Architecture Elective Outline — Course Information

Arch 520 Cultivated Landscapes in World Cinema

Fall term, 2022

Instructor: Dr. Tracey Eve Winton

Fridays 2 pm - 5 pm

Contact and questions: TEAMS chat DM (preferred), or tewinton@uwaterloo.ca

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.

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*

Course Description

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

We view diverse films in which natural or cultural landscapes play a major decisive role in the situations and scenarios experienced by the characters, 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: I will give an introduction to watching the film, to give you a sense of what to look for and introduce connected themes.

Outside of class, weekly: You watch 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) — I recommend using Refworks. Bring your ideas and research to our class discussion, in the form of blog-style notes and observations, using screenshots, sketches or visuals to illustrate your ideas. You will not submit these notes at the time, *unless* for some reason you miss the class discussion. At the 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 these meanings in artifacts such as 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,
- ability to read films as dramatized positions and texts about landscape, as a model for architectural design and landscape and garden design
- What it takes to tell a short story about landscape in video form

Cultural history and landscape cinema

What knowledge frameworks do we need to understand the meaning of our spatial contexts?

In this course we study films to analyze landscape's cultural coding of 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 workshop-style 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 **workshop** core of this course involves building 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. Including an outdoor component, 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 prior to live discussions. See below for platforms on which films are available free to you - mainly 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 weekend nights - so you have enough time to research, make notes and 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 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, environ-

mentalism, 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 intended to create and refine skills in analysis of cultural artifacts and written communication, the process requires initiative and critical thinking, and is self-directed, resourceful, responsive, and iterative.

Course Requirements, Deliverables, and Assessment

This is a workshop style course, where you acquire and hone critical thinking skills for knowledge acquisition, broadening, and creation. You will produce 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.

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 but the video 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) **20%**

- ☑ Conceptual vocabulary list **5%**

- ☑ 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 **20%**

- ☑ Progress work for your video, weekly deliverables **20%**

- ☑ Your own video screenshot with title and your name (not graded)

- ☑ **Short (3 minute) video for screening at our own Film Festival Friday Dec. 16th. - 35%**

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

Term Project Video

The handout for this project will be posted in Week 2. The goal is for each of you to produce a short place-based or site-based video in the landscape of your choice, assembled with video shots or stills. This video can be shot on your phone. The class videos will be screened like a mini film festival at the end of term. **Students can work in pairs for this project.**

Expectations

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

Films should be watched and then researched before coming to class for live discussions. On any weeks in which you are unable to attend class, you will watch, research, write and submit a post (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 and make notes, take screen shots if you like. Note down some key words 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 (these are sometimes called "peer-reviewed") or book chapters, about an aspect of the film that interests you. Download as a pdf so you have the <u>citation information</u> at your fingertips.
- READING Scan through essays / chapters you find, choose 2-3 of them to read in full, take notes, note down **key vocabulary**, quotes, formulate and **ask questions**, even questions you think are not fully answerable.
  NB If you're not satisfied with essays you are finding, try different key words in combination. If you need help finding more appropriate terms, post what you have been trying in the Teams chat and ask for suggestions.
- POST 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. For our live class discussions you will communicate this verbally. If you found an amazing essay you may want to share a pdf file or a link to it, using Teams chat, and do state the title, author, journal, and date of any essay you discuss. You can share screenshots, or artworks / paintings / photos that you find relevant, by using the chat.
- Be a great listener. RESPOND to other people's ideas, and **comment** thoughtfully on something that resonates with you. Connect your ideas with theirs. Ask them questions.
- Choose a **walkable site**, and keeping the same site over the course of the term, visit it once a week for about half an hour. Inspired by one or more of our films, and keeping in mind the site **processes** you are observing, tranquilly observe and make 4 photos, sketches, or storyboards, which are creative re-viewings and re-framings of your encounters. Give your photo-set or sketch-set a title to link it to the film, and a short description (a sentence is fine).

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 out **your own experience** of viewing and thinking, because that experience is your primary contact 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 itself present **evidence that supports your ideas**, or an argument you are making?
- 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 inspired you or made you feel excited?

Group dynamics

Our goal is to share ideas and <u>to become excellent, sensitive listeners</u>, helping us learn to build collaboratively on the positions of others, a critical skill for an architect.

Please keep your camera on during Teams meetings and group discussions. If you can't do this sometimes when 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.

<u>In a spoken conversation</u>, if you want to say something and there is a silence you should just go ahead. If there is an excited discussion you might need to use the 'raise hand' icon to get a turn to talk. The person talking can call on the next person. If you want to comment on what someone is saying, or add a link, without interrupting, feel free to use the text chat, which automatically saves.

<u>In a text conversation</u>, 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 texts for this course, and our **primary sources**, **can be watched online on your computer**.

Many 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 different film list 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.

Topics & Schedule

The Arch 520 Friday class time, 2 pm - 5 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 visit your site, to read, discuss independently with your classmates, or to 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	Date	Film Discussion - links below	Video project, recommended steps (not presented in class)
1	September 9	**Introduction to course, themes, films, readings, how to research, and Q&A.**	Handout and Intro to the course
2	September 16	*A Taste Of Cherry, Abbas Kiarostami, 1997, Iran*	Video Project Handout; Identify a question or problem
3	September 23	*Stalker, Andrej Tarkovsky, 1979, USSR*	Title, idea, and strategy
4	September 30	*Woman in the Dunes, Hiroshi Teshigahara,1964, Japan*	Precedents and inspirations
5	October 7	*Parasite, 2019, Bong Joon-Ho, South Korea*	Setting(s)
6	October 14	**READING WEEK - NO CLASS - recommended viewing:** *Picnic at Hanging Rock, Peter Weir, 1975, Australia*	Independent work

Week	Date	Film Discussion - links below	Video project, recommended steps (not presented in class)
7	October 21	*Troll-Hunter, André Øvredal, Norway, 2010*	Characters
8	October 28	*The Passenger, 1975, Michelangelo Anto-nioni, Africa and Europe*	Symbols, themes
9	November 4	*Deliverance, John Boorman, 1972, USA*	Dramatic Conflict
10	November 11	*Grandmaster, Wong Kar-Wai, China*	Story arc - unfolding in time
11	November 18	*Wings of Desire, Wim Wenders, Germany*	Storyboard
12	November 25	*Chinatown, Roman Polanski, USA*	Narrated text / sound recording
13	December 2	*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;*	Visuals development through se-quenced still photos and/or sketches
14	December 9	**STUDIO REVIEWS Week - NO CLASS**	
15	December 16	**Project screening 'film festival'**	Video due

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

Smithson, Spiral Jetty http://www.ubu.com/film/smithson_spiral.html

1. *Stalker*, Andrej Tarkovsky, USSR, 1979, https://www.kanopy.com/en/uwaterloo/video/5793489, 161 min-utes

2. *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.

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

4. *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.

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

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

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

8. *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

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

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

11. *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

12. *Uncle Boonmee Who Can Recall His Past Lives*, Thailand, https://www.kanopy.com/en/uwaterloo/video/5330489, Apichatpong Weerasethakul 2010

13. Indigenous made films:
    - *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;
    - *Ten Canoes*, Australia, https://youtu.be/Lyc9rA15r2A, Rolf de Heer and Peter Djigirr, 2006, 92 minutes
    - *Tanna*, Vanuatu, https://www.kanopy.com/en/uwaterloo/video/11512685, Martin Butler and Bentley Dean, 2015, 100 minutes
    - *Yeelen*, Mali, https://www.kanopy.com/en/uwaterloo/video/212520, Souleymane Cissé, 1987, 105 minutes

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, this course is not a good fit for you.

Remote Course Delivery Platforms & Communication

This class is remote but synchronous. We will use platforms to talk, deliver, organize and share course content, learning and work. These tools provided by the university we use in this course:

- **MS TEAMS** – Virtual Hub for the course. Used for organizing course documents, activities and discussions. Students will be added to the course team in the first week of class.
- **LEARN** – Official communication, work submission, and grade recording and release.
- **MIRO** as an app on Teams, as necessary for sharing photos, but may not be needed
- In the unlikely case of Teams Meetings being down, we might use Zoom, so download the app.
- **The real world,** where you carry out self-directed creative research at your site.

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 Teams. Do check email regularly for any changes in program.

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

Late Work and Absence

Work produced outside of class is due (except for the first week) on Friday, but if necessary on occasion you may take an extension until midnight the Saturday night of the same week. 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**.

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

Do not skip class, because attendance is key. If you are absent from a live meeting *without justified cause*, arrive late, or do not show weekly work, your final grade will be penalized.

However, if you miss class because of a medical appointment, or illness, 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.