



DEPAUL

School of Continuing and Professional Studies

DePaul University | School of Continuing and Professional Studies | Undergraduate Program

COURSE: IN 307-808-10

INTEGRATING SEMINAR (ADVANCED ELECTIVE SEMINAR)

THE ART OF COLLECTING: PERSONAL AND CORPORATE IDENTITY REFLECTED

WINTER QUARTER, 2021

INSTRUCTOR INFORMATION

Name: Susan McGury, PhD (see biography on final page)

Virtual office hours: By appointment. Reach me at smcgury@depaul.edu (best) or 312-362-6736

Course Dates: January 4, March 19, 2021

Course delivery format: online plus 1 required Zoom session Week 5, 1 conference and optional Zoom sessions as needed

PROGRAMMATIC COURSE DESCRIPTION: INTEGRATIVE SEMINAR

In this course, students explore the value and practice of being an integrating thinker in today's increasingly complex world. Students are guided to draw connections among the categories and disciplines of liberal learning. Students will develop and demonstrate this ability by considering one phenomenon, problem or event through the lenses of at least two different approaches to creating and expressing knowledge. They will ask questions such as, what is knowledge? How is knowledge created? What are its sources? How can it be expressed? How is knowledge accorded value or privilege in a particular culture or society? To meet upper-division expectations, students synthesize complex ideas, assess significant research in the field, and articulate original perspectives. Prerequisite: Research Methods.

Seminar Description:

The Art of Collecting: Personal and Corporate Identity Reflected

The title and topic of this particular integrating seminar is The Art of Collecting: Personal and

Corporate Identity Reflected. In this seminar, students will consider how corporate and private art collectors function within communities, especially in their roles as consumers, providers, and preservers, and procurators of the visual arts. Throughout history, large corporate entities have led the way in the commissioning, procurement, and dissemination of works of art. Wealthy private collectors often keep great works of art to themselves, away from public view. Money, power, spirituality, and aesthetics have been important elements in the conservation of art in various cultures.

As community members, as workers, as enlightened consumers, we are continually faced with aesthetic images. Anthropology shows us that the need to express individual and social life through what has come to be called art is as primary a human need as to procreate and worship. While most art images come to modern humans via education, and are preserved for us by museums, new art of all kinds is continually being made around the globe. Nations can be defined by their aesthetic output. Historical eras are assessed through their visual imagery. Emerging societies project new ideas through pictures. Corporations use advertising and art sponsorship to bolster their public images. In the contemporary world, visual images are disseminated through advertising, through photography, through the internet, and through television. However, these resources have as their purpose a commercial, not an aesthetic goal. Artists might create visual representations of ideas to discover and formulate questions of their own, but also might provoke questions related to society. In either case, artists' goals are more focused on aesthetics than on corporate commercial development.

The focus of this course is this dilemma: Who creates visual images? Who preserves them? How does the public come to know of them and appreciate them? Where do the corporate patron and the private collector fit in this puzzle? How has this question been handled in history? Are commerce and aesthetics always in opposition? Do powerful organizations and individuals have a responsibility to develop and protect our visual heritage? Is there a middle ground where beauty and profit and individual choice can coexist? These big questions and more will be considered in this course.

Credit hours offered: 4

Prerequisites: Integrative Learning is an advanced course. Therefore, [LL 300](#) or [LL 301](#) are prerequisites for this seminar. However, no background in art history, art creating, art collecting and/or art investing is required.

LEARNING OUTCOMES

After completing this course, students will be able to:

- Develop and apply a working knowledge of the origins, functions, and purposes of art
- Apply accepted standards in the field to create a personal set of criteria for evaluating and appreciating art

- Evaluate how corporations and other types of organizations contribute to a society's aesthetic output
- articulate how corporations and other organizations contribute to a society's aesthetic output
- evaluate key issues and problems related to the study of the art collecting and its impact on culture
- synthesize the divergent perspectives of the artist (aesthetic goal) and the corporation (commercial goal)
- appreciate the nature of collecting and collectors

LEARNING RESOURCES AND STRATEGIES

Students in this course will read articles, watch films, participate in regularly assigned online discussions, submit reading-based written assignments and create a final project to demonstrate their learning. They will also participate in one mid quarter group project culminating in a two-hour synchronous Zoom session scheduled at a day and time at the end of week five that is convenient for all.

Texts: *Students are not required to purchase any textbooks for this course. All assigned reading and viewing material will be accessed via e-reserves or live links in the D2L site. See list of selected course material below:*

Selections from the following texts will be available via D2L:

Perspectives on Collecting. Betta LoSardo and Susan McGury. Chicago, 2001. (Film)

Art at Work: The Chase Manhattan Collection. Marshall Lee, ed. EP Dutton: New York

Art Collecting and Patronage, An Introductory Essay. Betta LoSardo and Susan McGury,

Collectors' Comments (short films) Betta LoSardo and Susan McGury, 2008.

Cultural Leadership in America: Art Matronage and Patronage. Trustees of the Isabella Stewart Gardner Museum: Boston, 1997. Volume XXVII, Fenway Court.

Ethics and the Visual Arts, eds. King and Levin. Allworth Press: New York, 2006.

Is Hockey Art? Betta LoSardo, 2003.

Is Sport Art? Susan McGury, 2008.

The Island of Lost Maps: A True Story of Cartographic Crime. Miles Harvey. New York: Random House, 2000.

Nothing if Not Critical: Selected Essays on Art and Artists. Robert Hughes. Penguin Books: New York,

1990.

On Collecting. David Lord Eccles. London: Longmans, 1968.

Perspectives on Collecting. Betta LoSardo and Susan McGury. Chicago, 2001. (Film)

The Queen's Pictures: Old Masters from the Royal Collection. Christopher Lloyd. Royal Collection Enterprises, Ltd. Newton le Willows, Text Crown Copyright, 1994.

The Story of Art. E.H. Gombrich. Twelfth edition. Phaidon: London, 1972. Tate's the Art Magazine.

What is Art For? Ellen Dissanayake, University of Washington Press, 1990.

LEARNING DELIVERABLES

Students must submit all assigned discussions and written submissions, including the final project.

General guidelines:

- Submit assignments to the appropriate submissions folder. Do NOT email assignments
- Follow the directions on D2L
- Double space all submissions
- Avoid plagiarism: submissions are automatically run through a plagiarism program
- Attend to deadlines: Assignment deadlines are due at the date/time specified on the calendar

Each student will be evaluated on timely and active participation in the learning activities described below. Students are required to submit all written work at the time indicated within each D2L course module. Students are also required to attend the single synchronous Zoom meeting during week 5 and the final project Zoom meeting during week 9. Required work includes:

1. All class discussions and exercises
2. Completion of all assigned readings and viewings
3. Participation in Group Art Auction exercise in Module 5
4. Completion of virtual field trip
5. Completion of final project

Final Project:

Each student will create a fictitious institution, will define its mission statement, and will research and present an original art collection that reflects that mission statement. These institutions and mission statements might be similar, but not identical, to those presented in the art auction in Module 5. Students will explain how they made their aesthetic choices and how these choices relate

to their created institutions. Final projects will be assessed on the ways student choices fit their mission statement and their ability to use the concepts from the course about assessing and interpreting art to construct a collection.

Step One: Design a fictitious institution. This could be a social service institution, an arts and community organization, a for-profit business, a multinational corporation, a school, a government office, a private collection, or any other kind of institution. The choice is up to each student. Write one paragraph describing the selected institution. What is its name? Whom does it serve? What is its purpose? Size? Location?

Step Two: Write a mission statement for the fictitious institution. In one or two sentences, describe what your institution sees as its major function.

Step Three: Introduce the collection. What is the theme of the collection? What is its layout? How does the collection fit in the space? How many rooms will this collection need? The answers to these questions should fit the mission statement.

Step Four: Locate 10 works of visual art that fit the mission of the selected institution. Paste them into a Word document and comment on the following questions for each of the 10 works of art:

1. Who is the artist?
2. When was the work completed?
3. What are the materials the artist used?
4. How (and be precise here) does the work fit the mission statement of the organization? How does the color, composition, theme, etc., of the work meet the demands of the mission statement?
5. How does the work fit in with your other 9 choices?
6. Where will the work be placed in the collection space? In the entry way? In the middle? Up high? Eye level? By itself? Will it be grouped with other works? Why?

Step Five: Summarize the completed project. Describe what you did with some specifics about what statement is made by the collection as a whole.

Step Six: Construct an annotated bibliography of ten sources. Cite all sources used, explaining the type of each source, its relevance to the collection, and the importance of the time in which the source was produced. Sources might include material about the artists in the collection, critical analysis of their works, material about collectors and collecting from the course or outside of it, materials about art curating or design theory. Feel free to use relevant materials from this course as part of the bibliography.

Step Seven: Submit your 10-page (exclusive of the bibliography) Word document to the appropriate submission folder in D2L.

For SCPS Students in the BAIFA Program:

Most BAIFA students will complete this course for both the E1 and E2 Advanced Elective competences (see below). If a student only needs one of the two competences (two of the four credit hours), they must complete all the module assignments (grouped as E1) but are excused from completing the final project (E2).

Competence	Competence Statements
E1	Can explain and interpret the relationships among art, society, and business and can draw on at least two different approaches to these topics.
E2	Can describe the mission of an institution and can design and explain an original collection of artworks and/or artifacts representing its philosophy and culture.

ASSESSMENT OF STUDENT LEARNING

Online learning presents different challenges from in-class learning. Without the benefit of the externally imposed structure of weekly class meetings, it is essential that each student master and demonstrate the following college student skills: (1) engage constructively with peers to build a learning community through weekly online discussions; (2) do all assigned reading and viewing in a timely manner; and (3) keep in touch with your instructor with questions and concerns.

This course has an incremental structure, meaning that each module builds on the previous one and culminates in the summative final project. It is also a course that depends on student interaction via the online discussions. It therefore vital that students keep up with the weekly assignments and discussions. To encourage timeliness and group synchronous learning in a mostly asynchronous course, points are deducted if assignments are late. The assignment and discussion prompts are clearly described within the course's D2L site. The following are some guiding principles that should help students successfully complete the course.

- Each student will post each week in that week's forums, meeting the deadlines posted in D2L
- Students are expected to work on a weekly basis; each forum will be closed to new postings after the posted deadline
- Postings should be on topic and in professional language
- Postings may disagree with other postings, but disagreements should be courteously stated
- Postings should be substantive, meaning they should do more than agree or disagree with an earlier posting

- Postings should reference works from the class readings or outside sources

DISCUSSIONS

For successful completion of the course, in assigned discussion topics, students should observe the following discussion criteria:

To receive full credit for all assigned discussions, students must make contributions that are:

Substantive: A substantive contribution does more than simply indicate "I agree," "good job," or "me too." A substantive contribution is almost always more than just one or two sentences.

Relevance This means that posts should specifically address the assigned submission discussion prompt by providing a response supported by relevant course material. Always make connections between the texts and module topics. Successful posts can sometimes bring in experience from outside the course, but only when the student grounds the experience in the course material. The best posts get conversation going by connecting course material with what classmates have said.

Interactive: This means that, in addition to posting your own view(s), you respond to at least other students when instructed to do so in the assignment. The best way to do this is by (a) asking and attempting to answer a clarifying question or (b) identifying and expanding on a particularly interesting point. Interaction also takes place when students keep track of the activity on your own initial post and reply to any questions posed by your classmates.

NB: Discussions close at the date/time specified on the calendar. They will re-open (so that you have access to each conversation for the remainder of the quarter) after grades have been entered.

	Points	Grading Rubric for Online Posts
Excellent	5	assignment prompts addressed and enhanced; post indicates nuanced and in-depth level of comprehension; superior writing ability.
Good	4	assignment prompts carefully followed; post indicates above average content comprehension; clear, error free writing
Satisfactory	3	assignment prompts generally followed; post indicates

		acceptable levels of content comprehension; writing free of major scribal errors
Weak	2	assignment prompts loosely followed; unclear thinking and /or incoherent writing with multiple serious scribal errors
Poor	1	assignment prompts not followed; unclear thinking and /or incoherent writing with multiple serious scribal errors
Missing	0	missing work

WRITTEN SUBMISSIONS

For successful completion of the course, in assigned written submissions, students should observe the following criteria:

To receive full credit for all written submissions, students must produce submissions that demonstrate:

Relevance This means that written submissions should specifically address the assignment prompt by providing a response supported by relevant course material. Always make connections between the texts and module topics. Like discussion posts, successful written submissions can sometimes bring in experience from outside the course, but only when the student grounds the experience in the course material.

Cited support: Any facts/figures, quotations, or images must be cited (website URLs are fine).

GRADING CRITERIA & SCALE

Course Grading Scale

A = 95 to 100	A- = 91 to 94	B+ = 88 to 90
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B = 85 to 87	B- = 81 to 84	C+ = 77 to 80
C = 73 to 76	C- = 69 to 72	D+ = 65 to 68
D = 61 to 64	F = 60 or below	INC

- A The work has all the qualities of a "B" paper [see below] and in addition demonstrates insight and sophistication in both content and style.
- B The work demonstrates a good grasp of the assigned readings. It contains interesting ideas. It is clear, well organized and conforms to the norms of standard edited English.
- C The work is minimally satisfactory. A clear attempt is made to address the assignment and the work demonstrates at least a basic understanding of the assigned material. The main point or points that the work tries to make can be identified but there is some incoherent or awkward expression of ideas.
- D-F The work is not turned in at all or fails to address the assignment.

COURSE SCHEDULE

This course consists of 10 modules which will be completed in each of the 10 weeks of the quarter.

To review the specific assignments, log into D2L and review the weekly modules (under Content).

The following table outlines the course:

Week, Module # and Title	Readings	Assignments
Week 1, Module 1: What is Art and Why do People Collect it?	<p>Read Module Content</p> <p>Read LoSardo, Betta and McGury, Susan. "Art Collecting and Patronage"</p>	<p>1.1 Introduction Discussion</p> <p>1.2 Art Quiz</p>
Week 2, Module 2: Collecting and Collectors	<p>Watch Video: <i>Issues in Western Art: Pre-historic to Baroque</i></p> <p>Watch Video: Two Collectors</p> <p>Gombrich, Ernst H. 1995. Introduction: On Art and Artists. Pp. 15-38 in <i>The Story of Art</i>. 16th ed. London: Phaidon Press.</p>	<p>2.1 Reading Presentations</p> <p>2.2 Famous Collectors</p> <p>2.3 Interview a Collector</p>
Week 3, Module 3: Feeling vs. Thinking in Assessing Works of Art	<p>Watch Video: <i>Perspectives on Collecting: The Private Collector</i></p> <p>Harvey, M. (2000). <i>The Joy of discovery in the island of lost maps: a true story of cartographic crime</i>. New York, NY: Random House.</p> <p>Eccles, D. (1968). The Great variety of motives for collecting works of art. in <i>On collecting</i>. London: Longmans.</p> <p>Review the Auction Catalog and view instructions for using GoToMeeting.</p>	<p>3.1 Reading Presentations</p> <p>3.2 Thinking vs. Feeling</p> <p>3.3 The Brancusi Exercise</p>
Week 4, Module 4: Museums	<p>Berger, John. "Steps Toward a Small Theory of the Visual." <i>The Art Magazine</i>. Spring, 1977.</p> <p>Dissenayake, Ellen. 1988. What is Art? Pp. 34-60 in</p>	<p>4.1 Reading Presentations</p>

Week, Module # and Title	Readings	Assignments
	<p>What Is Art For? Seattle: University of Washington Press.</p> <p>Watch Video: <i>Perspectives on Collecting: Museums as Shapers of Taste</i></p> <p>Watch Video on <i>Issues in History of Western Art Part 2</i></p>	<p>4.2 Museum Exercise</p> <p>4.3 Art Collecting Discussions</p> <p>4.4 Team Formation</p>
<p>Week 5, Module 5: Live Art Auction</p>	<p>Watch Video: <i>Perspectives on Collecting: The Art Dealer</i></p> <p>Freudenheim, T.L. (2006). Museum collecting, clear title, and the ethics of power in E. King & G. Lewis (Eds.), <i>Ethics and the Visual Arts</i>. New York, NY: Allworth Press.</p> <p>Higgonet, A. (1997). Private Museum, Public Leadership. Pp. 79-92 in <i>Cultural Leadership in America: Art Matronage and Patronage</i>. Boston: Trustees of the Isabella Stewart Gardner Museum.</p>	<p>5.1 Reading Presentations</p> <p>5.2 Online Auction</p> <p><i>Begin working on:</i></p> <p>10.1 E2 Project</p>
<p>Week 6, Module 6: Art, Creativity, and Imagery</p>	<p>LoSardo, Betta. <i>Is Hockey Art?</i> (PDF, 46 KB)</p> <p>McGury, Susan. <i>Is Sport Art?</i> (PDF, 53 KB)</p>	<p>6.1 What is Art? Discussion</p> <p>6.2 The Cubicle Exercise</p> <p>6.3 Auction Follow-up</p>
<p>Week 7, Module 7:</p>	<p>Watch Video: <i>Perspectives on Collecting: Corporate</i></p>	<p>7.1 Field Trip Report</p>

Week, Module # and Title	Readings	Assignments
Evaluating the Contributions of Collections	<i>Collecting</i>	7.2 Works on Display Discussion
Week 8, Module 8: Defining Corporate Art	Miller, Dorothy C. 1984. Art for Workplaces. in <i>Art at Work: The Chase Manhattan Collection</i> . New York: E.P. Dutton in association with the International Archive of Art.	8.1 Reading Presentations 8.2 Corporate Collection Analysis
Week 9, Module 9: Art, Money, and Access	Prepare: For final presentation Lloyd, Christopher. 1994. "Introduction". in <i>The Queen's Pictures: Old Masters from the Royal Collection</i> . Ed. Christopher Lloyd. London: Royal Collection Enterprises. Hughes, Robert. 1990. "Art and Money." Pp. 387-404 in <i>Nothing if Not Critical: Selected Essays on Art and Artists</i> . New York: Penguin.	9.1 Reading Presentations
Week 10, Module 10: Considering Issues in the Arts and Drawing Collections		10.1 Issues in the Arts 10.2 Final Analysis 10.3 Final Paper

COURSE POLICIES

Any changes to the syllabus will be communicated by the instructor via email during the first week of the course.

POLICY ON LATE SUBMISSIONS

Extensions are granted only in cases of EMERGENCY. They must, whenever possible, be negotiated BEFORE the deadline. Please be mindful of this definition of EMERGENCY.

Emergency: a serious, unexpected and often dangerous situation requiring immediate action (Oxford Dictionary).

It is not possible for to earn points on any discussion or written submission after that module has closed, UNLESS the student has negotiated an extension in advance or can provide evidence of a sudden emergency, in which case, partial credit may be available.

Note: An initial post that responds to the prompt and posts two replies are the minimum requirement; students will earn a passing grade in the range of C or B, depending on the quality of the content. For an A grade, students must be active participants in the class community.

POLICY ON TECHNICAL ISSUES

It is the student's responsibility to have access to working technology and to contact tech support at the first sign of trouble. The instructor can be copied, but tech issues, apart from a sudden broken link to a reading or film, cannot be resolved by the instructor and do not excuse late work.

POLICY ON INTERNET ETIQUETTE

Online discussions are an important part of your course experience. To ensure a positive learning environment, please follow the following minimum expectations. Use your common sense, as not all situations can be covered:

- Be polite
- Respect other participants' views or opinions
- Think before you write, and ask yourself if you would say the same thing in person
- Use positive phrases (i.e., "Good idea!" or "Thanks for the suggestions," etc.)
- Be sensitive to cultural differences
- Avoid hostile, curt or sarcastic comments
- No objectionable, sexist, or racist language will be tolerated
- Create a positive online community by offering assistance and support to other participants.
- Use correct grammar and syntax

SCPS PASS/D/FAIL POLICY

The university has adopted a special temporary P/D/F grading policy for both graduate and undergraduate programs until further notice. Details of the P/D/F policy can be found on the university COVID 19 Update website.

Highlights:

- Students can choose or remove the P/D/F option until 3 days after the grade deadline. • Go to Campus Connect, Academic Records, to select or remove this option.
- See the COVID 19 update website for exact dates and deadlines.
- Faculty will submit a letter grade in all cases.
- If the grade is a C- or better, with the P/D/F option, it will automatically change to Pass.
- All other grades will remain including D, F, IN, M, W. • Students can choose this option for any or all of their program requirements.
- Contact your academic advisor for more information

SCPS MINIMUM GRADE POLICY

SCPS DEGREE PROGRAMS WITH MAJORS (BAPSBA, BAPSC, BAHA, BADA, BANM, AND BALS) REQUIRE A GRADE OF C- OR BETTER IN COURSES TAKEN AT DePAUL OR TRANSFER WORK APPLIED TO COURSE REQUIREMENTS IN THE MAJOR AND IN THE LL 261: ESSAY WRITING COURSE IN THE COLLEGE CORE.

ALL OTHER COURSE REQUIREMENTS IN THESE PROGRAMS CAN BE COMPLETED WITH A GRADE OF D OR BETTER.

SCPS DEGREE COMPLETION MAJOR PROGRAMS (BAABS AND BALS) REQUIRE A C- OR BETTER IN ALL COURSES TAKEN AT DePAUL APPLIED TO THOSE PROGRAMS. SCPS COMPETENCE-BASED PROGRAMS (BAIFA, BAC, BAGB AND BAECE) REQUIRE A D OR BETTER IN COURSES TAKEN AT DePAUL OR TRANSFER WORK APPLIED TO COMPETENCE REQUIREMENTS.

SCPS PLAGIARISM POLICY

Plagiarism is a major form of academic dishonesty involving the presentation of the work of another as one's own. Plagiarism includes but is not limited to the following:

- The direct copying of any source, such as written and verbal material, computer files, audio disks, video programs or musical scores, whether published or unpublished, in whole or part, without proper acknowledgement that it is someone else's.

- Copying of any source in whole or part with only minor changes in wording or syntax, even with acknowledgement.
- Submitting as one's own work a report, examination paper, computer file, lab report or other assignment that has been prepared by someone else. This includes research papers purchased from any other person or agency.
- The paraphrasing of another's work or ideas without proper acknowledgement.
- Resubmitting one's own previous work from a different course or college, without the permission of the current instructor.

Plagiarism, like other forms of academic dishonesty, is always a serious matter. If an instructor finds that a student has plagiarized, the appropriate penalty is at the instructor's discretion.

SCPS INCOMPLETE (IN) GRADE POLICY

This process follows university policy.

A student who encounters an unusual or unforeseeable circumstance that prevents her/him from completing the course requirements by the end of the term may request a time extension to complete the work.

- The student must formally initiate the request by submitting the Contract for Issuance of Incomplete Grade form (via email, word doc), no later than week 10 (or prior to the final week of a shorter-term course).
- The instructor has discretion to approve or not approve the student's request for an IN grade.
- The instructor has discretion to set the deadline for completion of the work, which may be earlier but no later than two quarters (not counting Summer term).
- The instructor may not enter an IN grade on behalf of a student without a completed and agreed upon contract.
- The student is alerted that IN grades are not considered by Financial Aid as evidence of satisfactory academic progress.

Note: It is not possible to earn points on any discussion after that discussion has closed unless arrangements have been made in advance; in that case partial credit will be applied. Discussions will re-open to allow access to each conversation to review for the remainder of the quarter after grades have been entered. Any assignments submitted late (after securing an extension) will be graded at the end of the quarter and might not receive comments.

NEWS ITEMS / EMAILS

There will be frequent news items on the D2L home page. These will relate to the course content, to your deadlines and responsibilities, and to other relevant issues. Please pay attention to them.

Post your discussions and submissions to the appropriate forums/folders. Do NOT email them.

Commented [S1]:

INSTRUCTOR BIO

Susan McGury is an Associate Professor and has taught at SCPS (formerly SNL) where she leads the writing and arts programs. She currently serves as Director of SCPS Graduate Programs. In her previous role as International Coordinator, Susan has led over 25 study abroad programs to more than 15 countries and has directed onsite BA and MA programs in Hong Kong, Bangkok, and Nairobi. Her teaching and scholarship focus on teaching intercultural understanding through arts and culture. She has published and presented on her work on the teaching, assessment, and ethics of study abroad and is working on a book on that subject. She created the course on art collecting with colleague Betta Losardo as a way of bridging the gap between art history and the business of art.

ADDITIONAL CONSIDERATIONS

According to College and University policy, the parameters around the recording of Classroom Sessions Conducted via Videoconference tools are as follows:

- Synchronous teaching sessions can be recorded by the instructor for educational purposes. These recordings will be made available only to students presently enrolled in the course via password protected links. Links will be posted via the course webpages on D2L and viable for the present term only.
- Students are prohibited from sharing class recordings or disclosing the links to a class session to anyone outside of the course.
- Students have the right to protect their privacy during recordings by appearing in an audio-only mode; pseudonymous usernames can be used by students, if shared offline with the instructor.
- Instructors may retain portions of the recordings that contain their intellectual property consistent with University policy, with students' identifying information removed.