



LEARNING ABROAD CENTER

UNIVERSITY OF MINNESOTA

Shakespeare in London & Stratford-upon-Avon

COURSE DETAILS

Course Designator and Number: ENGL 1922W

Number of Credits: x

Language of Instruction: x

Contact Hours: xx

Instructor: Katherine Scheil

COURSE DESCRIPTION

Have you ever wondered where a great artist like Shakespeare got his inspiration? What if you could follow in Shakespeare's footsteps and nurture your creative and innovative side by immersing yourself in the places and spaces of Shakespeare's life? And what if you could do this without spending a whole semester abroad, while at the same time earning Writing Intensive (WI) and Liberal Education (LE) credit? This course is your chance to do just that!

Shakespeare in London & Stratford upon-Avon is designed as an introductory Freshman Seminar with a study abroad component, for students from across the University, from science majors to business majors, from pre-med students to studio art majors. We will begin our course in cold, snowy Minnesota in January and February, covering an introduction to Shakespeare's life and his world, and then studying several of his plays, probably *A Midsummer Night's Dream*, *Macbeth*, *Much Ado About Nothing*, and *Henry V* (though those may change depending on what's on in UK theatres). Then, we will travel to London over spring break for a hands-on, in-depth whirlwind experience,

taking in as much of Shakespeare's world, both from the early modern period, from what Shakespeare means today, in London and Stratford.

To get a feel for the spaces that Shakespeare drew on for inspiration when writing his plays, we will walk through his London neighborhood, visit his parish church, tour the reconstructed Globe Theatre where most of his plays were performed, eat a meal in the 12th-Century Borough Market nearby, and tour Southwark Cathedral where his brother Edmund is buried and where he likely worshiped. In Shakespeare's London, we will also visit the archaeological sites of several early modern theatres that have been recently excavated, including The Rose, The Theatre, and The Curtain, as well as the monument to the two people who preserved Shakespeare's works for posterity, John Heminges and Henry Condell. We will continue to trace the material items that survive related to Shakespeare and his world, in the Victoria and Albert Museum, the British Museum, and the Wallace Collection of Early Modern Armor, thinking about how and why particular items are preserved and used for commemoration. London also offers many examples of Shakespeare's long-standing influence on other writers and artists, and we will examine many of these works in the Tate Britain Gallery, the National Gallery, and the National Portrait Gallery, as well as analyze how Shakespeare is commemorated and remembered in modern Britain, in Poet's Corner at Westminster Abbey, the Shakespeare Monument in Leicester Square, and the Globe Theatre Complex. In London, we will attend 2-3 performances of Shakespeare's plays and consider how this early modern writer's works are made to speak to our contemporary moment.

We will then travel to Shakespeare's hometown of Stratford-upon-Avon, journeying to Holy Trinity Church, where Shakespeare and his family worshiped and where they are buried. As tourists have for over 200 years, we will seek out inspiration by visiting Shakespeare's Birthplace in Stratford, and the home of his wife Anne Hathaway in the nearby village of Shottery. While in Stratford, we will attend a performance at the Royal Shakespeare Company and analyze how Shakespeare is performed for a 21st-Century audience. When we return to London, we will visit three locations that would have been familiar to Shakespeare: St Paul's Cathedral, where Shakespeare's plays would have been sold in the many bookshops surrounding this famous landmark; the Tower of London, where many of Shakespeare's contemporaries were imprisoned, including his patron Henry Wriothesley, his Queen Elizabeth I, the traitor Guy Fawkes, and many others; and Middle Temple Hall, the legal heart of London and the place where Shakespeare's play *Twelfth Night* was first performed. When we return to Minnesota after spring break, we will continue our study of Shakespeare's plays and end the course with some of Shakespeare's most popular works—his Sonnets—recently “translated” into rap by The Sonnet Man; into a novel by Akala, the founder of the British Hip-Hop Shakespeare Company; and immortalized by writers from Maya Angelou to Amanda Gorman, who wrote the poem in honor of President Biden's inauguration. As with our unit on the Sonnets, the course will introduce you to Shakespeare in his early modern context, but also to the global phenomenon that Shakespeare is today, adapted and appropriated around the world.

The learning abroad component of the course will allow us to think about how specific places can inspire art and creativity both in the past and today, how famous people are commemorated, how cultural transmission takes place, and how the literary works and the world of a writer from over 400 years ago can still resonate with us today. The assignments for this course will build on career readiness skills, to combine your learning objectives with your career goals, and to use your learning abroad experience to advance your personal and educational aims.

Course Objectives

In this class, you will understand and analyze a representative number of Shakespeare's plays, and you will do that primarily through written (and oral) communication. Through written assignments and projects, you will be able to articulate your own opinions about these literary works and their history, and develop skills in analysis and critical thinking, in creativity and innovation, and in teamwork. Through exploring the global reach and dissemination of Shakespeare's plays and characters, you will analyze and write about the diverse ways that people around the world have responded to these works for inspiration, empowerment, and ownership. This course will also help you develop and strengthen your ability to present information and ideas (orally and in writing) clearly and effectively, and through various means of communication (written texts, images, performance). The learning abroad component of the course will allow you to develop an understanding of the importance of intercultural exchange and of the relationship between human interactions, cultural achievements, and diverse models of interpretation. Through written assignments you will articulate your experiences with classroom activities, outside of class readings, and on-site learning abroad experiences; analyze the influence of the learning abroad component on your understanding of Shakespeare and his cultural/historical context; and express both analytical and creative ways of responding to the works of Shakespeare and their role in cultural history.

This course fulfills the Literature (LTR) Liberal Education (LE) Requirement in the following ways:

- The course focuses on analysis of written works of literature, the plays and poetry of William Shakespeare, and specifically addresses issues of language and meaning in Shakespeare's works.
- Students will study the formal dimensions of literature through close examination of Shakespeare's works, including diction, imagery, iambic pentameter, word choice, symbolism, and other literary techniques used by Shakespeare to create meaning for readers and audience members.
- The course includes close analysis of the social and historical contexts of Shakespeare's works, with an emphasis on the multiracial early modern city of London at the time Shakespeare was writing, and on the social and historical conditions that inspired these literary works.
- The course also includes analysis of how Shakespeare's plays have influenced later cultures, and how the history of Shakespeare is global and transhistorical.
- The learning abroad component of the course allows students to engage with the specific spaces and cultural artifacts that remain from Shakespeare's England, as well as the various ways this influential writer has been commemorated in our contemporary world. Students will attend 3-4 performances of Shakespeare's plays, allowing them to experience how modern theatre performance can bring to life the 400-year old works of this influential playwright.

Course Prerequisites

This is a writing-intensive course, so you will write 2500+ words of finished writing for this requirement. Writing and writing instruction are integrated into the activities of this course. You will receive feedback on all of your writing and will have the opportunity for revision and resubmission in the Portfolio assignment. This course uses a variety of writing forms, including reflection, response, and analysis to aid in instruction and comprehension of the course material. The instructor provides feedback on all of your written assignments, and written work represents a majority of your course grade (see below). Throughout the course, we will use the plays and poetry of Shakespeare, the greatest writer in the English language, as examples for in-class writing instruction.

[See the course Canvas site](#) for additional departmental and university policies. The Canvas site also has information on student writing support, plagiarism, and other useful topics.

Required Readings/Materials

- *Henry V, Macbeth, Measure for Measure, A Midsummer Night's Dream, Much Ado About Nothing, Othello, The Sonnets, Twelfth Night*; a blank book to use as a Commonplace book.

Grading

Grading Rubric

Letter grade	Score or percentage	Description
A	93-100	Achievement that is outstanding relative to the level necessary to meet course requirements.
A-	90-92	Achievement that is significantly above the level necessary to meet course requirements.
B+	87-89	Achievement that is significantly above the level necessary to meet course requirements.
B	83-86	Achievement that is significantly above the level necessary to meet course requirements.
B-	80-82	Achievement that meets the course requirements in every respect.
C+	77-79	Achievement that meets the course requirements in every respect.
C	73-76	Achievement that meets the course requirements in every respect.
C-	70-72	Achievement that is worthy of credit even though it fails to meet fully the course requirements.
D+	67-69	Achievement that is worthy of credit even though it fails to meet fully the course requirements.
D	60-66	Achievement that is worthy of credit even though it fails to meet fully the course requirements.
F	0-59	Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.

Summary of How Grades Are Weighted

Assignments	Percentage of grade
Written work	40%
Projects	45%
Participation and Attendance	15%
Overall grade	100%

Assessment Details

Written work (40%):

Analytical responses (20%): These are one-paragraph responses that you submit to the Canvas site, according to the prompts listed on the syllabus. Although they are short writing assignments, they should be polished writing with an emphasis on analysis rather than summary or reflection. Work on expressing your ideas succinctly and clearly within the word limit (around 150 words, give or take 15 words on either side, so between 135–165 words). You will receive feedback on each of these responses. Choose two of your analytical responses and revise them to submit as your “portfolio,” which will count as an additional graded response. These analytical responses will be graded according to organization, grammar and mechanics, use of supporting details, conciseness, and analysis (rather than summary). See the rubric on the Canvas site for more details.

Documenting the Learning Abroad Experience: Commonplace Book (20%)

The practice of keeping a commonplace book as a form of idea storage dates from the Roman emperor Marcus Aurelius, and has since been used by people from Bill Gates to Virginia Woolf to Albert Einstein—it’s the early modern version of Tumblr or Pinterest. This assignment has several purposes. First, it allows you to do an assignment that does not involve a screen—you can focus on writing something by hand and thinking about it. Second, it provides a way for you to engage with Shakespeare’s works and with the learning abroad experience in a personal way through response writing. Third, it develops your Career Readiness Skills of “Written communication” and “Analytical/Critical thinking.” Here’s what to do: choose a physical blank book, ideally something that expresses your interests. At the most basic level, it can be a composition book, but you can get creative and make your own book or purchase one that reflects your interests and style (see the Canvas site for more examples). **It must be a blank book devoted only to this assignment—not a section of a**

notebook, and not loose leaf paper stapled together. For each of the plays we read, choose a passage that speaks to you and copy it **by hand** into the commonplace book. It doesn't have to be long—it can be only one line. After you have written down your chosen passage, write by hand at least a paragraph response (150 words) about why you chose this passage and what it means to you. In addition, for each day of our learning abroad experience, write one response of at least a paragraph (150 words) about how being in London/Stratford influenced your understanding of Shakespeare and his world. You might respond to something we see in a museum, a performance of a play, the experience of being in spaces where Shakespeare lived and worked, or any other component of the experience that is connected to our course material in some way. You can feel free to include additional entries if you like, as a way to document your learning abroad experience. When you submit the assignment to the Canvas site, simply photograph the pages from your book and upload the photos to Canvas. Check out the examples posted on the Canvas site to get some ideas for how to do a commonplace book, and also for how this might be a good method for keeping track of your own ideas, passages from books, inspiring ideas, archiving your international experience, etc.

Projects (45%):

Instead of exams, you will complete three projects for this class, which allow you to be creative and innovative, explore how you can take ownership of Shakespeare's works, work with a team of students to present material from Shakespeare's London, and investigate how Shakespeare is used around the world. These projects also help you build [Core Career Competencies](#) that you can use in other walks of life, no matter your career path.

#1. Engaging Diversity: Global Shakespeare project (15%):

This project extends your learning abroad experience beyond the UK, to consider where else Shakespeare can be found in the world. Shakespeare's stories, characters, plots, and life stories have circulated around the world in various forms for centuries. Your task for this assignment is to discover "Shakespeare" in an unusual or unexpected place in the world, other than the UK and the USA. This can be a quote from Shakespeare, a character, a story, or a reference. Submit the following to Canvas: a one-paragraph description/summary of your example, with a photo or illustration if possible. In your second paragraph, analyze how "Shakespeare" is used in your example. Are his plays/plots/characters reworked? Is he used to support an idea or argument? Is he challenged in some way? In your third paragraph, reflect on what you think this example says about the global circulation of texts and ideas. Why is "Shakespeare" used in this way, and what effect does it have? How did Shakespeare get here, wherever that is? Your submission should be three paragraphs of analytical writing, plus some sort of illustration or photograph if possible.

#2. Creativity and Innovation: Imagining Shakespeare's World (15%):

Innovation and creativity are increasingly valued in our world, and this assignment encourages you to develop your creative and innovative abilities. This assignment will use your experience with specific places in the UK and your creative energies, while developing the career readiness skill of [innovation and creativity](#). Choose one of the places that we visit in London or Stratford and imagine Shakespeare's connection to that place, now that you have walked in his footsteps and inhabited some of the spaces from his lifetime. In 5-7

pages, write a creative piece about Shakespeare and that particular location. Some examples might include: Shakespeare's diary entries related to a particular place or set in a particular place, like the Globe Theatre, the City of London, St Paul's Cathedral neighborhood, the first performance his play *Twelfth Night* in Middle Temple Hall, his home in Stratford, his church (Holy Trinity) in Stratford, his wife Anne Hathaway's family home in Stratford, etc. At the beginning of your piece, provide a 1–2 paragraph "author's statement" where you explain your vision for the piece and analyze what you wanted to do. The adaptation itself should be no longer than five pages, including the 1–2 paragraph "author's statement."

#3. Teamwork and Leadership: Finding Shakespeare in London (15%):

This assignment uses the on-site resources of London, including the many art galleries, historical sites, and museums with collections related to Shakespeare and to his lifetime. The surviving material items of Shakespeare's world will help us recover some of the traces of Shakespeare's world within the modern cosmopolitan city of London, and will inspire us to think about how this particular urban space may have shaped the literary works of its most famous playwright. We will also analyze why these particular items have been preserved, and how the surviving material items from Shakespeare's world create a sense of place and influence our ideas about "history."

The following sites will be part of a "Teamwork and Leadership" [Career Readiness Skills](#) assignment, where each student will be part of a team that will meet ahead of time, research a site, prepare a list of four items for us to view related to Shakespeare, and then guide the class at the site. Students will consult the [UofM teamwork resources](#) so as to incorporate the skills of efficient teamwork and leadership into the assignment. After the team leads our group at their assigned site, each team member will submit a one-page response (250 words) describing and analyzing how the group worked as a team to present the chosen items, and what contribution the individual student made to this project. The team will also lead a class discussion regarding their site and chosen items. The groundwork for this assignment will be done before the learning abroad component, which will also help build connections between students:

Team #1: [British Museum](#) (Day 3)

Team #2: [National Gallery](#) and [National Portrait Gallery](#) (Day 3)

Team #3: [Tate Britain Gallery](#) (Day 4)

Team #4: [Westminster Abbey](#) (poet's corner and Shakespeare statue) (Day 4)

Team #5: [Museum of London](#) (Day 5)

Team #6: [Wallace Collection](#), especially [arms and armour](#) (Day 5)

Participation and Attendance: In-Class Responses (15%):

At the end of each class, I will give you a brief prompt for you to respond to, in a paragraph of 3–4 sentences (150 words), ideally written at the end of the class period, and **due by 9 p.m. the day of the class, submitted to the Canvas site**. These class reflections will be graded according to effort and completion and will count for your participation and attendance.

COURSE CONTENT

Unit 1

Welcome to Shakespeare!

- January 17: Write a one-paragraph (100–200 words) summary of what you already know about Shakespeare’s life (without looking anything up—just off the top of your head). Then list two questions that you have about Shakespeare’s life story. Submit to the Canvas site by 9 p.m.
*Also fill out the course survey on the Canvas site by 9 p.m.

Unit 2

Intro to Shakespeare—his life

- January 19: Analytical Response #1: By 9 p.m., watch the [virtual tour of the Globe Theatre](#) and submit to the Canvas site a one-paragraph (about 150 words) response explaining what you found interesting or surprising about this space, which we will visit in London.
*Submit your reflection to Canvas by 9 p.m.

Unit 3

Intro to Shakespeare—his world

*January 24: Submit your reflection to Canvas by 9 p.m.

Unit 4

A Midsummer Night’s Dream

- January 26: Submit your reflection to Canvas by 9 p.m.
- January 31: Analytical Response #2: By 9 p.m., [listen to the podcast How Shakespeare Changed My Life](#), where actor/director Melinda Hall interviews writers, directors, linguists, and even a Holocaust survivor about their experiences with Shakespeare’s plays. Submit to the Canvas site a one-paragraph response to this project. What did you find interesting/surprising?
- February 2: Analytical Response #3: By 9 p.m., [listen to “Still Dreaming: Shakespeare with Seniors” podcast](#) (about 30 minutes) and [watch the trailer for Still Dreaming film](#), a project by

Ben Steinfeld and Noah Brody, co-directors of New York's Fiasco Theater. They were invited to an assisted living facility to work with residents on a production of *A Midsummer Night's Dream*, where residents demonstrated the therapeutic benefits and value of the arts. Submit to the Canvas site a one-paragraph response to this project. What did you find surprising/interesting?

*Submit your reflection to Canvas by 9 p.m.

Unit 5

Measure for Measure

- February 7: Submit your reflection to Canvas by 9 p.m.
- February 9: Analytical Response #4: By 9 p.m, [watch the clip from Measure for Measure](#) in the *Shakespeare Uncovered* program, where actress Romola Garai talks about the contemporary resonances of this play. Submit to the Canvas site a one-paragraph response to the character of Isabella in this play.
- February 14: Submit your reflection to Canvas by 9 p.m.

Unit 6

Much Ado About Nothing

- February 16: Submit your reflection to Canvas by 9 p.m.
- February 21: Analytical Response #5: By 9 p.m, watch two versions of the opening scene of *Much Ado*, [the 2015 RSC production](#) with Michelle Terry and Edward Bennett, and [the 2011 London production](#) with Catherine Tate and David Tennant. Submit to the Canvas site a one-paragraph discussion of which version you liked better and why (use specific details).
*Submit your reflection to Canvas by 9 p.m.
- February 23: Submit your reflection to Canvas by 9 p.m.

Unit 7

Henry V

- February 28: Analytical Response #6: By 9 p.m, listen to ["Shakespeare and War" podcast](#) from the Folger Shakespeare Library, where Stephan Wolfert, a U.S. Army veteran, talks about his use of Shakespeare as a form of therapy in his weekly veterans-only acting classes. Submit to the Canvas site a one-paragraph reaction to this podcast. What did you find surprising/interesting?
*Submit your reflection to Canvas by 9 p.m.

- March 2: Submit your reflection to Canvas by 9 p.m.

Unit 8

London

- March 3: Evening departure for London!
- March 4:
 - Morning arrival in London
 - Afternoon: Orientation to London
Scavenger hunt to get to know the local area, general layout of London, how to use the Tube, British currency review, etc.
 - Evening: Opening dinner
- March 5: Walking in Shakespeare's footsteps
 - Morning: Walking tour of Shakespeare's London, including the location of his rented lodgings on [Silver Street](#); the locations of his recently excavated theaters [The Curtain](#) and [The Theater](#) in Shoreditch; the St. Mary Aldermanbury [churchyard monument](#) to John Heminges and Henry Condell (compilers of Shakespeare's First Folio);
 - Afternoon: tour of [St Helen's Bishopsgate Church](#), where Shakespeare would have worshiped; tour of [Shakespeare's Globe Theatre](#) (and attendance at a performance if possible); walking tour of Shakespeare's theater neighborhood of Southwark, including [The Rose Playhouse](#); [Southwark Cathedral](#) (formerly [St Mary Overie](#)) with grave of Shakespeare's brother Edmund and graves of fellow playwrights John Fletcher, Philip Massinger, and actor Will Kempe; and [Borough Market](#), which dates back to the 12th Century, where we will have lunch.
 - Class time: Discussion of how Shakespeare is commemorated in London; effect of being in spaces where Shakespeare lived, worshiped, and worked; discussion of Shakespeare's theater district, surviving archeological evidence of theaters, and discussion of evening play
 - Possible evening performance of a play
- March 6:
 - Morning: Team #1 tour of [British Museum](#)
 - Afternoon: Team #2 tour of [National Gallery](#) and [National Portrait Gallery](#)
 - Class time: Team #1 and Team #2 presentations on sites, items, and significance
 - Possible evening performance of a play
- March 7:
 - Morning: Team #3 tour of [Tate Britain Gallery](#)
 - Afternoon: Team #4 tour of [Westminster Abbey](#)
 - Class time: Team #3 and Team #4 presentations on sites, items, and significance
 - Possible evening performance of a Shakespeare play

- March 8:
 - Morning: Team #5 tour of [Victoria and Albert Museum](#)
 - Afternoon: Team #6 tour of [Wallace Collection](#), especially [arms and armour](#)
 - Class time: Team #5 and Team #6 presentations on sites, items, and significance
 - Possible performance of a Shakespeare play in the evening
- March 9: Remains of Shakespeare's London
 - Morning: Tour of the [Tower of London](#)
 - Afternoon: Tour of [Middle Temple Hall](#), where *Twelfth Night* was first performed; tour of [St. Paul's Cathedral](#)
 - Class time: Discussion of how these sites relate to our conception of Shakespeare's world, brainstorming session on "Creativity and Innovation: Imagining Shakespeare's World" assignment
- March 10 and 11: Program Excursion: Shakespeare's Stratford-upon Avon
 - This excursion will include the following: tour of [Shakespeare's birthplace](#), visit to [Holy Trinity Church](#) where Shakespeare and his family are buried; tour of [Anne Hathaway's Cottage](#) (his wife's home), tour of [Royal Shakespeare Company](#) theatres (and attend a performance), possible guest lecture from [Dr. Paul Edmondson](#), Head of Research and Knowledge, Shakespeare Birthplace Trust
 - Evening: performance of a Shakespeare play at the Royal Shakespeare Company
- March 12: Depart for MSP Airport
- March 14: Debrief class reflecting on learning abroad experience

Unit 9

Othello

- Analytical Response #7: By 9 p.m, listen to [American Moor podcast](#) from the Folger Shakespeare Library, where actor Keith Hamilton Cobb discusses his one-man play about a black actor playing Othello for a white director. Submit to the Canvas site a one-paragraph reaction to this podcast. What did you find surprising/interesting?
*March 14, 16, and 21: Submit your reflections to Canvas by 9 p.m.

Unit 10

Macbeth

- Analytical Response #8: By 9 p.m, listen to the podcast "[Shakespeare Diaries: Macbeth from the Globe Theatre.](#)" where Michelle Terry and Paul Ready discuss playing Macbeth and Lady Macbeth in a 2018/19 production at London's Globe Theatre. Submit to the Canvas site a one-paragraph reaction to this podcast. What did you find surprising/interesting?
*March 23, 28, and 30: Submit your reflections to Canvas by 9 p.m.

Unit 11

Twelfth Night

- Analytical Response #9: By 9 p.m, [listen to the podcast interview with director Iqbal Khan](#) from the Folger Shakespeare Library, where Khan talks about the complexities and rewards of directing Shakespeare in today's world. Submit to the Canvas site a one-paragraph reaction to this podcast. What did you find surprising/interesting?
*April 4, 6, and 11: Submit your reflections to Canvas by 9 p.m.

Unit 12

Shakespeare's Sonnets

- Analytical Response #10: By 9 p.m: listen to the podcast "[All the Sonnets of Shakespeare.](#)" where Paul Edmondson discusses the new exciting edition of *The Sonnets*. Submit to the Canvas site a one-paragraph reaction to this podcast. What did you find surprising/interesting?
- Analytical Response #11: By 9 p.m: Watch two videos from Devon Glover, the Sonnet Man, who sets Shakespeare's Sonnet to hip hop. [In this one he tells his personal story](#), and [in this one, he adapts Sonnet 18](#) (filmed in Stratford, with great views of the Dirty Duck Pub, the hangout for RSC actors). Submit to the Canvas site a one-paragraph reaction to these videos. What did you find surprising/interesting?
*April 13, 18, 20, and 25: Submit your reflections to Canvas by 9 p.m.

Unit 13

Final course wrap-up

POLICIES

Attendance Policy

Students are expected to be on time and attend all classes while abroad. Many instructors assess both attendance and participation when assigning a final course grade. Attendance alone does not guarantee a positive participation grade; the student should be prepared for class and engage in class discussion. See the on-site syllabus for specific class requirements.

University of Minnesota Policies & Procedures

Academic integrity is essential to a positive teaching and learning environment. All students enrolled in University courses are expected to complete coursework responsibilities with fairness and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else's work as your own can result in disciplinary action. The University Student Conduct Code defines scholastic dishonesty as follows:

Scholastic Dishonesty

Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis.

Within this course, a student responsible for scholastic dishonesty can be assigned a penalty up to and including an "F" or "N" for the course. If you have any questions regarding the expectations for a specific assignment or exam, ask.

Student Conduct

The University of Minnesota has specific policies concerning student conduct. This information can be found [on the Learning Abroad Center website](#).