



INSPIRE 3II3 – Interdisciplinary Inquiry

CO1 – Latin American/Latinx Pop Culture – Exploring Race, Identity, History & Colonialism

Fall 2021

Instructor: Dr. Rodrigo Narro Pérez

Email: narrora@mcmaster.ca

Office Hours: TB

Class Times: Mondays 11:30am-1:20pm & Thursday 12:30pm-1:20pm

Class Location: Virtual Classroom

Course Description:

This course will be an exploration of race, history, identity and colonialism of Latin America and its Diasporas by exploring and understanding Latin American/Latinx Popular Culture, in particular through film, TV, music and food. In this course, 'Latin American/Latinx Pop Culture' will be defined as 1) Pop Culture that is made in Latin America that may reach U.S and Canadian audiences and 2) Pop Culture that is made by, for, and about Latin Americans/Latinx communities that are in the U.S. and Canada.

This course will explore how gender, class, sexual orientation, ethnicity, politics and race shape Latin American/Latinx Pop Culture. This course is grounded in cultural studies, critical race theory, anti-racism and feminism to explore how Latin American/Latinx film, TV, music and food act as manifestations of history, race, identity and colonialism of Latin America and its Diasporas. This course will centre Pop Culture from Black and Indigenous communities within Latin America and its Diasporas.

Course Objectives:

- Allow students to think critically about how race, ethnicity, class, gender and sexuality, politics, geography, history, colonialism, with Latin American as they related to Latin American/Latinx Popular Culture
- Students will be exposed and have the opportunity to research discussions of race and identity with Latin America as they related to current contemporary films, music, television and books and make connections between these and the history and colonialism of Latin America.
- Students engage different mediums from Latin America and Latin American/Latinx authors, scholars, artists and activists, that includes peer-reviewed articles, magazine, blogs, and community publications.

- Students will explore the complexity of race, ethnicity, and identity within Latin America and the Latin American Diaspora, with a focus on Black Latin American/Afro-Latinx and the Indigenous peoples in Latin America.
- Students will be exposed to a variety of perspectives from Latin American individuals regarding pop culture, race, identity, history and colonialism through guest lectures and discussions.
- This course will discuss the ways in which the Latin American diaspora and Latin American/Latinx Pop Culture is connected with and has shaped the landscapes and environments of Canadian society

Required Texts:

There is no required text for this course. All required readings and course materials are available on Avenue to Learn and the websites are indicated in the weekly outline.

Course Communication:

- 1. Avenue to Learn:** Announcements, lecture slides, asynchronous lectures, and grades will be posted to Avenue to Learn. Our course page will be our primary method of contact, so please check it regularly to ensure you don't miss out on important information or announcements.
- 2. Email:** Feel free to email me if you have any questions or concerns. If there are any specific supports that may be useful to your learning, please let me know as well. Please ensure that all communication for this course is done through your mcmaster.ca email. I will do my best to respond within two (2) business days, however, if you don't hear back from me within three (3) business days, feel free to re-send your email with a friendly reminder (I will not mind at all!).
- 3. Microsoft Teams:** For both the synchronous lectures and paper discussions, we will be using MS Teams for real-time/live lectures. You can access this program at no additional cost through your McMaster University account: <https://office365.mcmaster.ca/>. If you have not yet used this program, I encourage you to start familiarizing yourself with it by exploring the Microsoft Teams Help & Learning Center: <https://support.microsoft.com/en-us/teams>. You will be added to the main class team as well as a corresponding group work/study group channel, at the beginning of the term.

Course Expectations

This course is taking place during a global pandemic. Over the past year and a half, teaching and learning have changed and we, both as instructor and students, are embarking on a journey that we did not expect but which we also did not imagine continuing for as long as it has. I am going to do my best to support you during this time and to ensure your success in the classroom. If you are having trouble or difficulties throughout the course, please let me know

and we can find a way to support your success in this class. Please note that you do not owe me any personal information about your health (mental or physical) or anything else.

I look forward learning together with you as we explore Latin America and the rich history and pop culture that the region and its people have.

Virtual Course Delivery

To follow and participate in virtual classes it is expected that you have reliable access to the following:

- A computer that meets performance requirements [found here](#).
- An internet connection that is fast enough to stream video.
- Computer accessories that enable class participation, such as a microphone, speakers and webcam when needed.

If you think that you will not be able to meet these requirements, please contact uts@mcmaster.ca as soon as you can. Please visit the [Technology Resources for Students page](#) for detailed requirements. If you use assistive technology or believe that our platforms might be a barrier to participating, please contact [Student Accessibility Services](#), sas@mcmaster.ca, for support.

Topics covered in Course

- Introduction to the history and geography of Latin America
- Colonialism in Latin America
- What is “Latin America”? What is “Latinx”?
- What is Latin American/Latinx Pop Culture?
- The myth of Mestizaje in Latin America
- What is “Latin/Latinx/Latino” music?
 - The history of Reggaeton, Salsa, Samba, Afroperuvian music, Merengue, Afrocuban Jazz.
 - The impact of Latin American music in the U.S., Canada and the globe
- “Latinx Representation” in Television and Film
 - Discussion on films like, but not limited to, Roma, In the Heights, City of God, Selena, Coco, Los Tres Caballeros, Road to el Dorado, Pelo Malo, “Latin American/Spanish” Netflix boom.
 - Film and television (telenovela) in Latin America
- The Latin American – Canadian Experience
 - Latin American-Canadian Pop Culture
- Black Latin American Representation in Latin American/Latinx Pop Culture
- Representation of Indigenous peoples from Latin American in Latin American/Latinx Pop Culture
- Latin American/Latinx in Social Media

Please note a detailed schedule will be posted on Avenue

Schedule

Week	Date	Lecture Topic
1	Sep 9 th	<ul style="list-style-type: none"> Course Introduction
2	Sep 13 th	<ul style="list-style-type: none"> Introduction to Latin America, its history and colonialism Introduction to Latin American Pop Culture
	Sep 16 th	<ul style="list-style-type: none"> What is “Latinx”? and the myth of mestizaje
3	Sep 20 th	<ul style="list-style-type: none"> What is “Latin/Latinx/Latino” Music? I
	Sep 23 rd	<ul style="list-style-type: none"> Paper Discussion #1
4	Sep 27 th	<ul style="list-style-type: none"> “Latinx Representation” in Television and Film
	Sep 30 th	<ul style="list-style-type: none"> Paper Discussion #2
5	Oct 4 th	<ul style="list-style-type: none"> Introduction to Perú & Brasil Guest Lecture #1 – Ana Lucía Mosquero Rosado
	Oct 7 th	<ul style="list-style-type: none"> Guest Lecture #2 – Monique Lima
FALL BREAK – no classes		
6	Oct 18 th	<ul style="list-style-type: none"> Guest Lecture #3 – Katelina Ecclestone Impact of Netflix in Latin America
	Oct 21 st	<ul style="list-style-type: none"> Telenovelas
7	Oct 25 th	<ul style="list-style-type: none"> Indigeneity of Latin American in Film and TV Latin American Indigenous Music
	Oct 28 th	<ul style="list-style-type: none"> Paper Discussion #3
8	Nov 1 st	<ul style="list-style-type: none"> Guest Lecture #4 – Dash Harris Machado What is “Latin” Food?
	Nov 4 th	<ul style="list-style-type: none"> Paper Discussion #3
9	Nov 8 th	<ul style="list-style-type: none"> Guest Lecture #5 – Stacy Creech What is “Latin/Latinx/Latino” Music? II
	Nov 11 th	<ul style="list-style-type: none"> Guest Lecture #6 – Yana Stoinava
10	Nov 16 th	<ul style="list-style-type: none"> “Latinx” Art
	Nov 18 th	<ul style="list-style-type: none"> Paper Discussion #4
11	Nov 22 nd	<ul style="list-style-type: none"> Latin Americans in Canada Latin American-Canadian Pop Culture I
	Nov 25 th	<ul style="list-style-type: none"> Latin American-Canadian Pop Culture II
12	Nov 29 th	<ul style="list-style-type: none"> Paper Discussion #5
	Dec 2 nd	<ul style="list-style-type: none"> What’s next for Latin America/Latinx Pop Culture?
13	Dec 6 th	<ul style="list-style-type: none"> Course Wrap-Up

Evaluation

This course consists of five assessment components: 1) participation; 2) online discussion; 3) paper/article discussions; 4) reflections; 5) inquiry/research paper.

Grade Component	Weight
Participation	10%
Online Discussion	15%
Paper/Article Discussion	30%
Reflections	15%
Inquiry Research Project	30%

Participation – 10%

Students will be assessed on active participation of the course content and the quality of contributions made throughout the course. Details and rubrics for these will be posted on Avenue to Learn and discussed in class.

Online Discussion – 15%

Students will participate in online weekly discussions in the course’s Avenue to Learn page. Details and rubrics for these will be posted on Avenue to Learn and discussed in class.

Paper/Article Discussions – 30%

Students will participate in facilitated paper discussions with the instructor, regarding a variety of topics that are covered in class. There will be eight paper discussions throughout the course; during each of these discussions, two to three articles will be explored. Details and rubrics for these will be posted on Avenue to Learn and discussed in class.

Reflections – 15% (1st at 5% and 2nd at 10%)

There will be two reflections in this course, one at the beginning of the course and one towards the end of the course. These reflections will assess your understanding of Latin America, and Latin American/Latinx Pop Culture, as well as your understanding and knowledge of the content covered in the course. Details and rubrics for these will be posted on Avenue to Learn and discussed in class.

Inquiry/Research Project - 30%

Students will have the opportunity to create a project on a topic of their choice where they will explore the concepts of race, identity, history and colonialism in relation to one or various pieces of Latin American/Latinx Pop Culture (this includes but is not limited to films, music videos, song lyrics, television series, and books). This project may be presented in various formats such as a research paper, a video, or a podcast. Details and rubrics for these will be posted on Avenue to Learn and discussed in class.

Readings, listening and watching list

Recommended Texts

The following are texts that are recommended for those interested. Many chapters from these are included in the reading list.

- Davila, A., 2020. **Latinx Art – Artists, Markets and Politics**. Duke University Press: London.
- Dorr, K.A., 2018. **On Site, In Sound – Performance Geographies in América Latina**. Duke University Press: London.
- Aldama, F.L., editor. **The Routledge Companion to Latina/o Popular Culture**. Routledge: New York, 2016.
- Jiménez Román, M., & Flores, J., editors. **The Afro-Latin@ Reader – History and Culture in the United States**. Duke University Press, London, 2010.
- Rivera-Rideau, P.R., 2015. **Remixing Reggaetón – The Cultural Politics of Race in Puerto Rico**. Duke University Press, London, 2015.

Week 1

- Aldama, F.L., 2016. **Introduction – Putting the Pop in Latina/o Culture**. In *The Routledge Companion to Latina/o Popular Culture*. Routledge: New York.
- Loud Podcast – Episode 1 – The Zone - <https://open.spotify.com/episode/7cY7LtS3tT71hcHLEXskfl?si=bd6bbf9a13df4f1a>
- Loud Podcast – Episode 2 – The Nueva York Connection - <https://open.spotify.com/episode/0loz0XNKvbhKFLK0HAHyW?si=215846cc9d034504>

Week 2

- García-Peña, L., 2015. **Translating Blackness**. *The Black Scholar*. 45, 2, 10-20.
- Cusicanqui, S.R., 2012. **Ch'ixinakax utwiwa: A Reflection on the Practices and Discourses of Decolonization**. *The South Atlantic Quarterly*, 111,1.
- Hooker, J., 2014. **Hybrid subjectivities, Latin American mestizaje, and Latino political thought on race**. *Politics, Groups and Identities*, 2, 2, 188-201.
- De La Cadena, 2001. **Reconstructing Race: Racism, Culture and Mestizaje in Latin America**. *NACLA Report on the Americas*, 34, 6, 16-23.

Podcasts

- Loud Podcast – Episode 5 – Perreo Intenso - <https://open.spotify.com/episode/1BgwFzLbyFwyh18aNXQk96?si=6eedbbc7d6034245>

Videos

- Pero Like 2017 – What Afro-Latinos Want you to Know - <https://www.youtube.com/watch?v=ZX7EmIYdeKA>

Week 3

- Fernández L'Hoeste, H., 2007. **All Cumbias, the Cumbia – The Latin Americanization of a Tropical Genre**. In Shukla and Tinsman (2007). *Imagining our Americas: Toward a Transnational Frame*.
- Moreno, J., 2010. **Bauzá-Gillespie-Latin/Jazz: Difference, Modernity and the Black Caribbean**. In Jiménez Román, M and Flores, J., 2010. *The Afro-Latin@ Reader – History and Culture in the United States*. Duke University Press; London.
- García, D.F., 2010 **Contesting that Dammed Mambo: Arsenio Rodríguez and the People of El Barrio and the Bronx in the 1950s**. In Jiménez Román, M and Flores, J., 2010. *The Afro-Latin@ Reader – History and Culture in the United States*. Duke University Press; London.

- Flores, J., 2010. **Boogaloo and Latin Soul**. In. Jiménez Román, M and Flores, J., 2010. *The Afro-Latin@ Reader – History and Culture in the United States*. Duke University Press; London.
- Loud Podcast – Episode 6 – Stepping on the Gas - <https://open.spotify.com/episode/2LE1P1hQXwsmrXdNCo7Zkf?si=149e8aaa100a4e48>

Week 4

- Contreras, J., & Harris Machod, D., 2021 - **Opinion: ‘In the Heights’ is just more of the same whitewashed Hollywood** - <https://www.washingtonpost.com/opinions/2021/06/21/in-the-heights-lin-manuel-miranda-black-colorism-afro-latinos/>
- Negrón-Muntaner, 2021. **The Generic Latinidad of “In the Heights”** – *The New Yorker* - <https://www.newyorker.com/culture/cultural-comment/the-generic-latinidad-of-in-the-heights>
- Beltrán, M., 2016. **Latina/os on TV! A Proud and (Ongoing) Struggle Over Representation and Authorship**. In *The Routledge Companion to Latina/o Popular Culture*. Routledge: New York.

Week 5

- Door, K.A., 2017. **Afroperuvian feminisms and performance geographies of diasporicity, 1953-2013**. *Journal of Popular Music Studies*, 29, e12253.
- Mendes Junior, et al., 2019. **Territory, identity, music and popular rites in the city of Rio de Janeiro**. *Canadian Journal of Latin American and Caribbean Studies*, 44,2, 188-203.
- Mosquera Rosado, A.L., 2019. **Marca Perú: Representations and Exclusions of the Afro-Descendant Population from the Official Narrative of the Peruvian Government**. *Publication of the Afro-Latin/American Research Association*, 23, 42-48.

Videos

- **Documental Marca Perú 2011 – Versión Oficial de Campaña Nacional** <https://www.youtube.com/watch?v=RL9gsVy9gfU>
- **Why race in Brazil is a confusing, loaded topic** – *The Globe and Mail* - <https://www.youtube.com/watch?v=haw3ROMgP7g>

Recommended films

- *City of God – Cidade de Deus* (2002)
- Note: this is a critically acclaimed movie that looks at the racial dynamics of a Brazilian favela in Rio de Janeiro but there is heavy drug use, explicit language and sexual violence, please watch at your discretion.

Week 6

- Smith, P.J., 2017. **Netflix’s the House of Flowers and the New Telenovela**. *Film Quarterly*, 72, 3, 59-61.
- Ríos, S., 2015. **Representation and Disjunction: Made-up Maids in Mexican Telenovelas.**, *Journal of Iberian and Latin American Research*, 21,2, 223-233.
- Pastiana et al., 2007. **The Centrality of telenovelas in Latin American’s everyday life: Past tendencies, current knowledge and future research**. *Global Media Journal*, 2, 2.

Week 7

- Silverman, H., 2002. **Grooving to ancient Peru: A Critical analysis of Disney’s The Emperor’s New Groove**. *Journal of Social Archeology*, 2, 3, 298-322.
- Aragón, C.J., 2016. **Performing Mestizaje: Making Indigenous Acts Visible in Latina/o Popular Culture**. In *The Routledge Companion to Latina/o Popular Culture*. Routledge1: New York.

- In Dorr, K.A., 2018. **Chapter 2: Putumayo and its Discontents – The Andean Music Industry as a World Music Geography**. On Site, In Sound – Performance Geographies in América Latina. Duke University Press: London.
- Disney's The Emperor's New Groove
- Dreamworks' The Road to El Dorado

Week 8

- Harris, D., 2020. **No, I'm not a proud Latina**. Refinery 29. <https://www.refinery29.com/en-us/latinx-identity-black-history-personal-essay>
- Netflix – **Street Food Latin America – Salvador, Brazil**
- Netflix – **Street Food Latin America – Lima, Perú**
- Netflix – **Street Food Latin America – Oaxaca Mexico**
- Martínez et al., 2017. **The urban informal economy: Street vendors in Cali, Colombia**. *Cities*, 66, 34-43.

Week 9

- Stainova, Y., 2017. **The Venezuelan government's newest opponent is a state-funded orchestra**. The Conversation. <https://theconversation.com/the-venezuelan-governments-newest-opponent-is-a-state-funded-orchestra-79975>
- Brasil Brasil! "Part 1: From Samba To Bossa" (Bbc Documentary) <https://www.musicismysanctuary.com/brasil-brasil-from-samba-to-bossa-bbc-documentary-part1>

Week 10

- Dávila, A., 2020. **Chapter 1: What is Latinx Art?** In Latinx Art: Artists, Markets and Politics. Duke University Press: London.
- Art Talk: "Latin American art? Art in Latin America?" – Vancouver Latin American Cultural Centre - <https://www.youtube.com/watch?v=f7qPpUk8HRU>
- Echeverría Ortiz, M., 2021 – **"Where We Were Safe": Mapping Resilience in the 1970s Salsa Scene**. The Latinx Project - <https://www.latinxproject.nyu.edu/intervenxions/where-we-were-safe-mapping-resilience-in-the-1970s-salsa-scene>
- Aranda-Alvarado, R., 2021. **What is Latinx? See El Museo's La Trienal for the Answer**. The Latinx Project. <https://www.latinxproject.nyu.edu/intervenxions/what-is-latinx-see-el-museos-la-trienal-for-the-answer>

Week 11

- Lido Pimienta – **The Road to Miss Colombia (documentary)** - <https://www.youtube.com/watch?v=jSaZB6Z39h0>
- Rivera-Rideau., 2015. **Chapter 3: Loíza**. In Rivera-Rideau, P.R. (2015) Remixing Reggaetón: The Cultural Politics of Race in Puerto Rico. Duke University Press: London.
- Rivera-Rideau, 2015. **Conclusion Reggaetón's Limits, Possibilities and Futures**. In Rivera-Rideau, P.R. (2015) Remixing Reggaetón: The Cultural Politics of Race in Puerto Rico. Duke University Press: London.

Week 12

- Cahuas, M. C., 2020. **The struggle and (im)possibilities of decolonizing Latin American citizenship practices and politics**. *D Society and Space*, 38, 2, 209-228.

- In Dorr, K.A., 2018. **Epilogue: Musical Pirates, Sonic Debts and Future Geographies of Transit.** On Site, In Sound – Performance Geographies in América Latina. Duke University Press: London.

Week 13

- No readings, videos or podcasts

Requests for Relief for Missed Academic Term Work

[McMaster Student Absence Form \(MSAF\)](#): In the event of an absence for medical or other reasons, students should review and follow the Academic Regulation in the Undergraduate Calendar “Requests for Relief for Missed Academic Term Work”.

MSAF Course Specific Information

If you are absent from the university for a minor medical reason, lasting fewer than 3 days, you may report your absence, once per term, without documentation, using the McMaster Student Absence Form. Absences for a longer duration or for other reasons must be reported to your Faculty/Program office, with documentation, and relief from term work may not necessarily be granted.

When using the MSAF, report your absence to narrora@mcmaster.ca. You must contact your instructor immediately (normally within 2 working days) by email to learn what relief may be granted for the work you have missed, and relevant details such as revised deadlines, or time and location of a make-up evaluation. Please note that the MSAF may not be used for term work worth 25% or more, nor can it be used for the final examination.

Please note that:

- MSAFs may not be submitted for the Quizzes.
- Students who use the MSAF, but who do not contact the instructor within the 2 working days’ period, may not be granted any relief.

Academic Accommodation of Students with Disabilities

Students with disabilities who require academic accommodation must contact [Student Accessibility Services \(SAS\)](#) at 905-525-9140 ext. 28652 or sas@mcmaster.ca to make arrangements with a Program Coordinator. For further information, consult McMaster University’s [Academic Accommodation of Students with Disabilities](#) policy.

I encourage you to talk to me if you require any accommodation, I am happy to discuss this virtually or via email to ensure your time in this course is a success.

Academic Accommodation for Religious, Indigenous Or Spiritual Observances (Riso)

Students requiring academic accommodation based on religious, indigenous or spiritual observances should follow the procedures set out in the [RISO](#) policy. Students should submit their request to their Faculty Office **normally within 10 working days** of the beginning of term in which they anticipate a need for accommodation or to the Registrar's Office prior to their examinations. Students should also contact

their instructors as soon as possible to make alternative arrangements for classes, assignments, and tests.

Courses with An On-Line Element

Some courses may use on-line elements (e.g. e-mail, Avenue to Learn (A2L), LearnLink, web pages, capa, Moodle, ThinkingCap, etc.). Students should be aware that, when they access the electronic components of a course using these elements, private information such as first and last names, user names for the McMaster e-mail accounts, and program affiliation may become apparent to all other students in the same course. The available information is dependent on the technology used. Continuation in a course that uses on-line elements will be deemed consent to this disclosure. If you have any questions or concerns about such disclosure, please discuss this with the course instructor.

Online Proctoring

Some courses may use online proctoring software for tests and exams. This software may require students to turn on their video camera, present identification, monitor and record their computer activities, and/or lock/restrict their browser or other applications/software during tests or exams. This software may be required to be installed before the test/exam begins.

Academic Integrity

You are expected to exhibit honesty and use ethical behaviour in all aspects of the learning process. Academic credentials you earn are rooted in principles of honesty and academic integrity.

It is your responsibility to understand what constitutes academic dishonesty.

Academic dishonesty is to knowingly act or fail to act in a way that results or could result in unearned academic credit or advantage. This behaviour can result in serious consequences, e.g., the grade of zero on an assignment, loss of credit with a notation on the transcript (notation reads: "Grade of F assigned for academic dishonesty"), and/or suspension or expulsion from the university. For information on the various types of academic dishonesty please refer to the [Academic Integrity Policy](https://secretariat.mcmaster.ca/university-policies-procedures-guidelines/), located at <https://secretariat.mcmaster.ca/university-policies-procedures-guidelines/>

The following illustrates only three forms of academic dishonesty:

- plagiarism, e.g., the submission of work that is not one's own or for which other credit has been obtained.
- improper collaboration in group work.
- copying or using unauthorized aids in tests and examinations.

Authenticity / Plagiarism Detection

Some courses may use a web-based service (Turnitin.com) to reveal authenticity and ownership of student submitted work. For courses using such software, students will be expected to submit their

work electronically either directly to Turnitin.com or via an online learning platform (e.g. A2L, etc.) using plagiarism detection (a service supported by Turnitin.com) so it can be checked for academic dishonesty.

Students who do not wish their work to be submitted through the plagiarism detection software must inform the Instructor before the assignment is due. No penalty will be assigned to a student who does not submit work to the plagiarism detection software. **All submitted work is subject to normal verification that standards of academic integrity have been upheld** (e.g., on-line search, other software, etc.). For more details about McMaster's use of Turnitin.com please go to the [McMaster Office of Academic Integrity](#).

Conduct Expectations

As a McMaster student, you have the right to experience, and the responsibility to demonstrate, respectful and dignified interactions within all our living, learning and working communities. These expectations are described in the [Code of Student Rights & Responsibilities \(the "Code"\)](#). All students share the responsibility of maintaining a positive environment for the academic and personal growth of all McMaster community members, **whether in person or online**.

It is essential that students be mindful of their interactions online, as the Code remains in effect in virtual learning environments. The Code applies to any interactions that adversely affect, disrupt, or interfere with reasonable participation in University activities. Student disruptions or behaviours that interfere with university functions on online platforms (e.g. use of Avenue 2 Learn, WebEx or Zoom for delivery), will be taken very seriously and will be investigated. Outcomes may include restriction or removal of the involved students' access to these platforms.

Copyright and Recording

Students are advised that lectures, demonstrations, performances, and any other course material provided by an instructor include copyright protected works. The Copyright Act and copyright law protect every original literary, dramatic, musical and artistic work, **including lectures** by University instructors.

The recording of lectures, tutorials, or other methods of instruction may occur during a course. Recording may be done by either the instructor for the purpose of authorized distribution, or by a student for the purpose of personal study. Students should be aware that their voice and/or image may be recorded by others during the class. Please speak with the instructor if this is a concern for you.

Research Ethics – n/a

Mark Appeals and Avenue to Learn Grades

You will have one week (i.e. 7 days) from the date that marks for an evaluation (e.g. quiz) are released to appeal your mark. All grades will be released digitally and if you wish to appeal a grade, you must send a note via email (including your name, McMaster email address, and student ID number) to the instructor stating why you wish to have the assignment looked after. In any case, if the request is found to be insufficiently justified (e.g., simply wanting a higher mark is insufficient), the matter will not be further

investigated. Remember that a resubmitted paper is entirely regarded meaning the grade can go up or down.

Your marks will be recorded on A2L. It is your responsibility to check that all marks entered into A2L are recorded properly. You must notify the instructor about any errors with regards to how your marks are entered. You have until 48 hours prior to the final exam to report any A2L mark issues.

Acknowledgement of Course Policies

Your registration and continuous participation (e.g. on A2L, in the classroom, etc.) to the various learning activities of ENVSOCY 2E14 will be considered to be an implicit acknowledgement of the course policies outlined above, or of any other that may be announced during lecture and/or on A2L. It is your responsibility to read this course outline, to familiarize yourself with the course policies and to act accordingly. Lack of awareness of the course policies cannot be invoked at any point during this course for failure to meet them. It is your responsibility to ask for clarification on any policies that you do not understand.

The instructor reserves the right to modify elements of the course and will notify students accordingly (in class and post any changes to the course A2L). The lecture schedule is only a guideline and may be modified during the course of the class. The instructor and university reserve the right to modify elements of the course during the term. The university may change the dates and deadlines for any or all courses in extreme circumstances. If either type of modification becomes necessary, reasonable notice and communication with the students will be given with explanation and the opportunity to comment on changes.

Extreme Circumstances

The University reserves the right to change the dates and deadlines for any or all courses in extreme circumstances (e.g., severe weather, labour disruptions, etc.). Changes will be communicated through regular McMaster communication channels, such as McMaster Daily News, A2L and/or McMaster email.