ARCH 120   **An Introduction to Architectural Ideas and Communication**
**FALL 2020**   Wednesday 2:00 to 5pm: Weekly Lectures
                       Tuesday 6:30pm to 8:00pm: Guest Lectures / Office hours
                       * All classes are offered remotely – links provided below

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Office hours TAs: Tuesday 6:30pm to 7:30pm   Teams
Instructor: Wednesday 5pm to 6pm   Teams
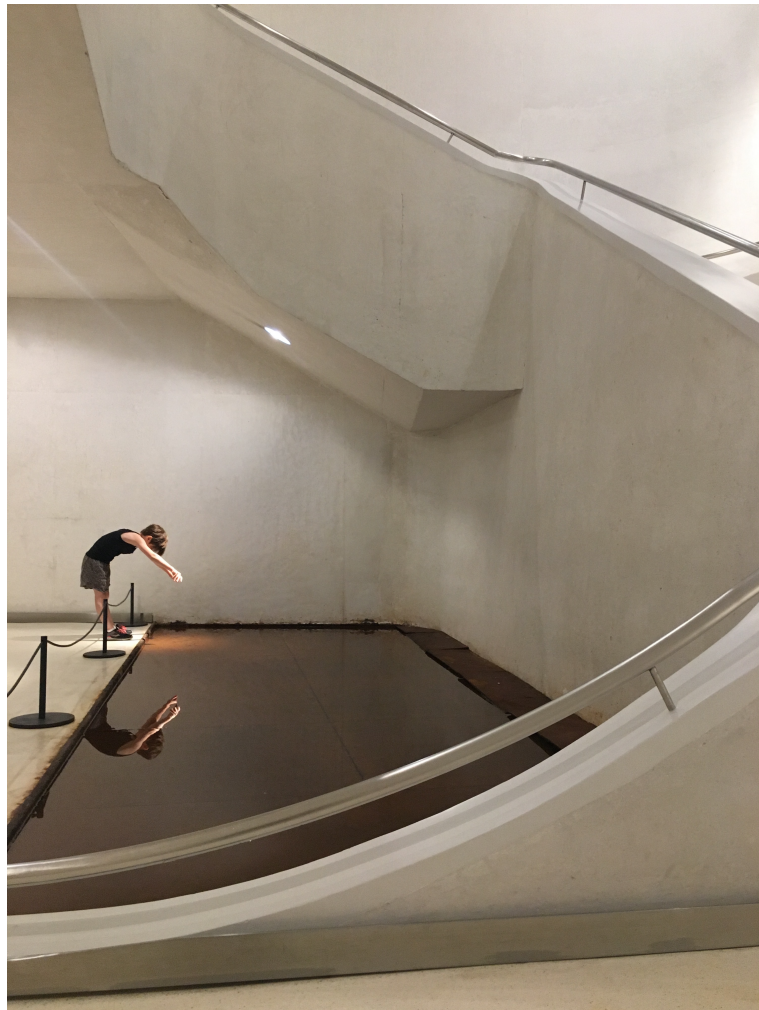
CaixaForum, Madrid

Those who are truly contemporary, who truly belong to their time, are those who neither perfectly coincide with it nor adjust themselves to its demands. But precisely because of this condition, precisely through this disconnection and this anachronism, they are more capable than others of perceiving and grasping their own time.
[…]
The ones who can call themselves contemporary are only those who do not allow themselves to be blinded by the lights of the century, and so manage to get a glimpse of shadows in those lights, of their intimate obscurity.

Giorgio Agamben, *What is the Contemporary*

In our need for more and more rapid replacement of the worldly things around us, we can no longer afford to use them, to respect and preserve their inherent durability; we must consume, devour, as it were, our house and furniture and cars as though they were the 'good things' of nature which spoil uselessly if they are not drawn swiftly into the never-ending cycle of man's metabolism with nature. It is as though we had forced open the distinguishing boundary which protected the world, the human artifice, from nature, the biological process which goes on in its very midst as well as the natural cyclical processes which surround it, delivering and abandoning to them the always threatened stability of a human world.

Hannah Arendt, *The Human Condition*

Course Description

This introduction to architecture explores, in broad terms, the nature of architecture and its evolution over time. The course is intended to familiarize students with some primary concepts in architecture, to develop an awareness of a range of influences on the evaluation of architectural form, to establish the concept that architecture conveys meaning through its own expressive language, and to offer a first introduction to the language of architectural criticism and interpretation.

The ambition of this course is, moreover, to consider not only a single way of introducing architecture, but to provide multiple entry points into architectural history and architectural ideas that can together converge into a broader understanding of architecture as a cultural act as well as a discipline. Looking at architectural writings, cities, buildings and landscapes from different places and times, the course will introduce the practice of architecture in the most inclusive sense while offering a first overview of some of the different ways in which architecture manifests itself and operates.

Through the discussion of different architectural projects, the course will be introducing fundamentals, elements and vocabulary that will be essential to students' ability to communicate about, and through architecture.

Course Objectives

The course has three main objectives:

1) to introduce architectural vocabulary, principles and representational approaches;
2) to introduce and contextualize some of the architectural movements and ideas that inform the architecture of the 20th and 21st century around the world;
3) to develop the use of verbal, written and graphic communication skills to critically analyze architectural projects.

By the end of the course, students will have gained foundational knowledge in the vocabulary of architectural ideas as well as in communication skills, so that they are aware of architecture globally, and can critically engage in a range of architectural discourses.

In relation to **disciplinary knowledge**, at the end of the course students should:

- Have an introductory knowledge of architectural history, with a stronger awareness of 20th century architectural history, including specific projects, movements and ideas that can help understand key roles of architecture as a discipline globally;
- Develop a basic understanding of architectural study, criticism and analysis;
- Develop a working vocabulary of terms and principles used in the discipline of architecture;
- Develop critical thinking skills and be aware of the need to be able to reflect critically on their own work
- Develop critical thinking skills to recognize the relation globally between architecture and modernity; colonization; racial, gender or other discrimination; environmental degradation; and get an introduction to its potential role towards spatial and environmental justice.

In relation to **communication skills**, at the end of the course students should:

- Have acquired basic research skills and methods including:
  - o the development of a question;
  - o learning how to cite sources;
  - o developing skills in paraphrasing and synopsis, and
  - o the ability to present research information both graphically and orally;
- Develop basic communication skills, such as:
  - o employing appropriate vocabulary and tone,
  - o presenting an argument or idea clearly, and
  - o understanding the relationship between words and images when presenting an argument about a building or design work;

- Be better prepared to present design work and research so as to receive feedback effectively.

Students Performance Criteria (CACB):
B1. Critical Thinking and Communication;
B2. Architectural History;
B3, Architectural Theory; and
B4. Cultural Diversity and Global Perspectives

Some useful references:

Chakraborty, Kathleen James, *Architecture Since 1400,* University of Minnesota Press, 2014
Cheng, Irene and Davis II, Charles L, Wilson, Mabel, *Race and Modern Architecture.* University of Pittsburgh Press (2020).
Colquhoun, Alan. *Modern Architecture.* Oxford University Press (2002)
Colquhoun, Alan. *Collected Essays in Architectural Criticism*. Black Dog Publishing (2009)
Curtis, William J.R. *Modern Architecture since 1900.* Phaidon (1996-1982)
Forty, Adrian, *Words and Buildings.* London: Thames and Hudson (2004)
Frampton, Kenneth. *Modern Architecture: A Critical History.* Thames and Hudson (1980)
Jarzombek, Mark, Vikramaditya Prakash, *A Global History of Architecture,* Wiley (2010)
Kostof, Spiro and Ingersoll, Richard, *World Architecture, A Cross-Cultural History,* Oxford University Press, 2012.
Lange, Alexandra, *Writing About Architecture,* New York: Princeton Architectural Press (2012)
Simitch, Andrea and Warke, Val, *The Language of Architecture,* Rockport publishers (2014)

Overview of Topics & Schedule

The course will be structured around Wednesday weekly course lectures, some Tuesday guest lectures, as well as around student discussion and presentations. Each one of these components represent an integral part of the course.

In the first half of the term, we will introduce architectural concepts and vocabulary, including the idea of architecture as a language, the relation between words and buildings, as well as some of the fundamentals, elements and dichotomies that have emerged throughout the history of architecture. This will also include the introduction of the different modes of architectural representation, as well as different movements in architecture.

As we introduce these terms and concepts, we will also move through a broad overview of transformations in architecture over a long modernity, that is, from the late eighteenth century to our times. This will include the introduction of some of the forces that have been at work in Architecture over the past 200 years, with attention to how It will include the introduction of the inherent relations between architectural history and colonization, between space and race, between housing and gender, between construction and environmental degradation, as well as between monuments and indoctrination, reconciliation, or inclusion.

In the second half of the term, we will consider some of the shifts in society along with their architectural expression. We will introduce the idea of types in architecture, studying a number of architectural typologies as a means to find bearings but also track societal transformation throughout modernity as they are reflected in new programs and architectural manifestations. To launch these discussions, we spend more time looking at houses and housing types, to then move on to consider other typologies, with a closer look at libraries, museums and cities.

Typology will give us bearing as we discuss ways that buildings both inform and are informed by their local, social, cultural and historical contexts, with an architectural *corpus* that meaningfully cuts across times, places and ideas. At the conclusion of this course, you will have encountered a great range of buildings across places and times, while also developing a working dictionary of concepts and ideas in architecture.

WEEK/THEME	DATE	FOCUS

01 –
Introduction:
Architectural Histories

SEP 16

Part 1: Histories of Architecture

1. Introduction to time and history
2. The plurality of architectural histories
3. Why should we and how can we study architecture in time

Required Readings:
Harmut Rosa, "Social
Acceleration", in *Constellations*

Rem Koolhaas, "Preservation is
overtaking us", in *Future Anterior*

Part 2: Review of Course Syllabus

1. Going back to the "Waterloo Ready" lecture and history in architecture
2. A few words about changes in the current social and global contexts
3. Review of course outline: course content, structure, etc.

Suggesting Reading:
Giorgio Agamben, "What is the
Contemporary", in *What is an apparatus and
other essays*

Discussion groups: Introduction

Next class meeting: Tuesday September 22nd for the Arriscraft Lecture

Assignment for next week:
Notes on the W02 required readings:
3 concepts/quotes/definitions +1 ill.
C1: Due at 2pm on September 23

LECTURE 1

SEP 22

LAND BACK
 – Amy Smoke, Phil Monture, Eladia Smoke

Assignment for next week:
Question on the lecture 1:
Q1: Due at 9pm on September 23

Lecture assignment: Q1

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02 –
Architecture as
Language and Media

SEP 23

Part 1: Language and Meaning in Architecture

1. Introduction to the language of architecture
2. Experiential, cultural and social frameworks to 'read' architecture
3. Some elements of architectural communication

Required Readings:
Yi-Fu Tuan,
"Architectural Space and
Awareness", in *Space
and Place*

Part 2: Architecture as Media

1. Reading buildings
2. Significance of symbolic, iconic and indexical communication
3. Between architectural intentions and the experience of a building

Peter Zumthor, "A way of looking
at things" in *Thinking
Architecture*

Larger class discussion: Reading buildings

Suggesting Reading:
- Adrian Forty, "Introduction", in *Words
and Buildings*
- "Interview with Eyal Weizman", in
International Review of the Red Cross

Assignment for next week:
Notes on the W03 required readings:
3 concepts/quotes/definitions +1 ill.
C2: Due at 2pm on September 30

03 –	SEP 30	Part 1: Fundamentals

03 –
Fundamentals:
Work, Labour, Action

Required Readings:
Kenneth Frampton, "Part 2 -
Towards an ontological
architecture: a philosophical
excursus", in *A Genealogy of
Modern Architecture*

Robin Wall Kimmerer,
"Skywoman Falling" from
Braiding Sweetgrass

Diébédo Francis Kéré
"School in Gando, Burkina Faso",
in John Wiley & Sons

Suggesting Reading:
Kathleen James Chakraborty, "Imposing
Urban Order", in *Architecture since 1400*

Assignment for next week:
Notes on the W04 required readings:
3 concepts/quotes/definitions +1 ill.
C3: Due at 2pm on October 7th

SEP 30

Part 1: Fundamentals

1. Situating architecture as a practice: Arendt's *labour, work,* and *action*
2. Parallels between fundamentals: *vernacular, technological,* and *classical*
3. Positing the shared world and the common goal of ecological care

Part 2: Modernity, Universality and Colonization

1. Definitions of Modernity, Modernization and Modern
2. Universality as a concept and ambition of Modernity
3. Modernity and Colonization

Discussion groups 1: Reading buildings in context

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04 –
The Modern and
the Post-Modern

Required Readings:
Larry Wayne Richards,
"Postmodernism: Reconnecting
with History, Memory and Place",
*in Canadian Modern Architecture
– 1967 to the present.*

Jane Hutton, "introduction",
*Reciprocal Landscape, stories of
material movements*

Suggesting Reading:
Andrea Simitch and Val Warke,
"Materials", in *The Language of
Architecture*

Assignment for next week:
Notes on the W05 required readings:
3 concepts/quotes/definitions +1 ill.
C4: Due at 2pm on October 21

OCT 7

Part 1: Dichotomies of Modern Architecture

1. Ornament and Structure
2. Form and Function
3. Space and Material

Part 2: Post-Modernity and Late Modernity

1. The Postmodern, post-colonial, post-historical and the late modern
2. Revisiting dichotomies as they shift in postmodernity
3. Finding common grounds

Next class meeting: Tuesday October 20 for the Arriscraft Lecture

	OCT 14	READING WEEK

	OCT 20	BREAKING THE CODE
LECTURE 2		– Luke Anderson, Aimi Hamraie, Susan Stryker
Assignment for next week:		Lecture assignment: Q2
Question on the lecture 1:		
Q2: Due at 9pm on October 21		**Next class meeting: October 21st for Lecture 05**

05 –
Elements

OCT 21

Part 1: Tangible Elements of Architecture

1. Introducing elements as a concept
2. Semper's theory of elements as fundamentals
3. A sample of OMA's selection of elements

Required Readings:
Jun'ichiro Tanizaki, selection, from *In praise of shadows*

Alexandra Lange, "How to be an architecture Critic", in *Writing about Architecture*

Part 2: Introducing critique, canon and *corpus*

1. Four critical approaches
2. Defining canon
3. Defining corpus

Discussion groups 2: Modes of reading buildings in context

Suggesting Reading:
- Miriam Gusevich, *"*The Architecture of Criticism", in *Drawing/Building/Text*
- Ada Louise Huxtable, "Sometimes we do it right", *New York Times,* Sunday, March 31, 1968
- Mark Jarzombek, "Corridor Space" in *Critical Inquiry*

Assignment for next week:
Notes on the W06 required readings:
3 concepts/quotes/definitions +1 ill.
C5: Due at 2pm on October 28

06 –
Types

OCT 28

Part 1: Types in Architecture

1. Introduction to the concept of type
2. Static and dynamic considerations of type
3. Type and history as materials of architecture

Required Readings:
Peter Nabokov and Robert Easton, "Wigwam and Longhouses", in *Native American Architecture*

Joy Monice Malnar and Frank Vodvarka, "New Spaces of Learning" in *New Architecture on Indigenous Lands*.

Part 2: Type across cultures, geographies and times

1. Types and the architecture of Abrahamic religions
2. Wigwam and Longhouses as Types
3. Types, indoctrination and recognition

Discussion groups 3: Diagraming buildings in context

Assignment for next week:
Notes on the W07 required readings:
3 concepts/quotes/definitions +1 ill.
C6: Due at 2pm on November 4th

| 07 – **Housing and Modern Houses** | NOV 4 | Part 1: Contextualizing housing |

07 –
**Housing and
Modern Houses**

Required Readings:
Nobert Schoenauer, short selections from *6,000 Years of Housing*

Beatrice Colomina, "Interior", in *Privacy and Publicity, Modern Architecture as Mass Media*

Suggesting Reading:
- Rayner Banham, "A home is not a house", in *Art in America*

Assignment for next week:
Notes on the W08 required readings:
3 concepts/quotes/definitions +1 ill.
C7: Due at 2pm on November 11

NOV 4

Part 1: Contextualizing housing

1. A very short history of housing
2. Housing and modernity
3. Modern Houses and dichotomies

Part 2: Experimental houses and other case studies

Discussion groups 4: Illustrating an argument about a building

Next class meeting: Tuesday, November 10th for the Arriscraft Lecture

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LECTURE 3

Assignment for next week:
Question on the lecture 3:
Q3: Due at 9pm on November 11

NOV 10

ABOLITION
– Syrus Marcus Ware, Tiffany Lethabo King, Sara Zewde

Lecture assignment: Q3

Next class meeting: November 11 for Lecture 08

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08 –
**Domesticity,
Race and Gender**

Required Readings:
Bell hooks, "Homeplace, a site of resistance" and "An aesthetics of blackness, strange and oppositional", in *Yearning*

Dolores Hayden, "What would a Non-sexist City Be Like? Speculations on Housing, Urban Design and Human Work", republished in *Gender, Space, Architecture, An Interdisciplinary Introduction*

Assignment for next week:
Notes on the W09 required readings:
3 concepts/quotes/definitions +1 ill.
C8: Due at 2pm on November 18

NOV 11

Part 1: Domesticity

1. Defining Domesticity
2. Architecture as it frames domestic relations
3. Being at home in the city

Part 2: Case studies

Discussion groups 5: Thinking of architecture as an agent

09 – **Libraries**, **Knowledge and Accessibility**	NOV 18	Part 1: The library as a type

09 –
Libraries,
Knowledge and Accessibility

Required Readings:
Borges, "The library of Babel", in *Collected Fictions*

Thomas Markus, "Visible knowledge", *Building and Power*

NOV 18

Part 1: The library as a type

1. A short history of libraries
2. Libraries and knowledge
3. The public and social roles of libraries

Part 2: Case studies

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10 –
Museums,
Time and Narratives

Required Readings:
Mabel O. Wilson, "Architecture tells stories", *Begin with the Past*

Susana Sirefman, "Formed and Forming: Contemporary Museum Architecture", in *Daedalus*

David Adjaye, "Multiplicity" in *Crown Hall Dean's Dialogues*

NOV 25

Part 1: The museum as a type

1. A short history of museums
2. Museum and time
3. Museums through the lens of fundamentals – work, labour, action

Part 2: Case studies

Discussion groups 6: Architectural narratives and their shadows

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11 –
Contemporaneity
and Diversity

Required Readings:
B. Tauke, K. Smith and C. Davis, "Introduction" in *Diversity and Design*

Doreen Massey, "Place and Their Pasts", in *History Workshop Journal*

DEC 2

Part 1:

1. Space, Place, History and Time
2. Architecture's public
3. Three corpus

Part 2: Discussion

Discussion groups 7: Listening to the people we build for

Final assignments: (2pm)	NOV 25	Illustrated analysis of your final studio project (Draft 1)
(8pm deadline)	DEC 9	Illustrated analysis of your final studio project (Final)
(5pm deadline)	DEC 21	Compilation of concepts with introduction and conclusion

Course Requirements and Assessment:

ARCH 120 is structured as a 3-hour lecture course offered once or twice a week, every Wednesday afternoon from 2pm to 5pm, and some Tuesday evenings, from 6:30pm to 8:00pm. The Wednesday afternoon classes will typically last 3 hours and will normally be led by the instructor. They will be structured as two short 45 to 75-minute lecture, followed by discussion in small or larger groups.

The Tuesday evening lectures will be delivered by guest lecturers as part of the Arriscraft lecture series. Both components form an integral part of the course. On the Tuesdays when there are no Arriscraft lectures, the instructor will hold office hours.

The **written communication** portion of the course will include 4 components (80%):

1. Ten short submissions on the readings to be done for the week, to be handed in by 2pm on the Wednesday of that class (prior to the discussion of the reading). You will be provided with a template for submission that will include:

   (1) three words (ideas or concepts – from one or more readings that week);
   (2) three quotes (one for each word put in the context of reading(s) that week in a quote that best captures the importance and definition of that concept);
   (3) In your own words, three definitions that either paraphrase the definition provided by the author, or clarifies the meaning of that concept (always in your own words);
   (4) one of these concepts illustrated with a diagram, drawing or photograph of a building that expresses this idea. (50% for 10 submissions)

2. Three questions formulated at the end of each Arriscraft lectures. These responses could be done in class, during the guest lectures. The responses should be short and should be handed within 24 hours of the lecture at the very latest. These responses will take the form of an informed question articulated from a specific perspective (site, form, materials, environment, etc.). Each submission should be two sentences maximum: one sentence to name the position from which you are asking the questions, the second to articulate the question. (10% for 3 submissions)

3. Final hand-in that brings together the 30 definitions and the illustration of 10 of those concepts (unaltered), with a short introduction and conclusion. The introduction should succinctly describe how you have been drawn to choose different or similar concepts; how you decided to group them (thematically, chronologically, alphabetically, or otherwise), and why. In your conclusion, you should address how your awareness of these concepts has informed the way you are looking at the buildings around you and thinking about you own approach to design. (10%)

4. The final submission is an illustrated 300-word presentation of your own final studio design project through a maximum of five sketches or drawings that could be selected from your studio submissions. This presentation should be structured around a maximum three key ideas or concepts. You will be evaluated on the pertinence of the concepts in relation to your design, the coherence of your argument, and how clearly the drawings illustrate your approach to design and its relation to the concepts selected (e.g public/private, light, movement, site, openness, flexibility, etc.). (10%)

The **verbal communication** portion of the course will include 2 components (20%):

1. Once in the term, specific students will be responsible to moderate a discussion of the readings and concepts read. They should come prepared to present their own concepts (one concept each – 3 minutes maximum), and to actively take part in the discussion during the break-out session. They will be evaluated on their ability to present succinctly, coherently and in a structured manner. (10%)

2. Once in the term, specific students will be responsible to actively participate in the break-out session by giving feedback to their peers. They will be evaluated on their ability to listen critically to presentations and give pertinent consideration and articulated responses to what was presented. (10%)

Schedule of Evaluation

The course grade will be determined from the weekly responses, participation and final hand-ins:

1. Written responses to the Arriscraft lectures formulated as questions (10%)

> **September 22nd**: Land Back (due September 23rd, 9pm)
> **October 20th**: Breaking the Code (due October 21st, 9pm)
> **November 10th:** Abolition (due November 11th, 9pm)

2. Concepts, quotes, definitions and illustrations from readings (40%)

> 3 concepts, associated quote and definition
> 1 of these concepts illustrated by a building study (drawing, diagram or photograph)
> **Due each week by 2pm Wednesday**

3. Dictionary (15%)

> Your final dictionary of the 30 concepts, with introduction and conclusion
> **Due on December 21st at 5pm**

4. Studio project presentation (15%)

> Draft of final studio project presentation: 2-3 concepts and 3-5 illustrations (5%)
> **Due November 25th by 2pm**

> Final presentation of final studio project: 2-3 concepts and 3-5 illustrations (10%)
> **Due December 9th by 8pm**

5. Participation (20%)

> Presentation of reading and concepts in break-out group (10%)
> Response to the presentation of reading and concepts in break-out group (10%)

> **Two presentation times will be determined and communicated to all students by the 23rd of September (two dates – one as presenter, one as respondent - between September 30th, October 21st or 29th, November 4th, 11th or 25th).**

Remote Course Delivery Platforms & Communication
During remote learning, we will be using additional platforms to deliver, organize and share course content, learning and work. Here is a breakdown of tools we will use in this course:

LEARN will be used to post all readings and course material. All official communication will be coming through and from LEARN, and all assignments must be handed in to a LEARN dropbox. LEARN will also be used for grade recording and release.

MS TEAMS will be used as the virtual hub for the course. Some activities will be organized through TEAMS, where we might host discussions and break out groups. Students will be added to the course team in the first week of class. Teams can be used for teaching and break-out groups, but it only enables us to see 9 different people at once. Depending on the activities scheduled that week, some meetings might be held in TEAMS, and others in Webex (see below)

WEB-EX – Some classes will be held on Webex. This platform enables us to see more participant on the screen, which is more convivial to host discussions as a class.

Course Time Zone
All dates and times communicated in the document are expressed in Eastern Time (Local time in Waterloo Ontario, Canada). From September 8 – October 24 2020 times are indicated in Eastern Daylight Time (EDT, UTC—4:00) and from October 25 – December 31 2020, times are indicated in Eastern Standard Time (EST, UTC—5:00)

Fall 2020 COVID-19 Special Statement
Given the continuously evolving situation around COVID-19, students are to refer to the University of Waterloo's developing information resource page (https://uwaterloo.ca/coronavirus/) for up-to-date information on academic updates, health services, important dates, co-op, accommodation rules and other university level responses to COVID-19.

Student Notice of Recording
The course's official *Notice of Recording* document is found on the course's LEARN site. This document outlines shared responsibilities for instructors and students around issues of privacy and security. Each student is responsible for reviewing this document. For your convenience, a copy of this notice Is included on the last page of the document.

Late Work
Please note that unless you have sought accommodation or have a justified medical or personal reason, no late work will be accepted in this class. Assignments that are handed in late will receive a grade of 0%. We will only grade late work if you have a justified medical or personal reason, but only if these have been officially submitted to the Undergraduate Student Services Co-Ordinator and accepted by the Undergraduate Office. Please make sure you reach out promptly to the undergraduate office if you are seeking accommodation for medical or person reasons.

Students seeking accommodations due to COVID-19, are to follow Covid-19-related accommodations as outlined by the university here: (https://uwaterloo.ca/coronavirus/academic-information#accommodations).

Mental Health Support
All of us need a support system. We encourage you to seek out mental health supports when they are needed. Please reach out to Campus Wellness (https://uwaterloo.ca/campus-wellness/) and Counselling Services (https://uwaterloo.ca/campus-wellness/counselling-services).
We understand that these circumstances can be troubling, and you may need to speak with someone for emotional support. Good2Talk (https://good2talk.ca/) is a post-secondary student helpline based in Ontario, Canada that is available to all students.

Equity, Diversity and Inclusion Commitment
At the School of Architecture, we are committed to foster and support equity, diversity and inclusion. We recognize however, that discrimination does occur, sometimes through an isolated act, but also through practices and policies that must be changed. If you experience discrimination, micro-aggression, or other forms of racism, sexism, discrimination against LGBTQ2S+, or disability, there are different pathways to report them:

1) If you feel comfortable bringing this up directly with the faculty, staff or student who has said or done something offensive, we invite you, or a friend, to speak directly with this person. People make mistakes and dealing them directly in the present may be the most effective means of addressing the issue.

2) you can reach out to either the undergraduate (Donna Woolcott or Maya Przybylski), graduate office (Nicole Guenther, Lola Sheppard, or Jane Hutton), or director (Anne Bordeleau). If you contact any of these people in confidence, they are bound to preserve your anonymity and follow up on your report.

3) You may also choose to report centrally to the Equity Office. The Equity Office can be reached by emailing equity@uwaterloo.ca. More information on the functions and services of the equity office can be found here: https://uwaterloo.ca/human-rights-equity-inclusion/about/equity-office.

Academic integrity, grievance, discipline, appeals and note for students with disabilities:

Academic integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check the Office of Academic Integrity for more information.]

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70, Student Petitions and Grievances, Section 4. When in doubt, please be certain to contact the department's administrative assistant who will provide further assistance.

Discipline: A student is expected to know what constitutes academic integrity to avoid committing an academic offence, and to take responsibility for his/her actions. [Check the Office of Academic Integrity for more information.] A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate associate dean. For information on categories of offences and types of penalties, students should refer to Policy 71, Student Discipline. For typical penalties, check Guidelines for the Assessment of Penalties.

Appeals: A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) or Policy 71, Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72, Student Appeals.

Note for students with disabilities: AccessAbility Services, located in Needles Hall, Room 1401, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with AccessAbility Services at the beginning of each academic term.

Turnitin.com: Text matching software (Turnitin®) may be used to screen assignments in this course. Turnitin® is used to verify that all materials and sources in assignments are documented. Students' submissions are stored on a U.S. server, therefore students must be given an alternative (e.g., scaffolded assignment or annotated bibliography), if they are concerned about their privacy and/or security. Students will be given due notice, in the first week of the term and/or at the time assignment details are provided, about arrangements and alternatives for the use of Turnitin in this course. It is the responsibility of the student to notify the instructor if they, in the first week of term or at the time assignment details are provided, wish to submit the alternate assignment.

The Writing and Communication Centre: The Writing and Communication Centre (WCC) works with students as they develop their ideas, draft, and revise. Writing and communication specialists offer one-on-one support in planning assignments, synthesizing and citing research, organizing papers and reports, designing presentations and e-portfolios, and revising for clarity and coherence. To book an appointment, visit uwaterloo.ca/wcc. **Please note** that communication specialists guide you to see your work as readers would. They can teach you revising skills and strategies, but will not change or correct your work for you. Online appointments are available. Please see the WCC website for dates and times.

Remote Teaching and Learning:
Student Notice of Recording

Activities for this course involve recording, in partial fulfillment of the course learning outcomes. You will receive notification of recording via at least one of the following mechanisms: within the Learning Management System (LEARN), a message from your course instructor, course syllabus/website, or other means. Some technologies may also provide a recording indicator. Images, audio, text/chat messaging that have been recorded may be used and/or made available by the University to ARCH120 professor and teaching assistants for the purpose of assessment, as well as to other students for the purpose of review should they be unable to attend the class synchronously. Recordings will be managed according to the University records classification scheme, WatClass, and will be securely destroyed when no longer needed by the University. Your personal information is protected in accordance with the Freedom of Information and Protection of Privacy Act, as well as University policies and guidelines and may be subject to disclosure where required by law.

The University will use reasonable means to protect the security and confidentiality of the recorded information, but cannot provide a guarantee of such due to factors beyond the University's control, such as recordings being forwarded, copied, intercepted, circulated, disclosed, or stored without the University's knowledge or permission, or the introduction of malware into computer system which could potentially damage or disrupt the computer, networks, and security settings. The University is not responsible for connectivity/technical difficulties or loss of data associated with your hardware, software or Internet connection.

By engaging in course activities that involve recording, you are consenting to the use of your appearance, image, text/chat messaging, and voice and/or likeness in the manner and under the conditions specified herein. (In the case of a live stream event, if you choose not to have your image or audio recorded, you may disable the audio and video functionality (see: *Student privacy during live events*). Instructions to participate using a pseudonym instead of your real name are included where the feature exists; however, you must disclose the pseudonym to your instructor in advance in order to facilitate class participation.) If you choose not to be recorded, this notice serves as confirmation of your understanding that you need to organize alternate arrangement with the Professor should it be required for evaluation purposes.

You are not permitted to disclose the link to/URL of an event or an event session recording or copies of recording to anyone, for any reason. Recordings are available only to authorized individuals who have been directly provided the above instructions/link for their use. Recordings for personal use, required to facilitate your learning and preparation of personal course/lecture notes, should not be shared with others without the permission of the instructor or event coordinator. Review the University's guidelines for faculty, staff and students entering relationships with external organizations offering access to course materials for more information on your obligations with respect to keeping copies of course materials. For more information about accessibility, connect with AccessAbility Services.