

RUSSIAN REVOLUTIONS: FILM

* THE COVID-19 GLOBAL PANDEMIC / ZOOM EDITION *

Autumn 2020

Class meetings: M/W 3:30—5:20 pm PST, on Zoom

Prof. Sasha Senderovich

Email: senderov@uw.edu



From *Bed and Sofa* (1927)

From the early years of the Soviet avant-garde to the post-Stalinist era of covert critique and the Putin regime that is still ongoing, Russian film offers an intriguing perspective on Russian/Soviet/post-Soviet life and the art of film. We will explore the pioneering cinema of Eisenstein, Vertov, and Pudovkin; the Hollywood-modeled propaganda films and musical comedies of the 1930s; the representation of World War II; the aesthetic and moral quests of post-Stalinist filmmakers like Kolotozov, Muratova, and Shepitko; and new directions at the end of the USSR.

With the hundredth anniversary of the Russian Revolution marked only very recently, we will focus specifically on thinking about the past century in Russian film by focusing on the revolution as a subject. Or, rather, *revolutions*—plural—in society, everyday life, gender, sexuality, and the art of cinema itself.

Course materials: All films are available with English subtitles. All films are available to stream online on a combination of platforms, including Youtube (free), Kanopy (free), and also through Canvas (also free). There may be one film that needs to be rented on one of the streaming platforms, but that's an exception: for the most part, there are no expenses associated with acquisition of any course materials. There are no textbooks that students are required to purchase. I will be posting links for each film, in Canvas.

All students are required to log into Canvas regularly to stay on top of all assignments and other announcements.

Schedule of classes and assignments:

Note: please watch all films prior to the start of each respective class session if “watch before class” is indicated next to the title of the film. You need to stream all the films on your own; links to all the films will be posted as they come up, in Canvas and through direct communication with the students.

Please check this syllabus and Canvas before each class: some films may change depending on their availability online (the schedule as written at the start of the quarter is based on my most recent assessment of which films are, indeed, available online). There will be some short readings, which I’ll distribute in PDF format (these are not currently listed on the schedule but I promise that they will be a couple to a few pages in length, at most). There will also be selected *short* (very short) background readings from <http://soviethistory.msu.edu/> throughout the quarter; reading these entries will help your comprehension of the class material enormously though we will not necessarily discuss these in detail the same way we discuss the primary sources in our course—the films themselves; these are also not currently listed on this schedule but will be listed in Canvas along with the links for the films.

INTRODUCTION ❖ THE CENTURY OF REVOLUTIONS

Wed, Sept 30 In the Kingdom of Shadows

- Watch before class: *Trofim* (Aleksei Balabanov, 1995, 24 minutes long)
- Read / discuss in class: Maxim Gorky, “The Lumière Cinematograph”

ONE ❖ REVOLUTIONARY AESTHETICS & THE SILENT ERA

Mon, Oct 5 Imagining the Soviet Union

- Watch before class: *The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks* (Lev Kuleshov, 1924, 73 minutes long)

Wed, Oct 7 The Montage of Attractions

- Watch before class: *Battleship Potemkin* (Sergei Eisenstein, 1925, 72 minutes long)

Mon, Oct 12 Re-staging the Revolution

- Watch before class: *The End of Saint Petersburg* (Vsevolod Pudovkin, 1927, 87 minutes long)

Wed, Oct 14 Life Caught Unawares

- Watch before class: *Man with a Movie Camera* (Dziga Vertov, 1929, 68 minutes long)

Mon, Oct 19 Revolution in the Bedroom

- Watch before class: *Bed and Sofa* (Abram Room, 1927, 87 minutes long)

TWO ❖ THE STALIN REVOLUTION & THE COMING OF SOUND

Wed, Oct 21 Comedy as Ideological Entertainment

- Watch before class: *Circus* (Grigory Alexandrov, 1936, 87 minutes long)

Mon, Oct 26 **The Voice of Technology: Soviet Cinema's Transition to Sound**

Guest lecture by Prof. Liya Kaganovsky (University of Illinois)

- Watch before class: *Chapaev* (Vasilyev brothers, 1934, 90 minutes long)

The attendance at the guest lecture counts as a regular class; there will be a discussion with the speaker as well. Please watch the film; it was assigned by the guest speaker.

Wed, Oct 28 **No class** – professor at a conference

Mon, Nov 2 **The Totalitarian Gaze**

- Watch before class: *Ivan the Terrible – Part I* (Sergei Eisenstein, 1944, 99 minutes long)

Wed, Nov 4 **Allegories of Terror**

- Watch before class: *Ivan the Terrible – Part II* (Sergei Eisenstein, 1946, 86 minutes long)

Mon, Nov 9 **This Thing of Darkness: Eisenstein's Ivan the Terrible in Stalin's Russia**

Guest lecture by Prof. Joan Neuberger (University of Texas at Austin)

- No homework assigned for today. The attendance at the guest lecture counts as a regular class; there will be a discussion with the speaker as well.

Wed, Nov 11 **No class** – Veterans Day

THREE ❖ THE REVOLUTION TURNS INWARD—IN BLACK & WHITE

Mon, Nov 16 **Representing War**

- Watch before class: *The Cranes are Flying* (Mikhail Kolotzov, 1957, 87 minutes long)

Wed, Nov 18 **The Memory of Flight**

- Watch before class: *Wings* (Larisa Shepitko, 1966, 85 minutes long)

Mon, Nov 23 **The Double Burden**

- Watch before class: *Brief Encounters* (Kira Muratova, 1967, 91 minutes long)

Wed, Nov 25 **No class** – Happy Thanksgiving!

FOUR ❖ RUINS AND AFTERLIVES OF THE REVOLUTION—THE COLOR EXPLOSION

Mon, Nov 30 **Animal Tales: Stagnation and Collapse**

- Watch before class: *Garage* (dir. El'dar Riazanov, 1980, 85 minutes long)

Wed, Dec 2 **“There is no Sex in the Soviet Union”**

- Watch before class: *Little Vera* (Vasily Pichul, 1988, 128 minutes)

Mon, Dec 7 **The End of Saint Petersburg**

- Watch before class: *Brother* (Aleksei Balabanov, 1997, 85 minutes)

Wed, Dec 9 **At the End of History**

- No homework assignment. Wrap-up discussion of the larger themes of the course.

COVID-19: LEARNING DURING THE GLOBAL PANDEMIC

Teaching and learning is never separate from life; it is, on the contrary, a part of it. Given the unprecedented circumstances of the global pandemic (exacerbated by parallel and related national and global crises including the volatile U.S. presidential election, police brutality and protests for racial justice, economic and healthcare precarity, and a range of climate catastrophes) none of us have an easy time ahead of us this quarter. How difficult the coming weeks and months will be may vary drastically for each of us, depending on our individual circumstances and the circumstances of our families and people we live with and care for. These are difficult times. Teaching and learning happens in this context.

Watching and discussing films together is what we're doing in this course, attempting to recreate in virtual reality the intellectual environment of a physical classroom. You've decided to join this course and I decided to teach it, so this experience is going to be what we have in common as a group in the coming weeks during these times. Our encounters with the films will be intellectually rewarding—because the films before us are intellectually rewarding, and because we will strive to become a generous intellectual community with one another. This bit of intellectual anchoring is no small matter, especially now; I hope that we all generously support each other in this endeavor.

I modified the usual parameters for this course based on the guidance from many colleagues teaching in the current circumstances around the country. The main approach to how this syllabus is different from my usual syllabus: there is only one lengthier writing assignment (there are usually two) so that you can take more time with it; there are regular tiny bits of writing on Canvas discussion boards that will allow you to regularly engage with the films and with each other in ways that can be built into your routine, guarantee reliably steady grades, and not take a lot of time; there is less reading than on my usual syllabus; none of the assignments that add up to the vast majority of the final grade are “synchronous”—you can, instead, do them on your own time rather than under pressure during class time. The discussion, however, is still the intellectual core of the class, and these are synchronous, on Zoom, during class time; there are ways for you to miss some discussions and still do fine in the course in terms of your final grade, but the intellectual core is still that encounter—in virtual space this time—when we all meet to discuss films together.

COURSE REQUIREMENTS

Before diving into details, a few words on my grading philosophy. I strongly dislike quantitative grading and, as a pedagogue, I would much prefer qualitative (e.g. extensive written evaluations of students' achievements instead of grades). However, we all have to play by the rules of the University of Washington, and that means coming up with the best possible way to produce a quantitative grade for each student at the end of the course. To this end, I try to approach my courses in the following manner:

- a) I believe that, in 2020, courses in the Humanities can enormously enrich students' personal and professional lives—and their lives as citizens of a society, which is no small thing, especially these days—if they prioritize analytical thinking over rote memorization and regurgitation. As your professor in the age of readily-available and internet-searchable answers to fact-oriented questions, my duty is to teach you to do things that Google and Wikipedia aren't good at: namely, the harder-to-define processes of critical and analytical thinking. Above all, I'd like to help you thrive as independent thinkers. Therefore, I approach my role as someone who is tasked not with teaching you content (or, anyway, not *only* content) but rather as someone who is genuinely and sincerely invested in using our class time and our class material to aid you in improving your critical skills in analytical thinking and concise, topical, precise expression. I design different course requirements based on this approach.
- b) I recognize that there are numerous learning styles and that no one measure of assessment will suit

all students in the same way. For this reason, I aim to break down the composition of the final grade between different kinds of assignments so as to best play to as many of my students' strengths as possible. Furthermore, there is a broader range of kinds of assignments in this syllabus as compared even with my usual courses because of the constraints of remote learning during the Covid-19 pandemic.

- c) The intellectual core of this course is in the in-class discussion. We are meeting virtually, during a global pandemic, and in difficult and precarious time for many (including, quite likely, some of you). I understand that it can be difficult to attend the discussions but I hope that many/most of you will be able to present in most/all of them—for the intellectual content more so than simply grade. I have, however, given the circumstances of this remotely-taught quarter, designed the course such that the vast majority of its graded components can be accomplished asynchronously.

So, with this in mind, this is what we're working with:

Out of the total of 100 points, the final grade will consist of the following four parts:

❖ Part 1. Quizzes: 32 points (2 pts per quiz, total of 16 quizzes)

These will take place prior to each class session starting with the second meeting of the class and all the way through the final class meeting of the quarter. You have to take them any time before each class, up to ten minutes before the start of class (there will be an automatic cutoff time on their availability at 3:20 pm on days we have class).

Quizzes will be available online, through Canvas; they will be timed—10 minutes from the moment you open one—but you will be able to take them at any moment you decide to and up to ten minutes before the beginning of class. I generally give students 5 minutes on these quizzes when we meet in class; I doubled the amount of time just in case and also to satisfy a couple of specific individual requests for learning accommodation.

Quizzes cannot be made up if missed. As a matter of policy, I will drop the lowest two grades on your quizzes (including from a quiz/quizzes you might miss due to an illness or for any other reason).

All quizzes are “open book”: you are more than welcome (and, indeed, you are encouraged!) to keep detailed notes on all the films you watch, and to use these notes during quizzes. *Whatever notes you are planning to use, they must your notes (notes you actually took – not printouts from Wikipedia or other encyclopedias).*

The purpose of these quizzes is to ensure that you *attentively* do all of the ongoing homework on time, don't fall behind, and are always prepared to participate in class. These quizzes will be short. Most quizzes will contain four multiple-choice and true/false questions, with an occasional short write-in, for the total of 2 points per quiz.

I've relied on this method of assessment for several years now, and I tweaked and improved it based on my students' feedback. My students' consistent feedback has been as follows: though some students find that they would rather not have regular quizzes, most acknowledge that these quizzes allow them not to fall behind. The major upside to having these regular quizzes is that students in my courses *never* have to memorize or cram any material because my courses don't contain more typical cumulative in-class midterms or finals for which one has to study extensively. Basically, this part of the assessment is aimed solely at making sure you *stay on top of the course material* and are *actively engaged* in the learning process—I do not design these quizzes to trick you, I design them to aid your steadily-paced learning. Think of this as a very large percentage of the final grade for doing what you should be doing in the course to begin with:

completing *all* regular homework assignments on time. This is all the more important given the constraints we face because of the fully remote environment during the Covid-19 pandemic.

Honor code for taking quizzes in the remote learning environment: I trust that as independent adults, you will not solicit or provide outside help with these quizzes and will take them on your own, with the assistance of only your own notes.

❖ **Part 2. Online posts: 34 points (2 points per each set of posts, total of 17 sets of posts)**

For each class, starting with the second class, the following set of posts—A and B—will be due in Canvas:

A. Post a short comment (150-200 words or so) before class on something specific in the film assigned for that class.

“Something specific” might sound broad right now, but we will all clarify this as the quarter goes on and as our class discussions get going: this could mean anything from a particularly intriguing use of the way a director composed a shot in a given film or some recurring feature of a given film (say, the use of the point-of-view shot in a film). “Specific” is important: throughout this course, I would like you all to get better thinking from the ground up, as it were, starting from observing and commenting on small details of films and building your larger analytical observations/comments from such details. I will say much more on this during our classes, so if this sounds vague at this point, don’t worry. It will become clearer.

This short comment is due by 2:45 pm PST on the day of the class. Each is worth 1 point. You should assume that you will receive the full point for a comment written with appropriate effort, but I may assign a smaller grade if the comment does appear to be done in haste and intellectually lacking.

I will be reading these comments before class—that’s why they are due 45 minutes before the start of class—so, in one way or another, they’ll find ways into our class discussion. I will be periodically commenting on these directly as well.

These comments will be posted in the “Discussions” section of the Canvas site—I will initiate a discussion thread for each class session—and each of you will be able to see what the others write.

B. Two separate short responses to two separate comments by two of your classmates. Each is worth 0.5 points (so, for the total of 1 point for the two comments).

Aim for a couple of / a few sentences, as appropriate. There is no reason to put a word length on this: write as many words as you need to express your response to a classmate’s comment while also remembering to keep your comment concise and cogent.

These will be due on the day after the day when we have class, with the 1 pm PST cutoff. You must post these after our class discussions, and your comment may or should, as appropriate, be informed by the class discussion (it does not have to be, especially if you are unable to attend a particular class discussion, but you will find that it often is). I ask that you post these comments on the same day so that you don’t forget what you have thought.

**** A+B parts of this assignment add up to 2 points per each film assigned for each class. ****

**** Two lowest scores will be dropped (most likely, two 0s from the sets of posts you do not complete ****

❖ Part 3. Participation: 9 points

Students are expected to be prepared for class and contribute to class discussions regularly, intelligently, and in a way informed by course assignments. All are expected to be active participants in group and partner activities (these will be done in occasional Zoom breakout rooms), and in the discussions in the whole class. This emphasis on participation is based on the fact that a major goal of this class is to develop skills to talk and converse meaningfully on complex topics.

Note: students will have multiple ways in which to show that they are engaged including group work, in-class activities, and conversation / discussion. Those students who speak the most aren't necessarily the students who will be the "best" participants—sometimes the opposite is the case. However, in most cases, regular contribution to class discussions is a marker of good preparation and engagement. *In my experience, participation grades tend to be roughly similar to overall assignment averages*, as participation can only be as good as one's preparation and comprehension.

The following will typically cause the participation grade to bring the overall course grade down:

- Showing lack of respect for other students or the professor, including by interrupting or intimidating others, disrespectfully dominating class discussion, or making derogatory comments about individuals or groups on the basis of religion, race, class, ethnicity, nationality, sexuality, gender, etc.
- Multitasking and not fully paying attention to the discussion.
- Consistently lacking engagement during class or during group work or class activities.

The following will typically cause the participation grade to bring the overall course grade up:

- Demonstrating through one's comments and class participation that one is learning from one's earlier errors or responding to feedback over the course of the quarter.
- Showing unique interest in and respect for other student's contributions and comments, building on their thoughts, and helping to create a dynamic learning atmosphere in the classroom.

Note: Not everyone starts out in the same place when it comes to class participation. I believe that class participation is a skill that one acquires, with regular practice and effort, over time—the same way that one acquires other critical skills in any given class. Participation in college classes is good preparation for discussions in other spheres of one's professional and social lives, so this is something we all get better at with practice; I see it as one of my goals as your professor to help you become an active participant. I am mindful of this in assessing this part of the final grade: I will pay as much attention to regular participation as I will to progress and improvement over time. **To this end, I will assign a number out of ½ of your possible participation points (so, out of 4.5) mid-way through the quarter, together with a comment on your participation. The remaining points (out of the remaining 4.5) will be assigned at the end of the quarter, and you'll be able to calibrate your participation in the second half of the quarter based on my comments from the first half.**

Note on participation in remote learning environment: The default assumption is that we will all be talking to each other on Zoom. However, the chat function will also be enabled in Zoom during the conversations. Especially for those of you who are particularly shy about speaking, the chat function could be a good way to contribute to class discussions.

Note on connectivity issues: We have around 30 students in the class, and, chances are, that there will be occasional classes that you might not be able to attend because of connectivity issues (some of you may be in houses with other people using laptops at the time, have weak internet signal, etc.) If you are already not

in touch with me, do get in touch so we can arrange an alternative for in-class participation. I do not expect to make this accommodation regularly but only in cases of unique circumstances.

❖ **Part 4. One take-home exam: 25 points**

This take-home exam will be open-book. I will post it during the second week of the quarter; and it will be due on a floating deadline, with a cut-off at the quarter's end. The exam that I will post in week 2 will be a general description of the assignment (and we will go over it in class); it will also include specific prompts on specific films we study – and I will be adding / modifying individual prompts after each class. The exam is not “cumulative” in terms of content: you will be asked to work on only one film, of your choice, from among those on offer during the quarter. So, for example, if you start working on your exam in, say, week 5, you will be able to work on any of the films we will have discussed by that point.

I recommend that you allow yourself between one week and ten days to work on your exam, from the moment you begin working on it and until you submit it, in Canvas.

I aim to give my students a generous amount of time to complete exams—you should use this time wisely and produce the best work possible. I find that take-home exams, where students are asked to analyze and apply their knowledge rather than in-class exams for which students have to memorize material and study in advance, tend to produce better learning outcomes and allow students to better use their creativity.

The exam will consist of a brief (1,000-1,200 word) essay (20 points) and a set of detailed notes (5 points) that closely describe and examine a brief film sequence, around between 2 and 6 minutes in length, of the same film, about which you are writing your brief essay. I will give you a lot of details about both parts of the exam when I distribute the assignment in the second week of the quarter.

Note on the “floating deadline”: ideally, you will work on your exam after week 4 of the quarter, so that you will have had enough experience in class discussions before you begin writing it. There will be a cutoff date toward the end of the quarter; ideally, you will elect to work on this sometime in the second half of the quarter, but before the quarter's end. We will be modeling the type of questions that you will see on your exam in class throughout the quarter—so by the time you take the exam, you will know exactly what kind of thinking the exam expects you to showcase. So, this all goes back to regular participation in class and regular in-class quizzes: learning ways of thinking that we'll be polishing in class is not something you can make up, so do your best to avoid missing classes.

How your final grade will be calculated:

At UW, grades are given on a 4-point scale. In this class, assignments will be graded in points. Points will add up to 100 (so, e.g., a 25-point assignment is 25% of your final grade; each of your quizzes is effectively 2% of the final grade, etc.). If you want to know how you are doing in the course, follow the gradebook in Canvas: Canvas will be calibrated to weigh each type of assignment as described in the syllabus and will be giving you a sort of a snapshot of what your final grade would look like if it were based only on the assignments completed on the day you look. I calculate grades this way because students tend to find it easier to add points than to think in terms of percentages. The 100-point total makes it clear the relative importance of different assignments or sections of assignments.

To calculate your final grade, I will convert your total number of points (out of 100) on the UW's 4.0 scale, with 4.0 equaling 97 points, which is the usual metric in the departments hosting this course.

OFFICE HOURS (PLEASE ATTEND THEM!)

Office hours tend to be the most under-utilized part of a university instructor's schedule, but it's really unwise for students not to take the faculty up on the offer to meet one-on-one: in office hours, students get to know their faculty better (and vice versa), they get to discuss material relevant to the class and other intellectual matters, and to forge relationships of mentorship that could be vital to one's success in college.

I will hold office hours on Zoom one or twice a week (TBA). Occasionally, I will need to cancel some of these hours, about which I'll inform you in advance. I will set up and circulate an on-line sign-up sheet which divides up all of my office hours for the quarter into 15-minute chunks and ask that students sign up for one of the slots (this helps me plan my day: if nobody is planning to meet with me in office hours, I'll do other things with my time). You don't have to meet with me about class-related topics or questions alone; I'm more than happy to meet with students to talk about any questions they may have about their intellectual trajectory. If the time of my regular office hours poses a conflict with your class or work schedule but you would like to meet with me nonetheless, please email me and we will set something up.

I really encourage all my students to always attend my office hours – and office hours of your other professors.

NOTE-TAKING

Bring a regular paper notebook to class. There is plenty of research on how taking notes by hand on paper is far more effective than turning yourself into a transcription machine writing down every word that the professor says without processing what's being said as much as you do when you take notes on paper. For example, take a look at this: <http://www.vox.com/2014/6/4/5776804/note-taking-by-hand-versus-laptop> and also this <http://www.washingtonpost.com/news/morning-mix/wp/2014/04/28/why-students-using-laptops-learn-less-in-class-even-when-they-really-are-taking-notes/>

It might be especially important in the remote learning environment that you take whatever notes you need to take on paper rather than on the same electronic device, which you are relying on for class discussion. Of course, if you feel like you have to use your electronic device or have a specific accommodation for doing so, do that—you are not in the same physical space as other members of the class in the remote learning environment, so this is ultimately up to you.

You will find it enormously helpful for your performance in class discussions, on in-class quizzes, and on take-home exams if you take good notes on homework assignments (i.e. on films you watch or on short stories or graphic novels you read). You don't want your notes to be exhaustive and take up many pages—sparse and more precise notes are much easier to navigate when you need to use them than lengthy notes. Close reading and close scrutiny of details of films and film sequences is really our task for the quarter, so you may want to structure your notes accordingly. In class, I will do my best to model good note-taking practices for you: I might make specific suggestions, on occasion, of different ways to write something down.

COMMUNITY STANDARDS, ETIQUETTE, AND COMMUNICATION

The Five Commandments (of our class):

(borrowed from and with the permission of UW's Professor Mika Ahuvia)

1. Thou shalt strive to create a positive learning environment for all, with respect for everyone's ethnicity, color, creed, religion, national origin, citizenship status, sex, pregnancy, age, marital status, sexual orientation, gender identity or expression, disability, or veteran status.¹
2. Thou shalt use your freedom of speech and expression in a manner that is consistent with UW's values of equality and respect for all campus community members: Your need for self-expression is important, but may never come at the expense of other people's needs.²
 - a. Instructor reserves the right to move class conversations forward.
3. Thou shalt not over-generalize about any religion or religious / cultural community.
 - E.g. ~~Jews are...~~, ~~According to Christianity...~~, ~~All Muslims ...~~, ~~All Russians...~~
4. Thou shalt not tokenize your classmates (by expecting them to represent millions or billions of people).
5. Thou shalt prioritize your health and well-being and your classmates' health and well-being. Reach out to your classmates and professor if you feel overwhelmed or need help.
 - a. Name & email/# of classmate _____
 - b. Name & email/# of classmate _____

Etiquette in emailing /addressing professors (for this course and your other courses)

As a rule of thumb, it's best to use appropriate, professional language in your email with your professors. Phrases like "hey there" are not appropriate or professional. Best to begin your emails with "Dear Prof. [insert last name]."

Unless otherwise instructed by individual faculty members, you should generally refer to your professors at the university as Prof. or Dr. followed by their last name. Choosing an appropriate salutation for your professor is not simply a matter of formality, but relates to the assumptions of gender identity, marital status, and sexual orientation that many other salutations may make. Studies have shown that precisely due to such implicit cultural assumptions and, frequently, biases female-identified faculty and faculty of color do not always get the same kind of respect and recognition in academia as white male-identified faculty. Using Prof. or Dr. (as opposed to Ms., Mrs., Miss., or Mr. or "Hey") is one small step towards mitigating such biases.

¹ Executive Order No. 31: Nondiscrimination and Affirmative Action in This policy is adopted in compliance with Title VII of the Civil Rights Act of 1964 ([42 U.S.C. 2000d et seq](#)) and the Pregnancy Discrimination Act, Title IX of the Education Amendments of 1972 ([20 USC § 1681](#)), Title I and II of the Americans with Disabilities Act (ADA) of 1990 as amended, the Rehabilitation Act of 1973 (P.L. 93-11) and [45 C.F.R. Part 84](#), Title VI of the Civil Rights Act of 1964 ([42 U.S.C. 2000d et seq](#)), [Chapter 49.60 RCW](#), and Gender Equality in Higher Education ([Chapter 28B.110 RCW](#)). For full text, see <http://www.washington.edu/admin/rules/policies/PO/EO31.html>

² See: Marshall Rosenberg and Deepak Chopra, *Nonviolent Communication: A Language of Life* (PuddleDancer Press, 2015).

UNIVERSITY POLICIES

Religious Observances

Washington state law requires that UW develop a policy for accommodation of student absences or significant hardship due to reasons of faith or conscience, or for organized religious activities. The UW's policy, including more information about how to request an accommodation, is available at [Religious Accommodations Policy](#). Accommodations must be requested within the first two weeks of this course using the [Religious Accommodations Request form](#).

As with all absences, you are expected to check with other students about what you missed and catch up on all reading and work.

Access and Accommodations

It is important to me that this course be accessible to all students. If you have already established accommodations with Disability Resources for Students (DRS), please communicate your approved accommodations to me at your earliest convenience so we can discuss your needs in this course.

If you have not yet established services through DRS, but have a temporary health condition or permanent disability that requires accommodations (conditions include but are not limited to; mental health, attention-related, learning, vision, hearing, physical or health impacts), you are welcome to contact DRS at 206-543-8924 or uwdrs@uw.edu or disability.uw.edu. DRS offers resources and coordinates reasonable accommodations for students with disabilities and/or temporary health conditions. Reasonable accommodations are established through an interactive process between you, your instructor(s) and DRS. It is the policy and practice of the University of Washington to create inclusive and accessible learning environments consistent with federal and state law.

If you are not sure whether you will need the accommodations you have been granted or not sure whether your condition requires accommodations, it is best to err on the side of disclosure and documentation in case they do prove necessary. I will keep all accommodations confidential and will attempt to address them discretely if possible. The presence of an accommodation will have no effect on your grade.

Academic Integrity

Students at the University of Washington are expected to maintain the highest standards of academic conduct, professional honesty, and personal integrity.

Plagiarism, cheating, and other misconduct are serious violations of the [University of Washington Student Conduct Code](#) (WAC 478-120). We expect you to know and follow the university's policies on cheating and plagiarism, and the [SPH Academic Integrity Policy](#). Any suspected cases of academic misconduct will be handled according to University of Washington regulations. For more information, see the University of Washington Community Standards and Student Conduct website.

Classroom Climate

Diverse backgrounds, perspectives, and experiences are essential to the critical thinking endeavor at the heart of university education. Therefore, I expect you to follow the [UW Student Conduct Code](#) in your interactions with your colleagues and me in this course by respecting the many social and cultural differences among us, which may include, but are not limited to: age, cultural background, disability, ethnicity, family status, gender identity and presentation, citizenship and immigration status, national origin, race, religious and political beliefs, sex, sexual orientation, socioeconomic status, and veteran status. Please talk with me right away if you experience disrespect in this class, and I will work to address it in a professional and educational manner. DCinfo@uw.edu is a resource for students with classroom climate concerns.