



# ST. JEROME'S UNIVERSITY

St. Jerome's University at the University of Waterloo  
Department of Italian and French Studies  
ITALST 291 – Italian Culture and Civilization I  
(The Medieval and Renaissance periods)  
Fall 2021

**Instructor:** Dr. Roberta Cauchi-Santoro

**Lecture schedule:** Mondays and Wednesdays 10- 11 20 am Please remember that every Monday you should check the Beginning-of-the-Week LEARN announcement which lists what is scheduled for the rest of the week.

**Email:** [rcauchis@uwaterloo.ca](mailto:rcauchis@uwaterloo.ca)

**Office Hours:** Mondays and Wednesdays 11 30am- 12 30 am or by appointment through Bongo Virtual Classroom.

**Course description:**

This course broadly explores the Italian late Medieval and Renaissance periods (1280s-1600). Of Particular interest is an exploration of the gender and sexual culture as it transpires through the nascent Italian literature at this time. The course also focuses on the history, urge for exploration, politics, art, architecture and music that mark these epochs. Attention will also be given to the late Medieval and early Renaissance conception of the human body as manifested through the dramatic/theatrical arts, specifically the emerging erudite comedy and humour.

**Course Goals and Learning Outcomes:**

Upon completion of this course, students should be able to:

- A. Understand the fundamental terms and concepts that mark the development of the late Medieval and Renaissance periods in the Italian peninsula.
- B. Develop a framework that will enable reflection on the literature, particularly comedy, art and architecture produced in the Italian peninsula from the late medieval period to the Renaissance.
- C. Assess critically key themes used with reference to Italian medieval and Renaissance cultures.

- D. Articulate informed arguments about the development of the Italian medieval and Renaissance periods in relation to the literature, history, politics, music, art and architecture that mark these periods.

**Prerequisites:** None

**Required texts:**

-Machiavelli, Niccolò. *The Prince*. Trans. William K. Marriott. UK: William Collins, 2018 (any paperback or used version of Machiavelli's *The Prince* will do. The Waterloo Bookstore has copies for 7 dollars)

Other required texts will be made available through **course reserves** or on LEARN. There will also be "strongly recommended" further readings and suggested videos to watch for background information.

**Grade distribution:**

**25% Essay** to be uploaded to the essay dropbox by 11:59pm of November 10th

**10% Participation in weekly online discussion forums** (5%- Weeks 2-7; 5%- Weeks 8-13)

**25% Midterm Test** held in class on Wednesday October 6<sup>th</sup> (if classes move online, midterm test will be available on midterm test dropbox for 24 hours on October 6<sup>th</sup>)

**25% Final Test** held in class on Monday December 6<sup>th</sup> 2021 (if classes move online, final test will be available on the final test dropbox for 24 hours on December 6<sup>th</sup>)

**15% Participation during in-person lectures** (If classes move online, this 15% will assess participation in online classes which will be held at the same time as the in-person classes, ie. Mondays and Wednesdays at 10am. If classes are forced to transition online, a link would be sent to you to join these classes)

**Important Information**

**Essay (25%):**

The Essay is meant to be an opportunity for students to reflect on class lectures/readings by providing opinions, reactions, thoughts, ideas, and questions related to issues discussed in class (or stemming from issues related to such ideas) and further researched by students. Important information about the University of Waterloo Writing Centre has been posted on announcements (LEARN) and it is advisable to use all the available help on campus to work on improving your writing. This is a course which is meant to strengthen the student's

overall writing skills. The essay is scheduled for November 10<sup>th</sup>.

**Format: An outline of the structure that essays should take, as well as a detailed rubric, will be posted on LEARN (content) at the beginning of the course.** The essays must be typed & **DOUBLE SPACED** using Times New Roman (12pt.) font. The essay should be **A MINIMUM** of 5 and a **MAXIMUM** of 8 pages long (works cited page excluded).

Grading will be based on the following criteria (consult rubric for further details ):

- **Evidence of critical thinking,**
- **Logical organization of thoughts**
- **Clarity of ideas,**
- **Grammar, spelling and vocabulary**
- **Evidence of further research carried out by the student and adherence to MLA style guide.**

### **Readings:**

Each week, specific readings (consult course outline below) are scheduled in the syllabus. Kindly read the scheduled readings PRIOR to class (except for the first lesson). Most readings are available on COURSE RESERVES while other readings will be posted weeks ahead on LEARN or are part of the required textbook. Videos assigned are most valuable as background information in order to facilitate contextualization of readings.

NB. Please bear in mind that with libraries not yet fully functional, providing access to readings has been challenging since not all readings are available as e-texts and thus the quality of some scanned copies of readings might not be optimal.

### **In-class participation (15%)**

Active participation in class is paramount and constitutes 15% of the overall mark. You are expected to come to class having read and reflected upon the readings assigned. Reflection, questions and comments are thus encouraged of all students.

### **Participation on the Discussion Board (10%):**

The weekly online discussion forums (which are a continuation of in-person discussions in class) also constitute an integral part of the course. After the twice-weekly lessons, the discussion will thus continue on the weekly threads. The mark for the online discussions will be based on the quality of the weekly contributions and the level of engagement in discussions. The weekly discussions start on the second week of classes. The discussions open on Wednesday afternoon at 5pm and close at 11 59pm on Sunday night.

### **Midterm Test (25%)**

The midterm test is scheduled on October 6th. It lasts 1 hour and 20 minutes. The test consists of a series of short answer questions. A mock midterm test will be uploaded 2 weeks before. If classes move online, the midterm test will be available on the midterm dropbox at 12 01am of October 6<sup>th</sup>. In that case, students would have until 11 59pm of October 6<sup>th</sup> to upload their completed midterm test.

### **Final Test (25%)**

The final test is scheduled for the last day of classes for this course, which falls on Monday, December 6th. The final test will consist of a series of short answer questions. A mock final test will be uploaded two weeks before. This test will only assess the student's knowledge of the material covered after the midterm test. If classes move online, the final test will be available on the final test dropbox at 12 01am of December 6<sup>th</sup>. In that case, students would have until 11 59pm of December 6<sup>th</sup> to upload their completed final test.

### **Correspondence:**

Students are expected to utilize email appropriately. This implies that appropriate language should be used at all times.

**Students are expected to stay abreast of communication about the course through LEARN.** Every Monday, I will post the weekly beginning-of-the-week announcement (on LEARN announcements) which specifies what work to complete for the specific week. On Wednesday, starting Wednesday 15<sup>th</sup> September at 5pm, the weekly discussion topic also opens and remains open for the rest of the week. Other readings, narrated slides, links, miscellaneous announcements, and recommended video clips will be posted in the labelled lesson folders. Students are thus expected to login on a regular basis. Please also keep in mind that courses might be forced to transition online at any time during the semester.

If you have questions concerning the course, please put your question in the Q&A on the discussion board. If your matter is urgent or personal, please email me at [rcauchis@uwaterloo.ca](mailto:rcauchis@uwaterloo.ca) and I will get back within 24-48 hours.

**Important note on PLAGIARISM during COVID 19:**

**During COVID 19, the issue of plagiarism has become increasingly pressing. Please understand the various forms that plagiarism may take and that it is a very serious academic offence.**

According to the University's Policy 71 (Student Discipline), plagiarism is defined as "...the act of presenting the ideas, words, or other intellectual property of another as one's own. The use of other people's work must be properly acknowledged and referenced in all written material....Use of [source material] without complete and unambiguous acknowledgement...is an offence under this policy."

According to UW's Office of Academic Integrity, here are some (though not all) of the types of plagiarism that constitute an academic offence:

- Word-for-word use of part or all of any written work (print or electronic) without quotation marks and/or without citation of the source (footnotes, endnotes, or parenthetical citations) and/or without a complete 'works cited' section.
- Word-for-word use of text spans (phrases, sentences, paragraphs, longer segments) patched together from two or more sources without quotation marks and/or without citation of the source and/or without a complete bibliography.
- Word-for-word use of primary source materials without quotation marks and/or without citation of the source and/or without a complete bibliography.
- Word-for-word use of source materials with some text enclosed by quotation marks and provided with citations, but with other text not identified as quoted, and/or not cited, and/or without a complete bibliography.
- Combination of word-for-word use of sources with close paraphrases of source texts, with accurate use of quotation marks and citations (note or parenthetical) to identify word-for-word use, but without citations to identify paraphrases and summaries, and/or without a complete 'works cited'.
- **Completely paraphrased material** without complete citations and/or without a complete 'works cited'.
- Giving a citation for only the first or last sentence in a paragraph, even though the rest of the paragraph also contains material in need of direct attribution.

In general: A **complete and accurate works cited page** constitutes only one part of the fulfilment of the requirement for complete and unambiguous acknowledgement of sources. A very large proportion of plagiarized essays do have perfectly or nearly adequate works cited pages. If the paper's reader has to go to (or hunt for), and has to look directly at, the

text of the source in order to identify where the student's own thoughts and words end and the source's thoughts and words begin, then the paper is plagiarized.

### Course Schedule

<u>Week</u>	<u>Topics</u>	<u>Description of topic covered and reading</u>	<u>Readings for the week and where to find them</u>
Week 1 <b>Lesson 1:</b> <b>September 8th</b>	Introduction to the course.	<ul style="list-style-type: none"> <li>• Introductory Presentation: The Medieval period in the Italian peninsula</li> </ul>	Chandler and Molinaro Chapter 3 "Italy in the Middle Ages" by Aldo Scaglione (available on COURSE RESERVES as an ebook. You do not need to read this before the first lesson.)  <u>Watch video "From the Roman Empire to the Middle Ages" in Lesson 1 folder)</u>
Week 2 <b>Lesson 2:</b> <b>September 13th</b>	The Medieval Period: Boccaccio's <i>Decameron</i>  The delimited theocentric medieval world starts to open to an anthropocentric world of discoveries	<ul style="list-style-type: none"> <li>• Readings:                -Boccaccio, G. <i>Decameron</i>.                'Introduction'</li> </ul> Watch film by Taviani Brothers <i>Wondrous Boccaccio</i> (2015)	Boccaccio <i>Decameron</i> 'Introduction' (Available on <u>LEARN and a different version of the <i>Decameron</i> is available on Course Reserves</u> )  <u>Watch video "Medieval Travels and the Pursuit of a New World" in Lesson 2 folder)</u>

<p>Week 2 <b>Lesson 3:</b> <b>September 15<sup>th</sup></b></p>	<p>Boccaccio's <i>Decameron</i> Comic Sexual Festivity and Gender Dynamics</p>	<ul style="list-style-type: none"> <li>• Boccaccio's <i>Decameron</i>: Day V, Stories 1-5.</li> </ul>	<p>Boccaccio <i>Decameron</i> Day V Stories 1-5 (Available on <u>LEARN</u> and a different version of the <i>Decameron</i> is available on <u>Course Reserves</u>)</p> <p><u>Watch video "From the Late Middle Ages to Humanism" in Lesson 3 folder)</u></p>
<p>Week 3 <b>Lesson 4</b> <b>September 20<sup>th</sup></b></p>	<p>Boccaccio's <i>Decameron</i>: Women in Boccaccio</p>	<ul style="list-style-type: none"> <li>• Boccaccio's <i>Decameron</i>: Day V, Stories 6, 7, 8, 9 and 10.</li> </ul>	<p>Boccaccio <i>Decameron</i> Day V Stories 6-10 (Available on <u>LEARN</u> and a different version of the <i>Decameron</i> is available on <u>Course Reserves</u>)</p>
<p>Week 3 <b>Lesson 5</b> <b>Sept. 22<sup>nd</sup></b></p>	<p>Sexual Culture in Medieval and early Renaissance Italy</p>	<ul style="list-style-type: none"> <li>• Reading : Rocke, Michael <i>Forbidden Friendships</i></li> </ul>	<p>Rocke reading (on Course Reserves)</p>

<p>Week 4 <b>Lesson 6</b> Sept. 27<sup>th</sup></p>	<p>Marriage in late medieval and Renaissance Italy</p> <p>Renaissance City: Florence and the <i>Signoria</i></p>	<ul style="list-style-type: none"> <li>• Gene Brucker <i>Giovanni and Lusanna</i> reading</li> <li>• Cohen &amp; Cohen, <i>Daily Life in Renaissance Italy</i>. 2<sup>nd</sup>.ed.. Santa Barbara, CA: Greenwood, 2019, pp. 51-86.</li> </ul>	<p>Brucker reading (Course Reserves and LEARN)</p> <p>Cohen &amp;Cohen reading (on LEARN)</p>
<p>Week 4 <b>Lesson 7</b> September 29<sup>th</sup></p>	<p>Italian Renaissance: Art and Architecture</p>	<p>Renaissance Art and Architecture</p> <p>Chapter on Renaissance Art and Architecture from John D. Wright <i>The Renaissance: The Cultural Rebirth of Europe</i>, pp. 25-51.</p>	<p>Chandler and Molinaro chapter 4 “The Renaissance in Italy” by Olga Zorzi Pugliese (available on Course Reserves as an ebook)</p> <p>Chapter on Renaissance Art and Architecture from John D. Wright <i>The Renaissance: The Cultural Rebirth of Europe</i>, pp. 25-51. (available on Course Reserves)</p>
<p>Week 5 <b>Lesson 8</b> October 4<sup>th</sup></p>	<p>Renaissance Treatises: Treatises on Love Renaissance Courtesans</p>	<p>Tullia D’Aragona, <i>Dialogue on the Infinity of Love</i>.</p> <p><b>Watch film <i>Dangerous Beauty</i> (1997)</b> [link to film will be made available]</p>	<p>D’ Aragona reading (on Course Reserves)</p> <p><b><i>Dangerous Beauty</i> (1997)</b></p>



<p>Week 5 <b>Lesson 9</b> October 6<sup>th</sup></p>	<p><b>MIDTERM TEST (25%)</b></p>	<p>In-person test (or 24-hour test on Dropbox if course has transitioned online)</p>	
<p>October 9<sup>th</sup>- 17<sup>th</sup></p>	<p><b>Thanksgiving and Fall Reading Week</b></p>	<p><b>Thanksgiving and Fall Reading Week</b></p>	<p><b>Thanksgiving and Fall Reading Week</b></p>
<p>Week 7 <b>Lesson 10</b> October 18<sup>th</sup></p>	<p>Renaissance Philosophy: The Renaissance confluence of Christian and Pagan cultures</p>	<p>The Italian Peninsula in the the 1500s  The Venus and the Madonna in the Renaissance imaginary (presentation)</p>	<p>Reading: Italy in the sixteenth century by Richard Andrews (on Course Reserves)</p> <p><u><a href="#">Watch video "Renaissance Courts in Italy" in Lesson 10 folder</a></u></p>
<p>Week 7 <b>Lesson 11</b> October 20<sup>th</sup></p>	<p><i>The Sacre Rappresentazioni</i> and the Latin Humanist Comedy: Introduction</p>	<p>Comedies from the Renaissance: Introduction</p>	<p>Introduction: "Playing the Renaissance" in <i>Five Comedies from the Italian Renaissance</i> by Giannetti and Ruggiero (on LEARN)</p>

<p>Week 8 <b>Lesson 12</b> <b>October 25<sup>th</sup></b></p>	<p>The Renaissance Comedy And the Court of Ferrara</p>	<p>Comedies from the Renaissance: Ludovico Ariosto <i>Lena</i>  <i>Bibbiena Calandra</i></p>	<p>Ariosto comedy <i>Lena</i> (on Course Reserves)  Bibbiena comedy (on LEARN)</p>
<p>Week 8 <b>Lesson 13:</b> <b>October 27<sup>th</sup></b></p>	<p>The One-Sex Body on the Renaissance Stage</p>	<p>Thomas Lacquer, <i>Making Sex</i>. Chapter Two</p>	<p>Lacquer reading (on Course Reserves)</p>
<p>Week 9 <b>Lesson 14</b> <b>November 1<sup>st</sup></b></p>	<p>The Renaissance Man (<i>Uomo Universale</i>): Leonardo Da Vinci And the Duchy of Milan-- the Sforza</p>	<p>Presentation on Leonardo da Vinci</p>	<p><u><a href="#">Link to video to watch in Lesson 14 folder</a></u></p>
<p>Week 9 <b>Lesson 15</b> <b>November 3<sup>rd</sup></b></p>	<p>Niccolo' Macchiavelli – Introduction Machiavelli the playwright</p>	<p><i>The Mandrake Root</i>-Machiavelli</p>	<p><i>The Mandrake Root</i> (on LEARN)</p>
<p>Week 10 <b>Lesson 16</b> <b>8 th November</b></p>	<p>Niccolo' Macchiavelli <i>The Prince</i></p>	<p>Renaissance Politics: <i>The Prince</i> (chapters 1-14)</p>	<p><i>The Prince</i> (chapters 1-14) (LINK to narrated summaries in Lesson 16 folder)</p>

<p>Week 10  <b>Lesson 17</b>  <b>November 10</b></p>	<p>Niccolo' Macchiavelli  <i>The Prince</i>  <b>ESSAY DUE</b></p>	<p>Renaissance Politics:  <i>The Prince</i> (chapters 15-26)</p>	<p><i>The Prince</i> (15-26)  (Link to narrated summaries in Lesson 17 folder)  <b>ESSAY DUE</b></p>
<p>Week 11  <b>Lesson 18</b>  <b>November 15th</b></p>	<p>High Renaissance Music:  The Birth of melodrama    The Gonzaga Court in Mantua</p>	<p>Presentation on the Birth of melodrama in the Italian peninsula</p>	<p><u><a href="#">Links to video to watch in Lesson 18 folder</a></u></p>
<p>Week 11  <b>Lesson 19</b>  <b>November 17th</b></p>	<p>Renaissance Satire:  Pietro Aretino</p>	<p>The Renaissance Scoundrel:  Introduction to Pietro Aretino</p>	<p>Pietro Aretino  <i>The Master of the Horse</i>  (on course reserves)</p>
<p>Week 12  <b>Lesson 20</b>  <b>November 22nd</b></p>	<p>Renaissance Satire:  Pietro Aretino</p>	<p>The Renaissance Scoundrel:  Pietro Aretino</p>	<p>Pietro Aretino  <i>The Master of the Horse</i>  (on course reserves)</p>

<p>Week 12 <b>Lesson 21</b> <b>November 24th</b></p>	<p>Eternal Cities: Renaissance Rome</p>	<p>Rome: Confluence of Pagan and Christian Art</p>	<p>Mayernik, David. <i>Timeless Cities: An Architect's Reflections on Renaissance Italy</i>, pp.15-89. (on Course Reserves) Reading: Marco Antonio Piana's "Gods in the Garden: Visions of the Pagan Other in the Rome of Julius II" (on Course Reserves)</p>
<p>Week 13 <b>Lesson 22</b> <b>November 29th</b></p>	<p>Eternal Cities: Renaissance Venice</p>	<p>Presentation on Renaissance Venice</p>	<p><u><a href="#">Link to video to watch in lesson 22 folder</a></u>  MOCK FINAL TEST uploaded</p>
<p>Week 13 <b>Lesson 23</b> <b>December 1st</b></p>	<p>The Renaissance Epic</p>	<p>Presentation on the Woman Warrior in the Renaissance Epic</p>	<p>Q &amp; A Concluding Remarks</p>
<p>December 6th</p>	<p>FINAL TEST</p>	<p>FINAL TEST in person (final test will be available on the Final Test dropbox for 24 hours on December 6th if course has transitioned online)</p>	

**POLICY ON LATE WORK, MISSED ASSIGNMENTS, AND MAKE-UP TESTS**

Please make every effort to submit your work on time. If, for justifiable reasons, you cannot submit a particular assignment on time, kindly email me ahead of time and produce a Verification of Illness Form. If you have COVID 19 symptoms, the standard procedure established by the University of Waterloo will be followed.

## **ATTENDANCE POLICY**

The first lecture is on Wednesday 8<sup>th</sup> September and the last lecture is on Wednesday 1<sup>st</sup> December. If the course is forced to transition online, the lectures will become bi-weekly lectures to be held virtually at the same time as the in-person lectures. In this eventuality, recordings will be made available same day as the lecture and thus you can consult the recording in your own time.

## **CORRESPONDENCE**

**Please remember to check the beginning-of-the-week announcement every Monday. For general questions about the course, use the discussion board Q&A. For other more specific or personal matters email me at [rcauchis@uwaterloo.ca](mailto:rcauchis@uwaterloo.ca).**

## **OTHER IMPORTANT INFORMATION**

**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 [www.uwaterloo.ca/academicintegrity/](http://www.uwaterloo.ca/academicintegrity/) for more information.]

**Grievance:** A student who believes that a decision affecting some aspect of their university life has been unfair or unreasonable may have grounds for initiating a grievance. Read the St. Jerome's University Policy on Student Petitions and Grievances, [www.sju.ca/sites/default/files/upload\\_file/PLCY\\_AOM\\_Student-Petitions-and-Grievances\\_20151211-SJUSCapproved.pdf](http://www.sju.ca/sites/default/files/upload_file/PLCY_AOM_Student-Petitions-and-Grievances_20151211-SJUSCapproved.pdf). When in doubt, please be certain to contact the St. Jerome's Advising Specialist, Student Affairs Office, 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 their actions. [Check [www.uwaterloo.ca/academicintegrity/](http://www.uwaterloo.ca/academicintegrity/) 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 Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under the St. Jerome's University Policy on Student Discipline, [www.sju.ca/sites/default/files/PLCY\\_AOM\\_Student-Discipline\\_20131122-SJUSCapproved.pdf](http://www.sju.ca/sites/default/files/PLCY_AOM_Student-Discipline_20131122-SJUSCapproved.pdf). For information on categories of offences and types of penalties, students should refer to University of Waterloo Policy 71, Student Discipline, [www.adm.uwaterloo.ca/infosec/Policies/policy71.htm](http://www.adm.uwaterloo.ca/infosec/Policies/policy71.htm). For typical penalties, check the Guidelines for the Assessment of Penalties,

[www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm](http://www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm).

**Appeals:** A decision made or penalty imposed under the St. Jerome's University Policy on Student Petitions and Grievances (other than a petition) or the St. Jerome's University Policy on Student Discipline may be appealed if there is a ground. A student who believes they have a ground for an appeal should refer to the St. Jerome's University Policy on Student Appeals, [www.sju.ca/sites/default/files/PLCY\\_AOM\\_Student-Appeals\\_20131122-SJUSApproved.pdf](http://www.sju.ca/sites/default/files/PLCY_AOM_Student-Appeals_20131122-SJUSApproved.pdf).

**Note for students with disabilities:** AccessAbility Services, located in Needles Hall (Room 1401) at the University of Waterloo, 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, [www.uwaterloo.ca/accessability-services/](http://www.uwaterloo.ca/accessability-services/).

### **Intellectual Property:**

Students should be aware that this course contains the intellectual property of their instructor, and/or St. Jerome's University. Intellectual property includes items such as:

1. Lecture content, spoken and written (and any audio/video recording thereof);
2. Lecture handouts, presentations, and other materials prepared for the course (e.g., PowerPoint slides);
3. Questions or solution sets from various types of assessments (e.g., assignments, quizzes, mock tests, final exams); and
4. Work protected by copyright (e.g., any work authored by the instructor or used by the instructor with permission of the copyright owner).

**Course materials and the intellectual property contained therein, are used to enhance a student's educational experience. However, sharing this intellectual property without the intellectual property owner's permission is a violation of intellectual property rights.** For this reason, it is necessary to ask the instructor, and/or St. Jerome's University for permission before uploading and sharing the intellectual property of others online (e.g., to an online repository).

Permission from an instructor, or the University is also necessary before sharing the intellectual property of others from completed courses with students taking the same/similar courses in subsequent terms/years. In many cases, instructors might be happy to allow distribution of certain materials. However, doing so without expressed permission is considered a violation of intellectual property rights.

Please alert the instructor if you become aware of intellectual property belonging to others (past or present) circulating, either through the student body or online. The intellectual property rights owner deserves to know.

### **Mental Health Support on campus and in the community**

Please be aware that SJU offers help to students who need mental health support during the semester. Lindsay Thompson is the SJU Wellness Coordinator

([Lindsay.thompson@uwaterloo.ca](mailto:Lindsay.thompson@uwaterloo.ca) ) and is available by email. The UWaterloo Faculty of Arts provides details on available support on its website.