ARCH 142   Introduction to Cultural History
FALL 2021   Tuesday 9:30 to 12:30pm: Weekly Lectures
                  Main Lecture Hall / Teams
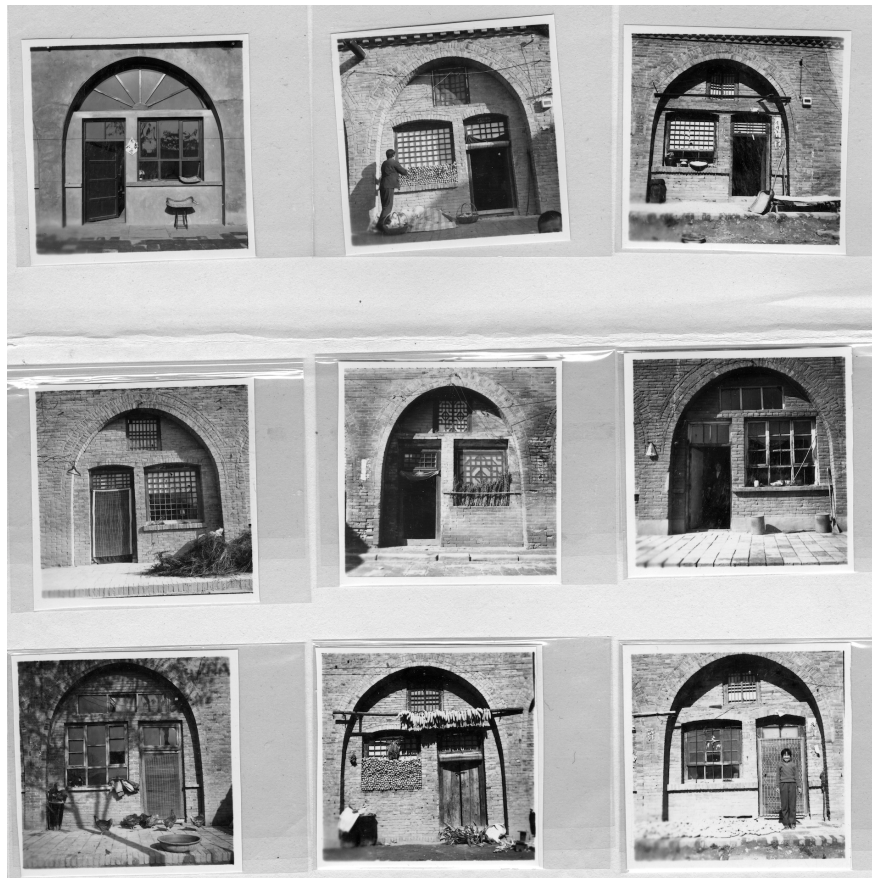   *All classes offered synchronously in-person and on Teams

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Office Hours: Tuesday 1:30pm to 2:30pm (Natalie and Mayuri) on Teams
                       Tuesday 1:30pm to 2:30pm (please email Anne in advance)

Yaodong in Shaanxi, China

Despite the efforts of historians, scribes, and all sorts of archivists, the quantity of what is irretrievably lost in the history of society and in the history of individuals is infinitely greater than what can be stored in the archives of memory. In every instant, the measure of forgetting and ruin, the ontological squandering that we bear within ourselves far exceeds the piety of our memories and consciences. But the shapeless chaos of the forgotten is neither inert nor ineffective. To the contrary, it is at work within us with a force equal to that of the mass of conscious memories, but in a different way. Forgetting has a force and a way of operating that cannot be measured in the same terms as those of conscious memory, nor can it be accumulated like knowledge and understanding. The exigency of the lost does not entail being remembered and commemorated; rather, it entails remaining in us and with us as forgotten, and in this way and only in this way, remaining unforgettable.

From this stems the inadequacy in trying to restore to memory what is forgotten by inscribing it in the archives and monuments of history, or in trying to construct another tradition and history of the oppressed and the defeated. While their history may be written with different tools than that of the dominant classes, it will never substantially differ from it. In trying to work against this confusion, one should remember that the tradition of the unforgettable is not exactly a tradition. It is what marks traditions with either the seal of infamy or glory, sometimes both. That which makes each history historical and each tradition transmissible is the unforgettable nucleus that both bear within themselves at their core. The alternatives at this juncture are therefore not to forget or remember, to be unaware or become conscious, but rather, the determining factor is the capacity to remain faithful to that which having perpetually been forgotten, must remain unforgettable. It demands to remain with us and be possible for us in some manner. To respond to this exigency is the only historical responsibility I feel capable of assuming fully. If, however, we refuse to respond, and if, on both the collective and individual levels, we forgo each and every relation to the mass of the forgotten that accompanies us like a silent golem, then it will reappear within us in a destructive and perverse way, in the form Freud called the return of the repressed, that is, as the return of the impossible as such.

<div align="right">Giorgio Agamben, The Time That Remains</div>

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

<div align="right">Giorgio Agamben, What is the Contemporary</div>

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

<div align="right">Hannah Arendt, The Human Condition</div>

Intentions

The cultural and environmental history and theory sequence considers two fundamental aspects of architecture: how it mediates social, political and economic relationships between people, and how it negotiates the relationships between people and the earth that sustains all life. In the cultural history courses, students will follow two interconnected trajectories by approaching architecture, urbanism and landscape within broad cultural and environmental contexts. Architecture will be considered as a form of cultural expression as well as a form of ecological intervention, both constituting the backdrop of the creative activity that all students engage in as architects and designers.

In a series of six core courses that prioritize the learning of critical, discursive and expressive skills, students are asked to interact with a plurality of built artefacts like objects of daily life, buildings, cities, landscapes, as well as oral and written narratives, that reflect histories and worldviews across time and space. Emphasis is placed on the recognition of the essential and fragile interdependence of humans and the natural environment in a more-than-human world. The courses consider a selection of significant cultural and ecological transformations that resulted from both collaborative and destructive encounters between people, as well as between people and the earth itself. Spanning first settlements to contemporary discourses, the sequence will introduce students to the monumental and the invisible, to practices and artefacts, to rituals and philosophies, examining all in their highlights and shadows.

Course Description

This course will introduce cultural history and the ethical dimension of the role architects play. Localizing the realities of modernity as an enduring cultural force and a global economy on one hand, with global threats to the future of humankind on the other, the course will explore the commonality of human experience and the interdependence of humans and the natural environment. By considering narratives, artefacts and buildings, the course will present how architecture and other cultural creations intersect with issues of race, gender and identity, within a range of spiritual, social, political and environmental contexts. Through orientation, disorientation and reorientation, the course thus introduces human constructs and environmental conditions from a variety of perspectives such as location, foundation, habituation, accommodation, exile and displacement.

The main intention of this course is to cultivate our awareness of some of the continuities between "then" and "now", and also highlight the levels at which significant shifts have taken place. Together with a better knowledge of the writings, buildings and artifacts of the period we will cover, the purpose of the course is to encourage the development of an open attitude to different times. Organized around a number of larger themes, the course is designed so that students look at primary texts, images and buildings in relation to the world in which they were given form. While addressing conceptual questions, our weekly discussions will take shape around concrete materials – from texts, illustrations and artifacts, through buildings, materials and landscapes, to cities, global territories and the inner soul. Moving between times and places as well as between communities and cultures, the course will critically consider issues such as race, colonialism, social norms and other inherited frameworks broadly, all contributing to introduce architecture as a cultural act as well as a discipline.

Learning Objectives

The course has three main objectives related to the understanding of cultural history, the recognition of the role of time and narratives in the consideration of architecture as a cultural act with environmental impacts, and the ability to analyze visual and material information. By the end of this course, students should:

- Have a good understanding of the history, context and practice of cultural history, its relevance the education of an architect, and its consideration as a foundation to the ethics in architecture;
- Develop an understanding of the power of narrative to shape meaning in time, and the multiple temporalities within which these stories take hold and unfold (e.g. personal, quotidian, generational, cyclical, seasonal, at a geological timescale or as ephemeral events);
- Develop the ability to use analytical verbal, written and graphic skills to critically analyze and communicate visual and architectural information, for example as embodied in urban maps, architectural plans and other artefacts or design projects.

More generally, this course will guide students to

- Develop critical thinking skills and be aware of the need to be able to reflect critically on their own work;
- Develop critical thinking skills to recognize the relation globally between architecture and modernity; colonization; racial, gender or other discrimination; environmental degradation; and get an introduction to its potential role towards spatial and environmental justice.

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

Overview of Topics and Schedule:

ARCH 142 is structured as a 3-hour lecture course offered once a week, every Tuesday morning from 9:30 to 12:30pm ET. The course will be structured around weekly course lectures, and include student discussions and presentations. Each one of these components represent an integral part of the course. The classes will normally be structured as two short 45 to 60-minute lectures, followed by discussion.

Introducing the complexities of times and places, we will identify some of the bearings that guide, record or direct movement or provide hints for orientation. These might be texts, narratives, stories, but also maps, calendars, clocks, or walls, buildings or other found markers. Informed by the structure, themes and topics of the weekly readings, we will consider cultural manifestation as well as individual stories as they are formed and informed by broader social and environmental relations.

WEEK/THEME	DATE	LECTURE
01 – **Introduction**: **Cultural History** **Required Reading:** Course Syllabus **Suggesting Reading:** Giorgio Agamben, "What is the Contemporary", in *What is an apparatus and other essays* **Assignment for next week:** Read Fang + 250 words on a pandemic day	SEP 14	Part 1: History of Cultural History Part 2: Review of Course Syllabus **Group Introduction**
02 – **Contemporaneity** **Required Reading:** Fang Fang, *Wuhan Diary* **Assignment for next week**: Read *The First century after Beatrice* +250 words on a turning point for you	SEP 21	Part 1: What is the Contemporary Part 2: Ornaments and the Surface of Time **Discussion: What is in a journal**
03 – **Acceleration** **Required Reading:** Amin Malouf, *The first century after Beatrice* **Assignment for next week**: Read Massey and Vowel + 250 words on inherited social norm(s) that guide or limit	SEP 28	Part 1: Time Reckoning, Calendars and Eras Part 2: Architecture in the age of … **Discussion: 'Crisis', or breaks in time**
04 – **Places and Names** **Required Readings:** Doreen Massey, "Places and Their Pasts" in *History Workshop Journal* (pp. 182-192) + Chelsey Vowel, "All my Queer Relations: Language, Culture and Two-Sprit Identity" in *Indigenous Writes* (pp. 106-114) **Assignment for next week**: Read Dongala + 250 words on your name	OCT 5	Part 1: Language and Architecture Part 2: Architectural Norms and Typologies **Discussion: Frames, guides, limits and controls**

05 –
Origins

OCT 19

Part 1: Mapping and Worldviews
Part 2: Architectures of Slavery and Racism

Required Reading:
Emmanuel Dongala, *Fire of Origins: A Novel*

Discussion: Names in personal, urban and territorial histories

Assignment for next week:
Read Proulx for 2.5 hours and write 250 words on your relation to the land

HAND-IN ONE DUE 9:30 AM– 20%

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06 –
Displacements

OCT 26

Part 1: Ecumene and Economy
Part 2: Lines, Boundaries and Walls

Required Reading:
Annie Proulx, *Barkskins*

Discussion: Name two important living places – a place you reside in and a landscape of importance to you - and describe your relationship to them (their impact on you and your impact on them).

Assignment for next week:
Read Arendt and paraphrase, in your own words, definition of work. labour and action.

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07 –
Fundamentals

NOV 2

Part 1: Arendt's labour, work, and action
Part 2: Modernity, 'Universality' and Colonization

Required Reading:
Hannah Arendt, "The Human Condition", in *The Human Condition* (pp. 7-21).

Discussion: Select and discuss three works of importance to you

Assignment for next week:
Read Wagamese and write 250 words on the value(s) of most importance to you

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08 –
Orientation and Symbolism

NOV 9

Part 1: Values and uncontrollability
Part 2: Architectures of Residential Schools and Colonialism

Required Readings:
Richard Wagamese, *One Story, One Song*

Discussion: Select and discuss three values of importance to you

Assignment for next week:
Read Levi and write 250 words on the structure of the book

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09 –
Observation and Science

NOV 16

Part 1: Elements of Autobiography/Architecture
Part 2: Architectural Forensics

Required Reading:
Primo Levi, *The Periodic Table*

7

Required Readings:

Week 1 _Course Syllabus

Week 2 _Fang Fang, *Wuhan Diary,* trans. Michael Berry, HarperCollins, 2020

Week 3 _Amin Malouf, The first century after Beatrice, Abacus, 1994

Week 4 _Doreen Massey, "Places and Their Pasts", *in History Workshop Journal 39,* 1995, pp. 182-92
_ Chelsey Vowel, "All my Queer Relations: Language, Culture and Two-Sprit Identity", *in Indigenous Writes, A guide to first nations, Métis & Inuit Issues in Canada,* Highwater Press, 2016, pp. 106-114.

Week 5 _Emmanuel Dongala, *Fire of Origins: A Novel,* Lawrence Hill Books, 2003

Week 6 _Annie Proulx, *Barkskins,* Scribner, 2016 (*Selected passages)*

Week 7 _Hannah Arendt, "The Human Condition", in *The Human Condition,* Chicago: The University of Chicago Press, 1958, pp. 7-21.

Week 8 _ Richard Wagamese, *One Story, One Song,* Douglas & McIntyre, 2011

Week 9 _ Primo Levi, *The Periodic Table,* Shocken, 1995

Week 10_ Jorge Luis Borges, "Blindness" + *Collected Fictions* (Selected stories), Penguin Books, 1999

Week 11_ Jessica J. Lee, *Two Trees Make a Forest,* Penguin, 2020

Week 12_ Donna J. Haraway, "Making Kin", *in Staying with the Trouble, Making Kin in the Chthulucene*, Duke University Press, 2016 (pp. 99-103)

Course Requirements and Assessment:

Weekly Reading and Notes (40%):

Every week, you are asked to write between 250 and 500 words on the reading for the following week, addressing the prompt for that week. Upload these submissions to LEARN before 9:30am each Tuesday. They will be graded twice, and you have an opportunity to revisit your answers before you submit the first four or five on **October 19th** and the last four to six on **December 7th**.

For the weekly assignments, the requirement is to read for 150 minutes (or 2.5 hours) and spend 30 minutes on the reflection that week as well as transcribing the one quote you want to include in your hand-in. You have to submit these on a weekly basis, but they will be graded twice (after October 19th and at the end of the term).

For these two hand-ins, we ask that you compile all your submissions up to that date into a single document.

For the weekly readings, we are using the specification grading. If you submit 8 out of the 11 reading notes, you get 32/40, but you can choose to submit 11, 10, 9, 8, 7, 6...etc. These assignments will be collected and reviewed briefly, but the key ambition is simply for you to start building material for your final essay.

Submit 11/11   = 38/40
Submit 10/11   = 36/40
Submit 9/11   = 34/40
Submit 8/11   = 32/40
Submit 7/11   = 28/40…. Etc

In order to get the full four points on your first eight submissions, you will need to:

1 - write at least 250 words to respond to the question, in full sentences;
2 - include a sentence or passage that you find particularly striking every week, directly transcribed from the book or text, using proper citation for that quotation. You should be prepared to talk about why you selected this quote.

Please use Chicago 17th edition citation style:
https://www-chicagomanualofstyle-org.proxy.lib.uwaterloo.ca/

Presentation, preparation and moderation of Class Discussion (10%):

Once in the term, you will be asked to present your writing, prepare a question and moderate a conversation. There will be a sign-up sheet available after the first class. You will be expected to read out your reflection for that week, formulate a question based on the reading and prompt, and moderate a discussion on the readings or lecture content that week. These conversations will take place in class each week. You will get the full 10% if you present, prepare a question and participation in the moderation of the discussion.

Autobiographical Essay (50%):

Finally, you will be asked to submit an autobiographical essay. The essay will be no longer than 1500 words. We require that the essay be structured around a minimum of three photographs - these could be of objects, rooms, books or places that are important or meaningful to you), and that you anchor an autobiographical narrative around these photographs.

You will be evaluated the quality of the writing—sentence structure, grammar, etc. (10%), the degree of reflection you engaged in while writing the essay (20%), the coherence and structure of the essay (30%), and the relationship you draw between the photographs you include and the personal trajectory you describe in your text (40%).

Weekly readings and notes: 40% (Hand-in one 20%-**Oct 19**; Hand-in two 20%-**Dec 7**)
Participation in class discussion: 10% (presentation, prepared question + moderation)
Final autobiographical essay: 50% (Due **December 13**)

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

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

MS TEAMS will be used as the virtual hub for the course. All official communication will be coming through and from Teams, or via the official email address you are using in Learn. We plan to teach most if not all classes on Teams. Some activities will be organized through TEAMS, where we might host discussions and break out groups. Students will be added to the course team in the first week of class. Teams can be used for teaching and break-out groups. Depending on the activities scheduled that week, some meetings might be held in TEAMS, and others in Web-ex (see below)

WEB-EX – Some classes might be held on Webex, and some Arriscraft lectures might be held on Zoom. We will be providing information for any event that is not taking place on Teams.

Course Time Zone
All dates and times communicated in the document are expressed in Eastern Time (Local time in Waterloo Ontario, Canada). From March 4 – November 7 2021 times are indicated in Eastern Daylight Time (EDT, UTC—4:00) and from November 7 – December 31 2021, times are indicated in Eastern Standard Time (EST, UTC—5:00)

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

Student Notice of Recording
The course's official *Notice of Recording* document is found on the course's LEARN site. This document outlines shared responsibilities for instructors and students around issues of privacy and security. Each student is responsible for reviewing this document. For your convenience, a copy of this notice Is included on the last page of the document. All live lectures, seminars and presentations including questions and answers will be recorded and made available through official course platforms (LEARN and/or MS Teams). Students wishing not to be captured in the recordings have the option of participating through the direct chat or question and answer functions in the meeting platforms used.

Individual meetings and small group discussions will not be recorded.

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

Late Pass: Students are allocated **one** late pass for the term. This allows students to make **one** submission **up to 72 hours** after the stated deadline without penalty and without any request for accommodation. The late pass cannot be used for the final assignment. Students are required to communicate with your instructor their intention to use a late pass before the relevant deadline.

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).

Passing Grades
The standard minimum passing grade in each ARCH course is 50% with the following exceptions: the minimum passing grade is 60% for all studio courses (ARCH 192, ARCH 193, ARCH 292, ARCH 293, ARCH 392, ARCH 393, ARCH 492, and ARCH 493). Grades below the specified passing grade result in a course failure.

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

Equity, Diversity and Inclusion Commitment
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:
1) If you feel comfortable bringing this up directly with the faculty, staff or student who has said or done something offensive, we invite you, or a friend, to speak directly with this person. People make mistakes and dealing them directly in the present may be the most effective means of addressing the issue.
2) You can reach out to either the Undergraduate 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.
3) 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 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.

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

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

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

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

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

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

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

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

Remote Teaching and Learning:
Student Notice of Recording

Activities for this course involve recording, in partial fulfillment of the course learning outcomes. You will receive notification of recording via at least one of the following mechanisms: within the Learning Management System (LEARN), a message from your course instructor, course syllabus/website, or other means. Some technologies may also provide a recording indicator. Images, audio, text/chat messaging that have been recorded may be used and/or made available by the University to ARCH 142 professor and teaching assistants for the purpose of assessment, as well as to other students for the purpose of review should they be unable to attend the class synchronously. Recordings will be managed according to the University records classification scheme, WatClass, and will be securely destroyed when no longer needed by the University. Your personal information is protected in accordance with the Freedom of Information and Protection of Privacy Act, as well as University policies and guidelines and may be subject to disclosure where required by law.

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

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

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