Notes for a Bisexual Revolution*.  
Berkeley, CA: Seal Press, 2013. 13-58. [BB]  
Harry Benshoff & Sean Griffin, "Introduction." *Queer Cinema: the Film  
Reader*. Eds. Harry Benshoff & Sean Griffin. New York: Routledge, 2014.  
1-16. [BB]  
Richard Gollin, "Camera Conventions" & "Editing Techniques." *A Viewer's  
Guide to Film*. New York: McGraw-Hill, 1992. 27-89. [BB]

Sept. 7:      Follows Monday schedule (we are **not** meeting)

Sept. 14:      The Wachowski Siblings, *Bound* (USA, 1996)

Reading:      Judith Lorber, "The Social Construction of Gender." *The Inequality Reader:  
Contemporary and Foundational Readings in Race, Class, and Gender*.  
Eds. David Grusky and Szonja Szelényi. Boulder, CO: Westview Press,  
2011 (orig. 1990). 276-283. [BB]

**Kate Bornstein**, Ch. 1 from *My Gender Workbook* (2<sup>nd</sup> Ed.). New York,  
Routledge, 2013 (orig. 1998). 1-34. [BB] **Fill it out!**

**B. Ruby Rich**, "Lethal Lesbians" [NQC]

*Writing About Movies* Ch. 1-2 & Illustrated Glossary of Film Terms

In-class:      Sam Feder, from [Kate Bornstein is a Queer & Pleasant Danger](#) (USA, 2014)  
[[Kanopy](#); sign into library account for access]

Alice Guy, [The Consequences of Feminism](#) (France, 1906); other films: Kanopy

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<sup>1</sup> The schedule and/or materials covered are subject to change. Please check Blackboard regularly for updates under "Announcements."

Sept. 21: **Alfred Hitchcock**, *Rope* (USA, 1948)

- Reading: D.A. Miller, "Anal Rope." *Representations* 32 (1990): 114-133. [BB]  
Lee Wallace, "Continuous Sex: The Editing of Homosexuality in *Bound* and *Rope*." *Screen* 41.4 (2000): 369-387. [BB]
- In-class: Joseph L. Mankiewicz, excerpts from *All About Eve* (USA, 1950)  
Tom Kalin, excerpts from *Swoon* (USA, 1992)
- Recomm: Patricia White, "On Retrospectatorship." *Uninvited: Classical Hollywood Cinema & Lesbian Representability*. Bloomington, IN: Indiana UP, 1999. 194-216. [BB]; Hitchcock, *Rebecca* (USA, 1940)

Sept. 28: **Ang Lee**, *Brokeback Mountain* (USA, 2005, 134 min.)

- Reading: Martin F. Manalansan, "Colonizing Time and Space: Race & Romance in *Brokeback Mountain*." *GLQ: A Journal of Lesbian and Gay Studies* 13.1 (2006): 97-100. [BB]  
**Heather Love**, "Compulsory Happiness & Queer Existence." *New Formations* 63 (2007): 52-65. [BB]  
B. Ruby Rich, "Ang Lee's Lonesome Cowboys" [*NQC*]
- In-class: Kirsty MacDonald, *Black and White* (USA, 2006, 17 min.)

## Part II: "NEW QUEER CINEMA," INDIE FILM & QUEER TV

Oct. 5: **Jennie Livingston**, *Paris is Burning* (USA, 1990)

- Reading: B. Ruby Rich, "Introduction" & "The New Queer Cinema" [*NQC*]  
**Judith Butler**, "Gender is Burning: Questions of Appropriation & Subversion." *Bodies That Matter: on the Discursive Limits of Sex*. New York: Routledge, 1993. 81-98. [BB]  
*Writing About Movies* Ch. 3-4
- In-class: **Gus Van Sant**, excerpts from [Mala Noche](#) (1985) [Kanopy]  
*Orange is the New Black* (2013—) excerpts [Netflix streaming]

**Essay Proposal due via email Monday, Oct. 10 by 11:59pm.**

Oct. 12: **Gregg Araki, *Mysterious Skin* (USA, 2004)**

Reading: Monica B. Pearl, "AIDS and New Queer Cinema." *New Queer Cinema: a Critical Reader*. Ed. Michele Aaron. New Brunswick, NJ: Rutgers UP, 2004, 23-35. [BB]

B. Ruby Rich, "Beyond Doom: Gregg Araki's *Mysterious* film" & "Channeling Domestic Violence: in the Den with **Todd Haynes & Christine Vachon**" [NQC]

In-class: Araki, excerpts from [The Living End](#) (1992) [Kanopy]

Recomm.: Todd Haynes, *Velvet Goldmine* (USA, 1998) and *Carol* (USA, 2015)

**Queer Cinema Culture Blog Post due Oct. 20 by 11:59pm.**

Oct. 19: **Cheryl Dunye, *Watermelon Woman* (USA, 1996)** [Kanopy]

Reading: B. Ruby Rich, "Historical Fictions, Modern Desires" [NQC]

**Audre Lorde**, "Scratching the Surface: Some Notes on Barriers to Woman and Loving." *Sister Outsider*. Berkeley, CA: Crossing Press, 1984. 45-52. [BB]

**Cherríe Moraga**, "La Güera." *This Bridge Called My Back: Writings by Radical Women of Color*. Eds. Cherríe Moraga & Gloria Anzaldúa. 4th edition. SUNY Press, 2015. 225-233. [BB]

Peruse: <http://www.lesbianherstoryarchives.org>

Recomm.: Carlos Aparicio & Susana Aikin, from [The Salt Mines: Latina Transwomen in New York](#) (USA, 1990) [Kanopy]

**Queer Cinema Culture Blog Response due Oct. 22 by 11:59pm.**

Oct. 26: ***Queer as Folk* (Canada, 2000-2005) & *The L Word* (USA, 2004-2009)** – TBA

Reading: **Richard Dyer**, "The Matter of Whiteness." *White: Essays on Race & Culture*. New York: Routledge, 1-40. [BB]

Sara Ahmed, "[Living a Lesbian Life](#)" (2015). [feministkilljoys.com](http://feministkilljoys.com) [hyperlink]  
*Writing About Movies*, Ch. 5-6

In-class: *Sex in the City* (1998-2004) episode

Nov. 2: Experimental Cinema & Film Festivals

Reading: B. Ruby Rich, "Collision, Catastrophe, Celebration: the Relationship between Gay & Lesbian Film Festivals and their Publics" & "What's a Good Gay Film?" [NQC]

*Writing About Movies*, Ch. 7-9

In-class: Guest Filmmaker Patricia Silva: *Self and Others* (2015)

**Chantal Akerman**, [\*J'ai faim, j'ai froid\*](#) (*I'm Hungry, I'm Cold*, France, 1984)

Jean Genet, from [\*Chant d'amour\*](#) (*Song of Love*, France, 1950)

**Barbara Hammer** (USA, 1939—) film excerpts

Krissy Mahan, "[...until justice rolls](#)" (USA, 2014)

Nov. 9: First Peer Review Workshop—**online** (no in-class meeting; see 'course requirements' above): 4 complete pages minimum, i.e. not just notes.

**After peer review, read:** *Writing About Movies* Ch. 10 on revision

### **Part III: TRANSNATIONAL QUEER CINEMA**

Nov. 16: Stephen Frears & Hanif Kureishi, *My Beautiful Laundrette* (UK, 1985)

John Hill, "Race and Cultural Hybridity." *British Cinema in the 1980s*. Oxford: Oxford UP, 1999. 205-218. [BB]

**Inderpal Grewal & Caren Kaplan**, "[Postcolonial Studies and Transnational Feminist Practices](#)." *Jouvert: A Journal of Postcolonial Studies* 5.1 (2000) [hyperlink]

Nov. 23: Thanksgiving Break

Nov. 30: **Pedro Almodóvar**, *La piel que habito* (*The Skin I Live In*, Spain, 2007)  
Reading: Darren Waldron & Ros Murray, "Troubling Transformations: Pedro Almodóvar's *La piel que habito*/*The Skin I Live In* (2011) and its Reception." *Transnational Cinemas* 5:1 (2014): 57-71. [BB]  
B. Ruby Rich, "Queering the Social Landscape" and "Conclusion" [NQC]  
In-class: Carlos Motta, "[Nefandus](#)" (Colombia/USA, 2013, 13 min.)  
Recomm.: *Y Tu Mamá También* (*And Your Mother, Too*, Alfonso Cuarón, México, 2001) [Netflix streaming]

Dec. 7: **Deepa Mehta**, *Fire* (India/Canada, 1996)

Reading : Gayatri Gopinath, "Local Sites/Global Contexts: The Transnational Trajectories of Deepa Mehta's *Fire* and 'The Quilt'." *Impossible Desires: Queer Diasporas & South Asian Public Cultures*. Durham, NC: Duke UP, 2005. 131-160. [BB]  
Recomm.: Will Higbee & Song Hwee Lim, "Concepts of **Transnational Cinema**: Towards a Critical Transnationalism in Film Studies." *Transnational Cinemas* 1.1 (2010): 7-21 [BB]  
In-class: Second Peer Review Workshop: bring **2 hard copies** of your second draft of **7.5-8 clean pages** to class.

**Essay due Saturday, Dec. 10 by 11:59pm.**

Exam period: [TBA](#)

### University Policies

**UNIVERSITY STATEMENT ON ACADEMIC INTEGRITY:** A University, by its nature, strives to foster and recognize originality of thought. Originality can only be recognized, however, when people acknowledge the sources of ideas or works that are not their own. Therefore, students must maintain the highest standards with regards to honesty, effort and performance. As a Jesuit, Catholic University, Fordham is committed to ensuring that all members of the academic community strive not only for excellence in scholarship but also for integrity of character. In the pursuit of knowledge and personal development, it is

imperative that students present their own ideas and insights for evaluation, critique and eventual reformulation. As part of this process, each student must acknowledge the intellectual contribution of others. Violations of academic integrity include, but are not limited to, plagiarism, cheating on exams, falsification, unapproved collaboration, and destruction of library materials.

### **A. Plagiarism**

Plagiarism occurs when individuals attempt to present as their own what has come from another source. Plagiarism takes place whether such theft is accidental or deliberate. It is no defense to claim that one has “forgotten” to document ideas or material taken from another source.

#### **Examples of plagiarism include, but are not limited to:**

1. Using the ideas of another person, whether or not such ideas are paraphrased, from whatever source including oral, print, broadcast, or computer-mediated communication
2. Rewriting borrowed material by simply dropping a word here and there, substituting a few words for others, or moving around words or sentence
3. Presenting borrowed material, whether a phrase, sentence, or whole paragraphs without placing quotation marks around the borrowed material in the approved style
4. Presenting, as one’s own an assignment, paper, or computer program partially or wholly prepared by another person, whether by another student, friend, or by a business or on-line service that sells or distributes such papers and programs
5. Failing to use proper citation for information obtained from print sources or the internet, according to citation criteria specified by the instructor or in cases where instructor guidance is not given, by standard manuals of style (e.g. The Chicago Manual of Style).

For further details, consult the Standards of Academic Integrity on the University website:

[http://www.fordham.edu/info/23921/faculty\\_handbook/6605/the\\_undergraduate\\_policy\\_on\\_academic\\_integrity/3](http://www.fordham.edu/info/23921/faculty_handbook/6605/the_undergraduate_policy_on_academic_integrity/3)

**EQUAL EDUCATIONAL ACCESS FOR ALL STUDENTS:** The Office of Disability Services at Fordham University helps to ensure equal educational access and opportunity for all members of our community. In the Jesuit tradition of *cura personalis*, members of the ODS staff work individually with each student to understand his or her strengths and limitations in order to develop their most effective and comprehensive accommodation plan. Fordham will offer reasonable and appropriate auxiliary aids and services to assist otherwise qualified persons in achieving access to its programs, services, and facilities once students meet with ODS for an initial intake meeting to develop an accommodation plan directly with the student in accordance with Section 504 of the Federal Rehabilitation Act of 1973 and Title III of the Americans with Disabilities Act of 1990. Students seeking accommodation(s) should contact Jessica Hawkins, Assistant Director of Disability Services, (212) 636-6282 [disabilityservices@fordham.edu](mailto:disabilityservices@fordham.edu)