Architecture Elective Outline — Course Information

Arch 520 Cultivated Landscapes in World Cinema

Fall Term, 2023

Instructor: Dr. Tracey Eve Winton

Lab course. Wednesdays 2:00 pm - 4:50 pm in Room 2026

Contact and questions: MS TEAMS Arch 520 group chat (preferred), or tewinton@uwaterloo.ca

"Before an unbounded nature, before the images of its countless particulars represented in our mind (from trees and torrents to fields of sunflowers and rolling hills), before nature's "spiritual physiognomy" that corresponds to the full spectrum of our most intimate feelings, then, we are convinced that something exists that transcends this vast, extremely rich panorama of disparate elements. To our conscious minds, that something takes the form of all-enveloping, diffused totality, like an uninterrupted flow of emotions and perceptual data, an affective irradiation. That something is the landscape. **It is more than the sum of the parts, of the individual fragments of our perception scattered along the temporal continuum of our sensibility. It is more than the attraction of psychic processes. It is the spirit of an infinite and magical connectedness of forms.** The idea of the landscape develops in history, but also in the individual, through the effects of time and space joined together in the rhythm of lines and surfaces that human beings know how to compose almost instinctively". — Raffaele Milani, The Art of the Landscape

Territorial Acknowledgement and Reflection

The School of Architecture is located on the traditional territory of the Neutral, Anishinaabeg and Haudenosaunee peoples. The University is situated on the Haldimand Tract, the land promised to the Six Nations that includes 10 kilometres on each side of the Grand River.

Let us remember that the first civilizations arose on the banks of rivers, and that in the ancient world the river was not only the source of fertile land and nourishment, and the place of gathering, but also the artery of movement and transport, and that water's symbolic role in the origin and ritual renewal of life originates in the ecology of the river. We dwelt in landscapes, and their meanings were our meanings. Cultural love and respect for the landscape, relating to a landscape with meaning, purpose, distinctive and identifiable elements, visible and invisible poetic experience, is the most powerful mode of its conservation. Let us recover some of the rich and poetic ways in which peoples have related to landscapes, creating meanings and connections, many of which modernity and Enlightenment logic have excluded from our worldview.

Course Description

This workshop-style course investigates the fictional worlds in films for their capacity to create discourse around landscape and landscapes, by identifying philosophical discourses, clued by symbolism, motifs and themes, along with settings, plot, and characters who enact dramatic roles.

We view diverse films in which natural and cultural landscapes play a major, decisive role in the situations and scenarios experienced by the characters. We then interpret, and discuss to reflect the real world that underlies these artworks, facilitate raising questions, and uncover issues pertinent to our cultural and natural worlds.

In class, weekly: We first discuss the previous film, with everyone expected to verbally participate. Then, I give an introduction to watching the next film, to give you a sense of what to look for and introduce connected themes. We start watching the new film in class.

Outside of class, weekly: You watch the rest of the film (on laptop) for the coming week, take screenshots, choose an aspect of it that interests you to research. Then, go online to search our library's database of journal articles. You'll make notes about what you learn, keep a bibliography of articles consulted (2 or 3) — learn to use Refworks. Bring your ideas and research to our next class discussion, in the form of blog-style notes and observations, using screenshots, sketches or visuals to illustrate your ideas. You don't need submit these notes at the time, *unless* you miss the class discussion. At end of term, compile all saved notes in one pdf and submit them.

Learning Objectives

By the end of the course, students will have enhanced skills in:
- grasping the cultural meanings of landscapes,
- how makers introduce such meanings into artifacts like film but also in art and architecture,
- understanding and facility in interpreting primary sources and secondary sources,
- evaluation and synthesis of academic research,
- critical thinking, reading and interpretation skills,
- oral and / or written communications skills,
- analysis of cultural artifacts,
- understanding of how artifacts incorporate themes, motifs, symbolism, and discourse,
- co-creating complex knowledge in a group by bringing together diverse research in discussion,
- Presenting a seminar,

- ability to read films as dramatized philosophical positions and texts concerned with landscape, as a model for architectural design and landscape and garden design
- Sketching out a storyboard for time-based media,
- Sustainability. One week of our term will be dedicated to a focus on sustainability.

Cultural history and landscape cinema

What knowledge frameworks do we need to understand the meaning of our spatial contexts? This course takes us beyond modernity's dominant logics and scientific lens, and in many cases identify and explore aspects of the earth suppressed by modernism and its master narratives.

In this course we study films to analyze landscape's coding of cultural meaning and symbolism. Just as we project our minds into our situations, and reflect our environments, we explore how cultures embed values in landscapes and spatial depths. Culture revises the natural world and its significations through human frameworks and representations.

Through the lens of the history of representing landscape in painting, arts, poetry, photography, gardens, and movies, this course visits significant real and fictionalized or mythicized landscapes in different regions of the world. In the fiction films and readings for this course, landscape and its cultural coding plays a significant role in the drama. We bring analytical tools, scholarly research, art history, and textual discussion to the dramatic structure and discourse of weekly fiction films (drawn from the 1950s to the present), to illuminate underlying ideas, symbolism, tropes, and motifs in the modern world. Each film frames a thematic world.

Not a history or survey, every week we confront a different situation in relation to landscape.

The lab-style, **workshop** core of this course involves building up visual and textual literacy, practice intended to foster and refine skills in analysis of cultural artifacts, researching with both primary and secondary sources, and written expression and communication.

The process requires initiative and critical thinking, collaborative discussion, and is largely self-directed, resourceful, responsive, and iterative. Completing course work should take about 8-10 hours a week. You can find the course on Teams (with submissions on Learn).

Students are expected to view the movie assigned, and do critical readings <u>prior</u> to live discussions. See below for platforms on which films are available free to you - mainly on Kanopy, and Criterion through University of Waterloo library system online.

These films are not at a resolution for the big screen, nor are they licensed for public screenings. You are intended to watch them on your laptop, where you can make screenshots, or rewind for clarity. Do **schedule** your weekly viewing - for example on a specific weekend night - so you have enough time to research, make notes, take screenshots, and reflect.

Films are drawn from a diversity of countries, such as Russia, Japan, China, Korea, Norway, Australia, Vietnam, Nigeria, Algeria, Greenland, Canada, Mali, Thailand, UK, USA, Italy, Mexico, Venezuela, thus are not all in English, many will have subtitles.

Geographer Donald Meinig (1976) described landscape as the union of the physical and the psychological: "composed not only of what lies before our eyes but what lies within our heads." Thus the landscape is an entity that is defined by our senses and interpreted by our intellect. It reflects prior experience as well as prevailing cultural, social, and economic values. Landscapes express, in addition to their own biophysical makeup, the character of a society as it has evolved over an extended period of time. When fully understood, the landscape may be comprehended as more than just a physical condition and more than just an emotional response to perception, but also as one of the most accurate reflections of a society, its values, its technology, and its aspirations. — Michael Murphy, *Landscape Architecture Theory: An Ecological Approach*, p.10-11

The course viewings expose the cultural contents of landscapes via dramatizations of processes, movement, conflict and enactments in movies and related media, space-time artifacts. These complex materials facilitate our discussion of contemporary ideas and issues, relating people and other living things to places and geological and atmospheric realities, topics including colonialism and social power, war, modernity, indigeneity and identity, sacred sites and religious practices, environmentalism, wilderness and the sublime, the journey, subjectivism, nationalism, sense of place, encounter, strangeness and surreality, fate and destiny, utopias/dystopias, the noble savage, representation, horror and formlessness, etc. As a workshop course in research and writing to create and refine skills in analysis of cultural artifacts and written communication, your learning process requires initiative and critical thinking, and is self-directed, resourceful, responsive, and iterative.

Sustainability

One class (*Troll Hunter*) will be devoted to examining the idea of sustainability through a cultural and social lens, and the role that architecture, the arts, and landscape might play.

Course Requirements, Deliverables, and Assessment

This is a workshop style, lab course, where you acquire and hone critical thinking skills for knowledge acquisition, broadening, and creation. You will produce and submit work every week, but will not be formally graded until the end of term, when your weekly practice has enabled you to reach a higher level of personal progress and accomplishment. Read carefully.

In this course, the work is carried out and delivered at the same time each week, and individual progress is evaluated at the end of term. There is no final exam. At term end you will simply collate everything you produced in this class (written and visual work) and submit all including the storyboard project as a single pdf in Learn. That **final hand-in** will include:

- ☑ Cover page with your name and student number and your favourite screenshot
- ☑ Proficiency in research gauged by your capacity to find **high quality**, thematically relevant research materials, supported by your Bibliography (list of references of all articles and books read over the course of the term, that can also include websites, films, online lectures, and other media you consulted - but *not* random uploads on YouTube) **25%**
- ☑ Conceptual vocabulary list — highlight words in your notes
- ☑ Contributions (one per film) introducing ideas from your primary source viewing and secondary source readings, your choice of screenshots or other visuals to illustrate your observations, and your responses (of any significant length) on other people's observations **25%**
- ☑ Attendance, participation, pop quizzes **25%**
- ☑ Your own cinematic poster with title and your name (not graded)
- ☑ **Storyboard for a film, in 12 standardized panels - 25%**

More comprehensive description of deliverables, submission procedures and so on will be shared and questions will be answered in class or the group chat on Teams - feel free to post questions.

Term Project — Storyboard

The handout for this project will be posted in Week 2. The goal is for each of you to produce a storyboard for a place-based or site-based film in the landscape of your choice, assembled with shots or stills that provide evidence of your understanding of landscapes as material, symbolic, temporal, spatial, and complex, and the course materials. The class storyboards will have a specific format.

Expectations — a summary

Attendance, punctuality to class, preparation (viewing, reading, and notes), and verbal participation along with respectful and active listening, are basic requirements for all live class discussions.

Films should be watched and then researched before coming to class for live discussions. Notes must be made by hand, and you will watch, research, write and upload a post to MIRO (again blog-style, illustrated with screenshots) to engage in discussion with your classmates.

Weekly requirements are the same, and deliverables have the same timing every week.
Your basic practice involves **building these habits:**

- VIEWING Watch the film (the **Primary Source**) and make notes, take screen shots. Note down keywords on your **"conceptual vocabulary" master list** to try and use for your Boolean search.

- RESEARCH Go on Google Scholar or OMNI (Waterloo library) or Proquest, and find scholarly essays (aka "peer-reviewed") or book chapters, about an aspect of the film that interests you. Download essays in pdf in your Arch 520 folder to keep citation information at your fingertips. Wikipedia / Youtube aren't scholarly resources; you can't rely on them to learn critical analysis.

- Focus on core themes: landscape types, architecture, urbanism, landscape, ecology, history, etc.

- READING Scan the essays / chapters (**Secondary Sources**) in your Arch 520 folder, choose 2-3 to read in full, take notes, again note down **key vocabulary**, quotes, formulate and **note down questions**, even questions you think are not fully answerable.

- NOTE If you're not satisfied with the essays you are finding, try different **keywords** in combination. If you need help finding more appropriate terms, post what you have been trying in the main group Teams chat to ask for suggestions.

- POST it all on MIRO. Write your notes or a **blog-type post** (see below "Things to Keep in Mind") that includes some of the following: your intuitive responses to specific aspects of the film, hunches about meanings, elements that drew your attention, and ideas gained from reading critical essays that you want to share with the group for discussion. In our live class discussions each person will verbally communicate their insights, while we look at your space on MIRO. Do share screenshots, or artworks / paintings / photos that you find relevant. If you found an amazing essay, you can share a pdf file or a link to it, using Teams chat.

- Be a great listener in class. RESPOND to other people's ideas, and **comment** thoughtfully on something that resonates with you. Connect your ideas with theirs. Ask people questions.

You know you are on the right track with the following:

Insight, critical thinking, analysis, observation of themes and motifs, interpretation of 'evidence' in the film, ability to make connections, ability to find relevant secondary sources, ability to summarize and synthesize the important points of a film or an essay, poetic sensibility, formulating good questions, writing or speaking to communicate with others and share ideas, great engagement with other members of the group in discussions, a growing list of concepts and terminology, nuanced understanding, skills improvement, sense of curiosity, feeling of inspiration, experience of personal progress, a steep learning curve.

If you need help with *anything*, reach out to me in class or a note on Teams.

Things to Keep in Mind for making notes for discussion and / or research posts

- Try to keep your own "voice" while writing or note-taking, rather than sounding overly formal and academic. You don't want to edit / censor **your own experience** of viewing and thinking, because that experience is your primary interface with the film as an artwork filled with communicative, emotional, atmospheric, poetic meaning.

- What elements in the film caught your interest while watching? How can you make a link between your observation of the film as a primary source to your secondary sources?

- How does the film present **evidence that supports your ideas**, or an argument you're making? Think about specific events, characters, actions, scenes, props, dialogue, sequences, repeated motifs, themes, changes in scenography, etc. What specific event/s, part of dialogue, details, landscape or background could substantiate and back up your point, or flesh out a theme?

- Can you cite your secondary source and **show how you used the author's ideas**?

- Can you think of any more questions you'd want to ask if you were to do further research?

- What feeling(s) did the film elicit in you? What inspired you or made you feel excited?

Group dynamics

Our goal is to share ideas and to become excellent, sensitive listeners, helping us learn to build collaboratively on the positions of others, a critical skill for an architect. Make an effort to respond to someone else's comments and then create a link to your own ideas, rather than everyone starting their own isolated topic.

Required Texts (Films)

In this course, a few short readings in pdf will be posted in the "Files" of our Teams channel.

The required weekly **films** considered the core texts for this course, and our **primary sources**, **can be watched online on your computer**. You must watch the complete film prior to the class discussion, in order to be able to contribute.

Most of our course films can be screened for free through the university or your public library (you can obtain a library card online), such as on Kanopy (Toronto Public Library and University of Waterloo library both have subscriptions), Criterion-on-Demand or Youtube. Rarely, some are hosted on commercial networks (Netflix, Google, Primevideo, AppleTV, etc.) and may cost about $5 to view, unless your household has a subscription.

AI USAGE

In this course, representing AI usage (e.g. Midjourney, ChatGPT) as your own work constitutes plagiarism, so any AI usage, even if minor, must be authorized by the instructor, and individually credited, along with a full list of prompts used. Your assignments are intended to teach operative skill sets, and for you to embody and hone research processes. Your grasp of knowledge, and potential to communicate research in your own words, and conceptual images, is being evaluated here. Please read the full AI policy at the end of the outline.

Topics & Schedule

The Arch 520 class time, on Wednesdays 2 pm - 4:50 pm is always time reserved for this course, for me to lecture, or discuss with you all as a group, and if we finish early, for you to watch films or talks, to read, discuss independently with your classmates, or carry out secondary source research.

Note: This schedule is <u>provisional</u>. Due to unpredictable circumstances, dates and film titles may change on short notice.

Week	Wednesday 2pm	Film Discussion - links below	
1	September 6	**Introduction to course, themes, films, readings, how to research, and Q&A.**	Handout and Intro to the course
2	September 13	*Stalker, Andrej Tarkovsky, 1979, USSR*	Project Handout
3	September 20	*A Taste Of Cherry, Abbas Kiarostami, 1997, Iran*	
4	September 27	*Woman in the Dunes, Hiroshi Teshigahara,1964, Japan*	
5	October 04	*Parasite, 2019, Bong Joon-Ho, South Korea*	
6	October 11	READING WEEK - NO CLASS - **recommended viewing:** *Grandmaster*, **Wong Kar-Wai, China**	
7	October 18	*Picnic at Hanging Rock, Peter Weir, 1975, Australia*	
8	October 25	*Troll-Hunter, André Øvredal, Norway, 2010*	Sustainability Week
9	November 01	*The Passenger, 1975, Michelangelo Antonioni, Africa and Europe*	
10	November 08	*Deliverance, John Boorman, 1972, USA*	
11	November 15	*Wings of Desire, Wim Wenders, Germany*	
12	November 22	*Chinatown, Roman Polanski, USA*	
13	November 29	*Uncle Boonmee Who Can Recall His Past Lives*, **Thailand; and Indigenous made films:** *Atanarjuat the Fast Runner*, **Canada;** *Tanna, 2015, Martin Butler & Bentley Dean*, **Ni-Vanuatu, South Pacific;** *Yeelen*, **Mali;** *Ten Canoes*, **Australia;** *Edge of the Knife*, **Gwaai Edenshaw and Helen Haig-Brown, 2018 Canada.**	**Seminar presentations by students** working in 6 groups, each with 1 or 2 masters students. You will learn your group and film assignment by Reading Week, but we can assign groups in advance if you prefer it.
14	December 6	STUDIO REVIEWS Week - NO CLASS	
15	December 13	**Project submission**	

List of Films with Links to watch them online for free (sign in required for some)
SOME OF THESE FILMS ARE 2-3 HOURS LONG, SO SCHEDULE TIME TO WATCH.

Fauve, Jeremy Comte, Canada 2018 https://vimeo.com/293033666 17 minutes

Precedent for your storyboard: Smithson, Spiral Jetty http://www.ubu.com/film/smithson_spiral.html

2. *Stalker*, Andrej Tarkovsky, USSR, 1979, https://www.kanopy.com/en/uwaterloo/video/5793489, 161 minutes

3. *A Taste of Cherry*, Abbas Kiarostami, Iran https://www.kanopy.com/en/uwaterloo/video/11814151, 1997, 99 minutes

4. *Woman in the Dunes*, Japan, https://www.kanopy.com/en/uwaterloo/video/113335, Hiroshi Teshigahara, 1964, 146 minutes. Be careful to read about the FILM and not the BOOK, which is quite different.

5. *Parasite*, Bong Joon Ho, 2019, 132 minutes, South Korea, https://www.netflix.com/watch/81221938 OR https://media3-criterionpic-com.proxy.lib.uwaterloo.ca/htbin/wwform/006?T=MK20101&ALIAS=MK20101_EST.KF&M=0_nv3eav61&DSTYLE=0#multimedia_resources_MK20101

6. *Grandmaster*, Wong Kar-Wai HK/China 2013 https://www.kanopy.com/en/torontopl/video/11996315, 130 minutes

7. *Picnic at Hanging Rock*, Peter Weir, Australia, https://youtu.be/-ueVib29wg0, 1975, 115 minutes. Be careful to read about the FILM and not the BOOK which is quite different.

8. *Trollhunter*, André Øvredal, Norway, 2011, 103 minutes, https://media3-criterionpic-com.proxy.lib.uwaterloo.ca/htbin/wwform/006?T=AL111966&ALIAS=AL111966_EST.KF&M=1_3ym99r7d&DSTYLE=0#multimedia_resources_AL111966

9. *The Passenger*, Michelangelo Antonioni, 1975, 126 minutes, https://media3-criterionpic-com.proxy.lib.uwaterloo.ca/htbin/wwform/006?T=MON1235&ALIAS=MON1235_EN.KF&M=1_nxkmbjr8&DSTYLE=0#multimedia_resources_-MON1235

10. *Deliverance*, John Boorman, 1972, United States, 109 minutes, https://media3-criterionpic-com.proxy.lib.uwaterloo.ca/htbin/wwform/006?T=W72111&ALIAS=W72111_EN.KF&M=1_9rh9issc&DSTYLE=0#multimedia_resources_W72111

11. *Wings of Desire*, Wim Wenders, https://www.kanopy.com/en/uwaterloo/video/113523, 1987, 127 minutes

12. *Chinatown*, United States, Roman Polanski, https://www.kanopy.com/en/torontopl/video/5563264, 1974, 131 minutes

13. A. *Uncle Boonmee Who Can Recall His Past Lives*, Thailand, https://www.kanopy.com/en/uwaterloo/video/5330489, Apichatpong Weerasethakul 2010
   Indigenous made films:
   B. - *Atanarjuat The Fast Runner*, Canada https://www-nfb-ca.proxy.lib.uwaterloo.ca/film/atanarjuat_the_-fast_runner_en/ Zacharias Kunuk 2001, 2 h 41 min;
   C. - *Ten Canoes*, Australia, https://youtu.be/Lyc9rA15r2A, Rolf de Heer and Peter Djigirr, 2006, 92 min
   D. - *Tanna*, Vanuatu, https://www.kanopy.com/en/uwaterloo/video/11512685, Martin Butler and Bentley Dean, 2015, 100 minutes
   E. - *Yeelen*, Mali, https://www.kanopy.com/en/uwaterloo/video/212520, Souleymane Cissé, 1987, 105 min
   F. *Edge of the Knife*, Canada, Gwaai Edenshaw and Helen Haig-Brown, 2018, 100 minutes. Link to come.

CAUTION Films depict events that some may find upsetting. This course has a trigger warning for harsh scenarios such as violence, cannibalism, suicide, rape, murder, genocide, trauma, and cruelty. If you find certain movie scenes problematic or troubling to watch, get triggered or depressed by film content and cinematic themes, this course is not a good fit for you.

Remote Course Delivery Platforms & Communication

This class is in person, but circumstances could occasionally make us shift to a remote class. If so, we will use platforms to talk, deliver, organize and share course content, learning and work. These tools provided by the university would be used:

- **MS TEAMS** – Virtual Hub for the course, main communication. Used for organizing course documents, activities and discussions. Students added to course team in first week of class.
- **LEARN** – Official communication, work submission, and grade recording and release.
- **The real world,** where you carry out self-directed creative research.

Please keep your camera on during any Teams meetings and group discussions. If you can't do this because internet is too weak, do create a **profile picture** for your Teams, where your face fills most of the frame, so if your camera is off, we see your face rather than a box.

Course Time Zone

All dates and times communicated in the document are expressed in Eastern Time (Toronto). Eastern Standard Time (EST, UTC−05:00) applies November to March and Eastern Daylight Time (EDT, UTC−05:00) applies from March to November.

Communications

Use **Teams Arch 520** chat for **Q&A** where the answer to your question may benefit others or be relevant to them.

Make sure you **turn all notifications ON** for Learn, UW email, and especially Teams. You are responsible to check email and other platforms regularly for any changes in program.

Messages in Teams chat are preferred to emails, as they take form as a conversation, easier than searching emails to go back through Teams and find specific communications.

Late Work and Absence

Work produced outside of class is due (except for the first week) on the day of class. Do not fall behind, as the pacing is linked to discussing with your classmates and instructor, and interplay of your critical viewings, research, and writing is important to **building skills and habits**.

As a laboratory / workshop style course, there are no extensions or accommodations.

HELP: Since you don't receive grades weekly, if I notice your progress lagging, or you seem to be struggling, I will coach you, but *the onus is on you to take the initiative to contact me for help if you need it,* before stress becomes a factor. If you have trouble, I can suggest work-throughs.

Never skip class, because attendance is key. If you're absent from a meeting *without justified cause*, arrive late, don't participate verbally, or haven't done the work, your final grade will be penalized. After 3 unjustified absences you may be asked to withdraw from the course.

If you miss class because of a medical appointment or physical illness that you have declared to the front office, you may submit a written blog-style post (up to 1 page) or set of notes instead of participating in the live discussion.

Only in the case of a justified medical or personal reason will penalties be waived, and only if these have been officially submitted to the Undergraduate Student Services Co-Ordinator and accepted by the Undergraduate Office.

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).

Anytime you feel you might need some extra support, or someone to listen, don't hesitate to 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.

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

Discussions in class and introductions or lectures by the instructor may be recorded and uploaded to Teams for students' future reference during the course of the term. They will not be made public.

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.

Equity, Diversity and Inclusion Commitment

The School of Architecture is committed to foster and support equity, diversity and inclusion. If you experience discrimination, micro-aggression, or other forms of racism, sexism, discrimination against 2SLGBTQ+, or disability, there are several pathways available for addressing this: A) 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. B) you can reach out to either the Undergraduate office or Director. If you contact any of these people in confidence, they are bound to preserve your anonymity and follow up on your report. C) You can 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 is 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.

AI Policy: Permitted in this Course Only with Attribution and Appendix

In this course, students are permitted only under certain conditions to use Generative AI Tools like ChatGPT and Midjourney to support their work. These conditions include disclosure and documentation in a process-based appendix.
 In order to adapt your approach appropriately to the quickly-evolving nature of these tools, discuss your proposed tool use, well in advance, with your instructor. A convincing argument must be made in writing, seeking approval to use specific elements; however any project, visual creation, research or written component that relies substantially on AI tool generated images or text (in place of drawings or texts created or written directly by the student) is not acceptable, and will not result in a passing grade.

Disclosure

In order to maintain academic integrity, students must disclose all AI-generated material and properly attribute it. This disclosure must include AI generation whether in whole or part, including images, designs, in-text citations, quotations, and references. The full extent of images and text passages assisted and/or originating with Generative AI tools must be cited. This approach complements but does not replace your obligation to produce original work for your assignments. The University's Policy 71 provides essential regulations that apply in parallel to this requirement.

Sample General Citation

The following statement in assignments may be used to indicate general use of a Generative AI Tool: "The author(s) acknowledges the use of [Generative AI Tool Name], a model developed by [Generative AI Tool Provider], in the preparation of this assignment. The [Generative AI Tool Name] was used in the following way(s) in this assignment: [indicate, e.g. grammatical correction, gathering sources, generating specific images, etc.]."

Process-based Appendix documenting AI use

If you use any AI tools for generating and/or editing your submission, document this use in an appendix that permits clear, efficient comparison of your final work with the AI generated version as follows:
- Indicate the prompts that you provided to the AI tool
- Provide a raw copy of the AI tool's generated material.
- Include captions for each part of the generated material identifying the particular material, indicating source and date.

Evolving Conditions, Potential for Amendment of Guidelines

In order to recognize the quickly evolving nature of AI tools, the instructor and the School reserve the right to amend guidelines listed within this course outline.

Caution

When using AI tools, it is important to be aware that the user data supplied might be utilized for training AI models or other purposes. Consequently, there is no guarantee that the information you provide will remain confidential. Instructors and students should exercise caution and avoid sharing any sensitive or private information when using these tools. Examples of such information include personally identifiable information (PII), protected health information (PHI), financial data, intellectual property (IP), and any other data that might be legally protected.