RECENTERING THE EDGE: HAMILTON'S ESCARPMENT LANDSCAPE

Studio Days: Monday & Thursday – 9:30-12:30 & 1:30-5:30pm.
Office hours: Upon request

Studio Instructors
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Territorial Acknowledgement
We acknowledge that 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.
(see references here: https://uwaterloo.ca/engineering/about/territorial-acknowledgement)

The notion of 'environment' began to occupy public consciousness precisely when it was realized that no human action could count on an outside environment any more: there is no reserve outside which the unwanted consequences of our collective actions could be allowed to linger and disappear from view.

Bruno Latour, *Spheres and Networks. Two Ways to Reinterpret Globalization, 2009*

Landscapes are cultural in the sense that they result from human actions on natural givens (geomorphology, hydrology, ecology, and the like) over historical time. One can identify the ways in which particular landscapes were settled, developed, used and modified.
Amos Rapoport, "On Cultural Landscapes," 1992

1:: INTRODUCTION AND PREMISE

The intention of this studio is to focus a discussion, through design, on the relationship of building, landscape and urban networks. All cities are the management of inhabitation, mobility, natural systems, infrastructures, cultural and social structures. In order to confront these multiple systems, and envision their interconnection, one must begin by problematizing the dichotomy of architecture and nature (or landscape) as somehow two opposing extremes and understand them as interconnected and part of larger urban metabolic processes.

The studio will "unpack," through design and discussion, differences between ideas of ecology, nature, landscape and building. Many theorists have argued that the very notions of nature, landscape, and wilderness are human and cultural constructs. How we view this nature, and how we document it, is contingent on an anthropocentric vision of the world. Canadian architecture has largely privileged the romantic notion of building in a "natural landscape," not least because we have such vast expanses of

landscape. However, in the context of the city, (and even the suburbs and rural contexts) nature is far more complex. And increasingly, over the past two centuries, our natures have been controlled, ecologies are neglected, destroyed, amplified or manufactured.

This studio proposes to look at the roles and design of architecture, infrastructure, landscape and ecology as mutually opportunistic partners. The studio seeks to ask:

- What are our responsibilities vis a vis nature in cities: to preserve, to expand, to intensify human engagement (and hence presence in)? Each of these positions implies trade-offs which must be weighed and considered.
- How do conceptions of site change once one understands a given site as being part of a much larger network of systems and infrastructures?
- What programmatic opportunities exist at the intersection of these architectural, infrastructural and pseudo-natural systems?
- What new opportunities for public realm exist at these strange spatial intersections?

2:: COURSE DESCRIPTION

The site for the studio's investigation this term is the Escarpment of the City of Hamilton, which runs through the entire city and bifurcates it dramatically into an upper and lower town. In many ways, the Escarpment defines the city physically, forming a green dividing "wall." The city is also defined by the Hamilton Harbour which connects to Lake Ontario, as well as the vast Steel Plants that front onto the Lake. The Escarpment is part of the larger Niagara Escarpment which runs 1050 km.Within Hamilton the Escarpment is approximately 11 km long and represents a 100m elevation difference within the city.

While the Escarpment forms a critical green space in the city, activated by well used trails, stairs, look outs, and abutted by parks both in the lower town and in the upper town, it does act as a divider of the city, amplified by adjacent rail line and high speed roads which bifurcate it. Moving from the lower town to the upper and back only happens at sporadic points along the 13km length of the escarpment and typically with perfunctory metal stairs. Historically, and still today populated by industry, water reservoirs, sanitoriums, asylums, hospitals, golf courses, parks and other infrastructures, the escarpment acts as an "Other Landscape" in the city, defined by unique but often overlooked histories. Ecological communities have largely been fragmented. The opportunity to transform the Escarpment from spatial divider to connective tissue and locus of the city's urban and cultural imaginary is an untapped opportunity. How can design bring even more people to the escarpment, to experience it as an active landscape, without compromising its ecology? How can one "thicken" the escarpment by better integrating adjacent open spaces and envisioning new programs? How can the city redirect itself to celebrate the unique natural asset?

3:: PEDAGOGICAL / LEARNING OBJECTIVES

This studio will operate as to a certain degree, as a design research laboratory, in which the collective research of the studio in the first phase will allow each student to formulate a question centered on the studio's premise. The studio encourages speculations, independent thinking, and the positioning of architecture, infrastructure, and landscape design within a broader cultural context.

By the end of the studio, students should be able to demonstrate a clear ability to:

- understand the role of RESEARCH in generating ideas about landscape, site, program, and tectonics.
- develop and articulate a CRITICAL POSITION relative to site and program.
- demonstrate a general understanding (though the display of analytic and representational skills) of landscape design and systems.
- Demonstrate an understanding of the relationship between architecture and landscape in sensitive ecological contexts
- develop a clear spatial and environmental strategy for a building and landscape.
- develop a project across a range of SCALES—from site strategy through to structural and tectonic considerations.
- exhibit dexterity and understanding of SCALE, CRAFT, and ARCHITECTURAL LANGUAGE
- work through a range of REPRESENTATION modes, from cartography to drawing to model making.
- demonstrate a degree of ARCHITECTURAL and LANDSCAPE LITERACY with regard to precedent and strategies in architecture and landscape architecture.

The studio fulfills the following **CACB accreditation** requirements:
- A1 Design Theories, Precedents and Methods; A2 Design Skills; A3 Design Tools; A4 Program Analysis (and Dev)
- A5 Site context and Design; A8 Design Documentation; B1 Critical Thinking; B4 Cultural Diversity & Global Perspectives; B5 Ecological Systems; C2 Materials

4:: STUDIO STRUCTURE

The term will revolve around a single project broken into three distinct phases.

Project 1: Research (2 weeks – group work)

The first assignment, to be done in groups, will serve to develop a collective body of knowledge about Hamilton, the Escarpment, and relevant infrastructural, landscape and architecture precedents. The intent is to develop skills in research, spatial analysis and synthesis, and representation, and will form the armature for the design phases. Research will cover:
- History and Evolution of Escarpment
- Comprehensive Analysis of the Escarpment with respect to ecologies, infrastructures, access, existing programs, etc…
- Precedents pertaining to: Landscape networks, Connective Infrastructure, and relevant Programs
- Production of site documentation

Project 2: Site Documentation & Observation (1 week - individual)

Students are asked to maintain a sketchbook and camera during our site visit to the Escarpment. A very short assignment of presenting your observations will provide a way of sharing your work in a class exhibition.

Project 3: Envisioning the Escarpment (2.5 weeks – group work)

The third phase, done in groups, will be the development of larger scale strategies of landscape and program along the Hamilton Escarpment. Students are encouraged to leverage the collective research from Project 1. Each group will use two topics to drive the larger site strategy: water management, erosion control, amplification of ecologies, human access to and through the site, public programming related to recreation, food, environmental management, and cultural practices and initiatives, which could include indigenous or other cultural representation.

The intention of this phase is to look at the Escarpment as a comprehensive system of human and natural systems, and to begin to identify issues and program potentials. Groups will also begin zooming in on specific sites and strategies for intervention.

Project 4: Stitching, Activating, Amplifying the Escarpment (7 weeks)

The last and longest assignment will involve the development of a design proposal, which encompasses the more detailed design of landscape and building. Some programmatic constraints will be given in order to develop the project, but the students will also be asked to leverage programs, activities and phenomena identified in Project 1 and building upon their areas of focus.

5:: EVALUATION

Students will be graded on the work performed during this course. Grading will be based on the degree to which submitted work satisfies the requirements and objectives of each assignment. In addition, grading will reflect student participation, commitment, effort and improvement over the 13 weeks of the course. The weighting of the projects throughout the term is as follows:

P1 – Group Research (group work)	15%
P2 - Documenting Site	5%
P3 – Site Strategy (group work)	20%
P4 – Project Development	
1. Mid Review	10%
2. Final Design Project	45%
Growth and Participation:	5% - *(This includes presence in studio, attendance of reviews, lectures).*

Total: **100%**

The specific basis for the evaluation of each project will be identified in individual project handouts. Grades will be posted on LEARN within 2 weeks of deadline/review.
Note: You must receive a passing grade in P4.2 in order to pass the course.

Presentation at Final Reviews: While studio reviews are not evaluated per se (and in particular, the discussions of studio reviews are not an indication of grading outcomes) attendance and presentation of work is expected and required. Students who fail to present their work without prior agreement with a studio professor will receive a 5% grade deduction on the project, over and above any late penalties that might apply.

Evaluation: Evaluation will take place in confidential sessions by the studio faculty working as a group, in which all critical aspects of each project will be considered.

Hand-In and Digital Submissions: Students must complete all projects to an acceptable level and obtain a passing average in order to receive credit for this course.

You are required to have hard copy print-out for all pin-ups and formal reviews.

Late Work: All assignments are due in class (or online) at the specified time and date. Project deadlines can be extended only in cases of illness or incapacity, or special circumstances. Requests for such extensions must be made **before** the project deadline to the studio coordinator, using the Request for Extension form available from the front office.

Work submitted after the hand-in date and time without a confirmed extension will be subject to a penalty of 10% on the first calendar day and 5% penalty per day thereafter. After five calendar days a mark of zero will be recorded for the project.

For all digital upload submissions, it is the students' responsibility to verify that the upload worked, that the file size and preview of the upload are correct.

6:: COURSE SCHEDULE

Week 01	Priorities		
MAY	RESEARCH	M 02	**STUDIO INTRO and LECTURE**
		Th 05	Desk Crits **LECTURE** (J.THORN, Hamilton Planning, 4:15pm)
Week 02			
MAY	RESEARCH	M 09	Research Pin-Up
		Th 12	**P1 REVIEW** **P2 HANDOUT** (Lecture: Site Documentation LS/JH)
Week 03			
MAY	UNDERSTANDING CONTEXT	M 16	**HAMILTON FIELD TRIP**
		Th 19	**EXHIBITION – VIEWS ON THE GROUND** **P3 INTRODUCTION**
Week 04			
MAY	VISIONING THINKING LARGE	M 23	NO CLASSES
		Th 26	Desk Crits
Week 05			
MAY	VISIONING THINKING LONG	M 30	Pin Up/ group
JUNE		Th 02	Desk Crits
Week 06			
JUNE	SITING	M 06	**P3 REVIEW**
		Th 09	**INTRODUCE P4** Desk Crits
Week 07			
JUNE	PROGRAMMMING SITE (PLAN DIAGRM)	M 13	Desk Crits
		Th 16	**HAMILTON FIELD TRIP**
Week 08			
JUNE	SPATIAL RELSHIPS (PLAN)	M 20	Desk Crits Lecture on Design Methods and Principles (DT)
		Th 23	Desk Crits
Week 09			
JUNE	DESIGNING THE GROUND	M 27	PIN UP
	(SECTION)	Th 30	Desk Crits

Week 10			
JULY	DESIGNING OVER TIME	M 04	**P4 MID REVIEW**
		Th 07	Desk Crits Lecture on Materiality (SR)
Week 11			
JULY	MATERIALITY (MODEL FRAGMT)	M 11	Desk Crits
		Th 14	Desk Crits Lecture on Atmosphere Environment (SS)
Week 12			
JULY	ENVIRONMENT	M 18	PIN UP
		Th 21	Desk Crits
Week 13			
JULY	ATMOSPHERE (VIEWS)	M 25	**Last day of classes**
		Th 28	Desk Crits (OPTIONAL)
Week 14			
AUG		M 01	Plotting Deadline?
		W 03	**FINAL REVIEW**
		Th 04	

Studio Attendance

The studio will be entirely in-person unless new COVID restrictions are put in place. We cannot stress enough how important is it to work in studio, to benefit from peer-to-peer learning. You are expected to be in studio all day on studio days. (Breaks for lunch, coffee, library or lab use is, of course, permitted.) If you miss desk-crits, reviews, lectures, without a satisfactory explanation, this will also result in a 0 in your participation grade. Class attendance and participation play a key part in the course & will form part of the participation grade.

We will encourage peer-to-peer learning, asking students to join in discussions about fellow student's projects, ask questions, and participate in regular, but more informal pin-up sessions. The studio sessions will include lectures, individual desk-critiques, group discussions, pin-ups and formal reviews. Detailed descriptions will introduce each project. Lectures and other presentations will be given in conjunction with each introduction.

Course Delivery Platforms & Communication
The studio will be entirely in-person unless new COVID restrictions are put in place. Should this occur, we will switch to online platforms.

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

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.

Accommodation: Should students require accommodation due to illness, they must provide a Verification of Illness Form to support their requests. [Check https://uwaterloo.ca/registrar/current-students/accommodation-due-to-illness for more information.]

Student Notice of Recording
There is no plan to record any lectures, classes, presentations at the time of writing this syllabus. Should COVID rules change and recording be necessary, 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.

Late Work
Assignments that are handed in late will receive an initial penalty of 20% on the first calendar day late and a 5% penalty per calendar day thereafter. After 4 calendar days, the assignment will receive a 0%. Only in the case of a justified medical or personal reason will these penalties be waived, and only if these have been officially submitted to the Graduate Student Services Co-Ordinator and accepted by the Graduate 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).

7:: COMMUNICATION WITH STUDIO COORDINATOR

During the course of the term, the professor may need to send communications to ARCH 293 students. It is required that each student confirm their current active email address with the Undergraduate Student Service Coordinator during the first week of class. Any correspondence regarding studio matters can be addressed to **lsheppard@uwaterloo.ca** or feel free to contact any of the other faculty if you feel more comfortable.

Please check your emails the night before studio in case of any unforeseen change of plans. Please also keep your TEAMS group notifications on during the day.

8:: RECOMMENDED READINGS

Attached is a bibliography of books and websites that touch upon many of the issues will be discussing this term. In addition, a list of more specific readings and references will be distributed with each project handout. Some key reference materials will be held on reserve in the Musagetes Library for use by the class, or will be provided in pdf form and posted to LEARN. All students are strongly encouraged to actively use the *Musagetes Library* collection and the recommended readings.

HAMILTON

Urban History
https://www.cbc.ca/news/canada/hamilton/the-city-was-on-the-way-what-hamilton-was-like-150-years-ago-1.4178439

Specific Institutions Adjacent to Escarpment
https://www.cbc.ca/news/canada/hamilton/telling-the-story-of-hundreds-of-inuit-sick-with-tb-who-were-shipped-to-hamilton-1.3842103

https://www.thespec.com/news/hamilton-region/2017/03/14/historic-brickyard-making-mountains-and-movies.html

https://terrywilson.ca/urban-exploration/the-dark-history-of-century-manor/

https://www.cbc.ca/news/canada/hamilton/century-manor-1.5693499

https://urbanicity.com/hamilton/history/2015/01/historic-century-manor-haunted-hamilton/

History of the Escarpment

Kelly, Peter (2007-05-31). *The Last Stand: A Journey through the Ancient Cliff-Face Forest of the Niagara Escarpment* (1st Ed.).

Ancient Forest Exploration and Research. "Ontario's oldest tree".
http://www.ancientforest.org/ontarios-oldest-trees/

John Luczaj, "Geology of the Niagara Escarpment in Wisconsin"
https://wgnhs.wisc.edu/catalog/publication/000240/resource/gs22a01

Hamilton Landscape
https://waterfalls.hamilton.ca/default.asp?ESA=47

https://www.hpl.ca/articles/mountain-steps

https://www.cbc.ca/news/canada/hamilton/ghost-rivers-hamilton-1.3922966

https://www.cbc.ca/news/canada/hamilton/scientist-says-city-must-plan-for-an-escarpment-that-will-always-be-falling-down-1.4027513

LANDSCAPE AND DESIGN READINGS

Brown, G. Z. *Sun, Wind and Light: Architectural Design Strategies.* Third ed. New Jersey: Wiley.   Library Electronic Version, 2013.

Foster-Rice, Greg and John Rohrbach (editors). Reframing the new topographics. Chicago: Center of American Places at Columbia College, 2010

Kwok, A.G. *The Green Studio Handbook: Environmental Strategies for Schematic Design*. Third   ed. New York: Routledge, 2017

Simon Unwin, Analysing Architecture, *architecture as identification of place* (pg 33-45)

Simon Unwin, Exercise 12b. Identify a place by occupation and choice, Exercises in Architecture   - Learning to Think as an Architect. (160-164)

Czerniak, Julia, and George Hargreave eds. Large Parks. New York: Princeton Architectural Press, 2007.

Cronon, William ed., Uncommon Ground: Toward Reinventing Nature. New York: Norton and Company, 1995.

Gissen, David. Territory: Architecture Beyond Environment. AD Architectural Design. Wiley Publishers, May 2010.

Cosgrove, Denis. Social Formation and Symbolic Landscape. Madison: The University of Wisconsin Press, 1998.

Ellsworth, Elizabeth, and Jamie Kruse. Making the Geologic Now: Responses to Material Conditions of Contemporary Life. Brooklyn: Punctum Books, 2013

Forman, Richard T. T., and Michel Godron. Landscape Ecology. New York: Wiley, 1986.,

Gissen, David. Subnatures: Architecture's Other Environments. New York: Princeton Architectural Press, 2009.

Hough, Michael. Cities and Natural Process 2nd ed. Rouledge, 2004.

McHarg, Ian. Design with Nature. New York: Doubleday, 1971.

Meyer, Elizabeth K. "Uncertain Parks: Distributed Sites, Ctizens, and Risk Society" in Large Parks, Julia Czerniak and George Hargreaves, ed. New York: Princeton Architectural Press, 2007.

Orff, Kate. Toward an Urban Ecology: SCAPE / Landscape Architecture, Monacelli Press, 2016.

Monbiot, George. Feral: Searching for Enchantment On the Frontiers of Rewilding. London: Penguin, 2013.

Nixon, Rob. Slow Violence and the Environmentalism of the Poor. Cambridge, Mass.: Harvard Press, 2011.

Rapoport, Amos. "On Cultural Landscapes." *Traditional Dwellings and Settlements Review* 3, no. 2 (1992): 33–47. http://www.jstor.org/stable/41757142

Roncken, Paul A., Stremke, Sven and Paulissen Maurice. "Landscape machines: productive nature and future sublime." Journal of Landscape Architecture, Spring, 2011.

Snæbjörnsdóttir, Bryndis, and Mark Wilson et al. Uncertainty In the City: An Examination of Interspecies' Thresholds. Berlin: The Green Box, 2011.

Waldheim, Charles. Landscape as Urbanism. Princeton University Press, 2016.

READINGS ON INDIGENOUS ARCHITECTURE AND LANDSCAPE

Fortin, David T. "Mixing It Up: Métis Design and Material Culture in the Canadian Conscious." In The Handbook of Contemporary Indigenous Architecture, pp. 253-281. Springer, Singapore, 2018.

Henault. Odile. "First Nations Architecture: A Long Journey Forward." In Canadian Modern Architecture 1967 to the Present, edited by Elsa Lam and Graham Livesey. New York: Princeton Architectural Press, 2019: 121-152.

"Tiffany Shaw-Collinge Interviews Harriet Burdett-Moulton, Wanda Dalla Costa, Kelly Edzerza-Bapty, And Ouri Scott" in Indigenous Perspectives on the Notions of Architecture, The Site Magazine. June 13, 2018

"Architecture for Aboriginal Canada." Canadian Architect, Vol. 52, N.03 (March, 2007). [Entire issue]. Benton-Banai, Edward. The Mishomis Book: The Voice of the Ojibway. Minneapolis: University of Minnesota Press, 2010.

Wilson, Shawn. Research is ceremony: Indigenous research methods. Halifax, NS: Fernwood
        Publishing (2008): 80-96.

ON MAPPING AND REPRESENTATION

* Abrams, Janet and Hall, Peter eds. Else/Where: Mapping New Cartographies of Networks and Territories. Minneapolis: University of Minnesota Design Institute, 2006.

Burns, Carol. "On Site: Architectural Pre-occupations" in Drawing Building Text. Andrea Kahn, ed., NY: Princeton Architectural Press 1991. P.147-167

* Cantrell, Bradley, and Michaels, Wes. Digital Drawing for Landscape Architecture: Contemporary Techniques and Tools for Digital Representation in Site Design. Wiley, 2014.

*Corner, James. "The Agency of Mapping: Speculation, Critique and Invention" in Mappings. Denis Cosgrove, ed. Reaktion Books

* Desimini, Jill, and Charles Waldheim, <u>Cartographic Grounds: Projecting the Landscape Imaginary</u>, Princeton Architectural Press, 2016

LANDSCAPE MATERIALS AND TECHNOLOGY

*Margolis, Liat, and Alexander Robinson. <u>Living Systems: Innovative Materials And Technologies for Landscape Architecture.</u> Basel: Birkhäuser, 2007.

*Dirr, Michael. <u>Dirr's Hardy trees and shrubs: an illustrated encyclopedia</u>. Portland, Or.: Timber Press, 1997

*McLeod, Virginia. <u>Detail in Contemporary Landscape Architecture</u>. Lawrence King Publishing, 2012.

*Rainer, Thomas, and Claudia West. <u>Planting in a Post-Wild World: Designing Plant Communities for Resilient Landscapes.</u> Portland Or.: Timber Press, 2015.

*Vogt, Günther. <u>Miniature and Panorama: Vogt Landscape Arch Projects 2000-06.</u> Baden: Lars Müller, 2006.

*Zimmerman, Astrid. <u>Constructing Landscape: Materials, Techniques, Structural Components</u>. Birkhauser, 2015.

9:: 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.

10:: 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, Graduate office, 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.

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 can be found here: https://uwaterloo.ca/human-rights-equity-inclusion/about/equity-office.

D) Racial Advocacy for Inclusion, Solidarity and Equity (RAISE) is a student-led Waterloo Undergraduate Student Association (WUSA) service launching in the Winter 2019 term. RAISE serves to address racism and xenophobia on the University of Waterloo campus with initiatives reflective of RAISE's three pillars of Education and Advocacy, Peer-to-Peer Support, and Community Building. The initiatives include but are not limited to: formal means to report and confront racism, accessible and considerate peer-support, and organization of social events to cultivate both an uplifting and united community. You can report an incident using their online form.

11:: 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.