JPN 4415 Japanese Translation: Theory and Practice

I. Course Information

Meeting Day/Time: MWF 7 (1:55-2:45 pm)

Location: https://ufl.zoom.us/j/6801300507

Instructor Information

- Dr. Ann Wehmeyer – awehmeye@ufl.edu
- Office location: 320 Pugh Hall, and https://ufl.zoom.us/j/6801300507
- Office hours: T 5th & 6th periods, R 7th period (and by appointment)
- Phone: (352) 273-2961

Course description

This course is designed to enhance your ability to translate Japanese language into English. Hasegawa's textbook addresses features of Japanese language that pose challenges or require careful consideration when translating. Hasegawa also discusses text genres and styles, and implications for translation. In addition, Hasegawa introduces translation theory, which is useful in shaping and assessing translation. The core question at the heart of translation theory was posed by Friedrich Schleiermacher ("On the Different Methods of Translating," 1815), and that is whether the fundamental purpose of a translation to render the work of the source culture in as seamlessly intelligible a fashion as a work from the target culture, or is its purpose to facilitate the reader's entry to alien concepts and modes of viewing and thinking. The debate has been updated into the "domestication" versus "foreignization" stances outlined by Lawrence Venuti, and is still ongoing. As you work through the translation assignments, you can discover which approach works best for you.

Journal articles that target particular aspects of Japanese language such as gendered language, role language, mimetics, multilingual texts, and that focus on translation in contemporary media such as anime, manga and video games expand our perspectives. We also read articles that target translation in professional contexts such as health surveys, recipes, and news reporting. Finally, the recent book by Karashima on translators of Murakami Haruki gives a window into the world of professional literary translation.

Required & Recommended Course Materials (to purchase/rent)

- Hasegawa, Yoko. 2012. *The Routledge Course in Japanese Translation*. London/New York: Routledge. ISBN 978-0-415-48686-6.
- Karashima, David. 2020. *Who We're Reading When We're Reading Murakami*. New York: Soft Skull. ISBN 9781593765897.
- Selected journal articles and book chapters available through UF Libraries Course Reserves (accessible through the course Canvas site). To access, you must be connected via the VPN client.

II. Coursework & Schedule

1. List of Graded Work

Assignment	Description	Due date	Percentage of total grade
Translations, other	1. Tawara tanka 2. Newspaper article, society 3. Academic article, linguistics 4. Kawabata story 5. Tsukasa, light novel 6. Koda, novel 7. News article, political 8. Recipe	various	15%
Translation assessments	1. Tawara tanka 2. Newspaper article, society 3. Academic article, linguistics 4. Kawabata story 5. Tsukasa, light novel 6. Koda, novel 7. Recipe 8. ATA assessment of TTs	various	10%
Compare & contrast participation	1. Tensei jingo column 2. Kawabata, Izu no odoriko 3. Japanese travel tours 4. Health surveys 5. *Death Note* 6. *Murakami translators* 7. *Murakami translators* 8. *Murakami translators* 9. *Murakami translators* 10. *Murakami translators*	various	10%
Midterm project story selection	Counts as 3/100 points in the Midterm project category	02/01/20	
Midterm project	Translation of story and responses to questions on the text and on translation decisions. Counts as 97/100 points.	02/22/21	20%
Individual translation text selection	Counts as 5/553 points in the Individual translation project category	02/12/21	

Individual translation first draft	Counts as 50/553 points in the Individual translation project category	03/17/21	
Individual translation final version	Counts as 500 points in this category	04/05/21	30%
Clip project group presentation	Group presentation	various	15%
TOTAL			100%

II. Schedule (may be adjusted)

Week/Date	Topic	Readings	Assignment
Week 1 Basic concepts in translation studies			
Jan 11	Introduction to course	Hasegawa, p. 1-18	
Jan 13	Text types	Hasegawa, p. 19-28	Tanka translations
Jan 15	How to handle word play	Sato, Erica. 2019. A translation-based heterolingual pun and translanguaging. *Target: International Journal of Translation Studies* 31:3, 444-464.	Tanka translation assessments
Week 2 Proper nouns and other word types			
Jan 18		Dr. Martin Luther King Jr. Day, class suspended	
Jan 20	Types of word meaning	Hasegawa, p 29-46	Asahi article translation
Jan 22	Proper nouns	Discussion of translation assessments	Asahi article translation assessments
Week 3 Presupposition, mimetics, register			
Jan 25	Translating mimetics	• Hasegawa, p. 46-56. • Inose, Hiroko. 2007. "Translating Japanese Onomatopoeia and mimetic words." In *Translation Research Projects 1*, ed. by Anthony Pim and Alexander Perekrestenko, p. 97-116. Tarragona, Spain: Intercultural Studies Group.	

Jan 27	Register, phatic communication	Hasegawa, p. 56-67	Translate portion of academic article on *gitaigo* translation
Jan 29	Newmark's tools for attending to socio-cultural meaning	Becker, Anne, Yuko Asano-Cavanaugh and Grace Zhang. 2020. Cultural adaptations: Translating politeness from Japanese to English. *Babel* 66:3, 457-483.	Assessments of translation of academic article
Week 4 Attention to text atmosphere and mood			
Feb 1	Characters and their speech	Metevelis, Peter. 1994. Translating Kawabata's Thenar Stories. *Japan Quarterly* 41:2, 181-190.	**Identification of story for Midterm project**
Feb 3	Collocations and idioms	Hasegawa, p. 68-74	Translate Kawabata story, 「死顔の出来事」
Feb 5	Gendered speech	Furukawa, Hiroko. 2015. Intracultural translation into an ideological language: The case of Japanese translations of Anne of Green Gables. *Neohelicon* 42:1, 297-312.	Assessments of translation of Kawabata story
Week 5 Gendered voices			
Feb 8	Gendered voices	Kim, Jiyoung. 2015. Translating Gendered Voices: From Tanizaki Junichirō's Naomi to Yoshimoto Banana's Kitchen. In *Multiple Translation Communities in Japan*, edited by Beverley Curran, Nana Sato-Rossberg, and Kikuko Tanabe, p. 148-168. New York: Routledge	
Feb 10	Figurative meaning	Hasegawa, p. 74-95	Translate Tsukasa, 「俺の妹がこんなに可愛いわけがない」, p. 12 (the opening page).
Feb 12	Ambiguity in texts	Hasegawa, p, 95-105	• Assessments of translation of Tsukasa

			(light novel) • **Individual project translation text due**
Week 6 Discourse genres, ambiguity, culture			
Feb 15	"culturemes," or culture-specific words in translation	Higashino, Yumi. 2001. "Cultural equivalence: its effectiveness and complications—Has 'white gloves' achieved the equivalent effect of '*shirotabi*'?" *Interpretation Studies*, No. 1, December 2001:53-63.	
Feb 17	Tense and aspect	Hasegawa, p. 107-122	Translation of Koda Aya, *Nagareru* 「流れる」
Feb 19	Narrative styles	No reading assigned	Assessments of translation of Koda
Week 7 Expository genres			
Feb 22		No reading assigned	**Midterm project due**
Feb 24		Hasegawa, p. 122-135	
Feb 26	Traditional essay styles	Wakabayashi, Judy. 1991. Translation between unrelated languages and culture, as illustrated by Japanese-English translation. *Meta: journal des traducteurs* 36:2-3, 414-423.	Compare and contrast Tensei jingo column and its translation
Week 8 Predicates and their arguments; relative clauses			
Mar 1	Arguments	Hasegawa, p. 136-149	
Mar 3	Relative clause types	Hasegawa, p. 149-178	Compare the Japanese original of Kawabata's *Izu no Odoriko* to the English translation
Mar 5	Translation techniques	Hasegawa, p. 179-191	Compare and contrast the two versions of Japanese travel tours

Week 9 Translation theory and approaches			
Mar 8	Translation theories	• Hasegawa, p. 192-211 • Harker, Jaime. 1999. Contemporary Japanese Fiction & 'Middlebrow' Translation Strategies. *The Translator* 5:1, 27-44.	
Mar 10	Skopos theory, cases in point	• Fukuhara, Shunichi et al. 1998. Translation, Adaptation, and Validation of the SF-36 Health Survey for Use in Japan. *J Clin Epidemiol*. 51:11, 1037-1044. • Miyaji, Tempei et al. 2017. Japanese translation and linguistic validation of the US National Cancer Institute's Patient-Reported Outcomes version of the Common Terminology Criteria for adverse Events PRO-CTCAE). *Journal of Patient-Reported Outcomes* 1:8, 1-10. DOI 10.1186/s41687-017-0012-7 (Open Access).	Compare and contrast the Japanese and English versions of two health surveys
Mar 12		Fujii, Akio. 1988. News translation in Japan. *Meta: journal des traducteurs* 33:1, 32-37. **CR** • For in-class discussion: Compare ST and TT versions of 「南京発言」 with respect to "gate-keeping role"	Translate「南京発言」news article
Week 10 Machine translation, translation projects, translation assessments			
Mar 15	Machine translation	Sato, Takayuki, Jun Harashima and Mamoru Komachi. 2016. Japanese-English Machine Translation of Recipe Texts. *Proceedings of the 3rd Workshop on Asian Translation*. Osaka, Japan, December 11-17, 2016, pp. 8-67. • Recommended: Varshee, Kirti. 2013. Understanding the economics of machine translation. *Translation Spaces* 2:iv, 125-149.	Translation of a recipe
Mar 17	Translation projects	Hasegawa, p. 226-241	**First draft of individual translation project due**
Mar 19	Translation certification and assessment	Hasegawa, p. 242-265	ATA assessment of target texts
Week 11 Translation in visual media			
Mar 22	Multilingual manga	Curran, Beverley. 2015. Death Note: Multilingual Manga and Multidimensional Translation. In *Multiple Translation Communities in Japan*, edited	Group assessment of ST and TT

		by Beverley Curran, Nana Sato-Rossberg, and Kikuko Tanabe, p. 1-18. New York: Routledge.	samples, *Death Note*
Mar 24		"Recharge day"	
Mar 26	*Yakuwari-go*, 役割語 'role language'	Hiramoto, Mie. 2010. Anime and intertextualities: Hegemonic identities in Cowboy Bebop. *Pragmatics and Society* 1:2, 234-256.	
Week 12 Subbing and dubbing, video game localization			
Mar 29	Guest lecture by Professor Josephy	Josephy-Hernández, Daniel E. 2019. Reflections on the translation of gender in Perfect Blue, an anime film by Kon Satoshi. In: Pérez L. de Heredia, Maria & Irene Higes Andino, eds. *Multilingüismo y representación de las identidades en textos audiovisuals*. MonTI Special Issue 4, p. 309-342.	
Mar 31	Game localization	• Di Marco, Francesca. 2007. Cultural Localization: Orientation and Disorientation in Japanese Video Games. *Revista tradumàtica* 5, 1-8. • Mangiron, Carmen and Minako o'Hagan. 2006. "Game Localisation: Unleashing Imagination with 'Restricted' Translation*."* *JoSTrans* 2006. **CR** or http://www.jostrans.org/issue06/art_ohagan.pdf	
Apr 2	Translating humor	Mangiron, Carmen. 2010. The Importance of Not Being Ernest: Translating Humor in Video Games. In *Translation, Humor and the Media*, Vol. 2, ed. by Delia Chiaro, p. 89-107. London; New York: Continuum.	
Week 13 Publishing and literary translation			
Apr 5		Karashima, Chapter 1	• **Final version of individual translation project due** • Compare and contrast Murakami translators
Apr 7		Karashima, Chapter 2	Compare and contrast Murakami translators

Apr 9		Karashima, Chapter 3	Compare and contrast Murakami translators
Week 14			
Apr 12		Karashima, Chapter 4	Compare and contrast Murakami translators
Apr 14		Karashima, Chapter 5	Compare and contrast Murakami translators
Apr 16		Clip project presentation 1 Clip project presentation 2	
Week 15			
Apr 19		Clip project presentation 3 Clip project presentation 4	
Apr 21		Clip project presentation 5 Clip project presentation 6	

III. Assignment descriptions and rubrics

1. Translation exercises

    a. translations of opening page or pages of texts from a variety of genres.

Translation exercises Rubric						
Criteria	**Ratings**					**Pts**
Accuracy in grammar	**40.0 pts** **Excellent** virtually without error	**35.0 pts** **Very good** A few mistakes	**30.0 pts** **Good** some mistakes	**25.0 pts** **Needs improvement** some mistakes in basic grammar structures	**0.0 pts** **No marks** No submission	40.0 pts

Translation exercises Rubric						
Criteria	**Ratings**					**Pts**
Attention to focal point of day	**20.0 pts Excellent** Attention to topic or style that has been highlighted in the reading and lecture	**15.0 pts Very good** Some attention to topic of day	**10.0 pts Good** Some errors may obscure attention to topic	**5.0 pts Needs improvement** No attention to topic of day	**0.0 pts No marks** no submission	20.0 pts
Translation style suited to text type and purpose of translation	**40.0 pts Excellent** Excellent attention to vocabulary and to style appropriate to text genre	**35.0 pts Very good** Robust attention to vocabulary and style	**30.0 pts Good** Some attention to vocabulary and style	**25.0 pts Needs improvement** Vocabulary and style are not targeted to genre	**0.0 pts No Marks**	40.0 pts
Total Points: 100.0						

2. Translation assessments

    a. Group assignment in which your group will assess classmate translations (anonymous) by responding to a set of questions about them, and present your findings to class

Translations assessment rubric			
Criteria	**Ratings**		**Pts**
Attention to questions Responds to assigned questions	**40.0 to >0.0 pts Full Marks** Thoroughness of assessment	**0.0 pts No Marks**	40.0 pts
Strength of assessment Grounds for assessment are clear, assessment is well-motivated	**40.0 to >0.0 pts Full Marks**	**0.0 pts No Marks**	40.0 pts

Translations assessment rubric			
Criteria	**Ratings**		**Pts**
Other aspects of translations Identifies any other strengths and weakness that may emerge	**20.0 to >0.0 pts** **Full Marks**	**0.0 pts** **No Marks**	20.0 pts
Total Points: 100.0			

3. Compare and contrast participation

a. You are asked to compare and contrast a set of source text and target text, or some other set of documents. See instructions for each on Canvas. These should be prepared individually along with the reading for the day, and your findings shared with class members in discussion.

Compare and contrast rubric

	Very good	**Good**	**Needs Improvement**	**Points**
Identification Finds example of discrepancy across ST and TT text, or other target	50	40	30	50
Analysis Interpretation of reason for discrepancy is provided	50	40	30	50
Total				100

4. Midterm project and story selection

a. Select a story to translate from the website 伝承之蔵 (*Denshō no kura*, Treasury of Legends) at http://legend.main.jp (Links to an external site.).

i. This website is a collection of local legends and folktales of Miyagi prefecture, along with descriptions of the physical sites associated with them.
   1. As you know, Miyagi prefecture is one of the areas that received heavy damage during the 東日本大震災　(*Higashi Nihon daishinsai* 'Great East Japan Earthquake', aka Tōhoku Earthquake and Tsunami) of 03/11/11.
b. Submit the title of your story, the town of origin, and a link to the story.
c. For the project itself, you will translate the story and any photo captions, and then respond to questions about your translation.
   i. Each tale contains proper names, dialog, culture-specific terms, and other challenges for translation that we will study in the first part of the semester.
   ii. Photos and captions follow the tales, and these should be translated as well.
   iii. You will be asked to comment on particular aspects of your tale that are discussed in the Hasegawa textbook, and explain your decisions for translation.
   iv. Questions will be posted two weeks in advance of the due date. This part is not due until February 22, 2021.

5. Individual translation project

For this project, you will select a text that you are interested in reading and in translating. The text can be from any genre, including academic articles, book chapters, fiction, manga, and others. The text should be short enough for you to complete within the term, or have a chapter or section that is worth translating even though you won't be able to read and translate the whole text. If translating a novel, you should probably translate about 10 pages. If a manga, then the number of pages will be many more. There are three steps in this project:

6. **Individual translation project text selection (February 12, 2021).** Select the text you plan to translate. Submit the bibliographic information to Canvas. Include author, title, ISBN if book, url if available online, and any other relevant information (such as chapter title and pages, or journal title and pages). Include the page numbers of the section you plan to translate. If you would like help in finding an appropriate text, I will be happy to make suggestions. If you change your mind later, and want to work on a different text, that is OK but you need to revise your submission here.
7. **Individual translation project draft submission (March 17, 2021).** Submit your translation of your selected text so far. It need not be complete but must include at least two pages.
8. **Individual translation project final version (April 5, 2021).**

Rubric for Individual translation project draft		
Criteria	**Ratings**	**Pts**
Interpretation Target text reflects correct interpretation of source text	This area will be used by the assessor to leave comments related to this criterion.	25 pts

Rubric for Individual translation project draft

Criteria	Ratings	Pts
Style Target text uses style appropriate to the discourse genre in a consistent fashion.	This area will be used by the assessor to leave comments related to this criterion.	10 pts
Cultural differences Target text reflects attention to handling of cultural differences	This area will be used by the assessor to leave comments related to this criterion.	5 pts
Flow Target text is fluid and idiomatic	This area will be used by the assessor to leave comments related to this criterion.	5 pts
Mechanics Target text is free of spelling, punctuation and grammatical errors	This area will be used by the assessor to leave comments related to this criterion.	5 pts

Total Points: 50

Individual translation project rubric

Criteria	Ratings	Pts
Interpretation Target text reflects correct interpretation of source text	This area will be used by the assessor to leave comments related to this criterion.	200 pts
Style Target text uses style appropriate to the discourse genre in a consistent fashion.	This area will be used by the assessor to leave comments related to this criterion.	100 pts
Cultural differences Target text reflects attention to handling of cultural differences	This area will be used by the assessor to leave comments related to this criterion.	50 pts
Flow Target text is fluid and idiomatic	This area will be used by the assessor to leave comments related to this criterion.	50 pts
Mechanics Target text is free of spelling, punctuation and grammatical errors	This area will be used by the assessor to leave comments related to this criterion.	50 pts

Individual translation project rubric		
Criteria	**Ratings**	**Pts**
Translation theory Target text reflects consideration of issues in translation theory as applicable	This area will be used by the assessor to leave comments related to this criterion.	50 pts
Total Points: 500		

6. Clip project group presentation

This project involves assessment of translation in visual media. Visual media presents many challenges for translation, since it can rely on images to provide rich cultural background and nuances of interpersonal communication. These non-linguistic cultural and interpersonal cues may not be accessible to the target language audience, however. Sometimes, the subtitling or dubbing needs to take these factors into account.

Step 1

This is a group project. Discuss with classmates and find 2-3 other people to form a group. Identify a segment or segments of English-language subtitling of a Japanese film or other media that is noteworthy for some reason, good or bad. It is also possible to analyze dubbing, or localization of a video game, but these may be more challenging to work with. You should target aspects of language and/or challenges to translation that we have studied throughout the course in the assigned readings and discussions, but your analysis need not be limited to these points.

Examples of things you might look for are:

a.   the English subtitle captures the essence of the Japanese speech in a particularly effective way
b.   a portion of speech in Japanese is not represented in the subtitling, yet it appears to convey some information that is relevant to the story line or to the depiction of the character
c.   there is something jarring or inadequate about the subtitling (e.g., improper register, use of English slang that obliterates cultural information)
d.   the English subtitle has not interpreted the Japanese language correctly. In general, it is best not to try to find low-hanging fruit "howlers." For example, everyone knows that "All your base are belong to us" was a really ungrammatical rendition.
e.   gendered speech and/or speech levels (register) as they function in character display
f.   language in period films--how is Japanese from earlier periods, or dialect, rendered in English? Is a similar effect to that of the source language achieved in the translation?

Step 2

Sign up for a presentation slot on Canvas, in Group presentation.

Your presentation should include the following:

A.   reason for selection

B. your evaluation of the subtitles
      A. supported by evidence based on your understanding of the ST
      B. supported by other factors such as your understanding of TC and its expectations
      C. consideration of other TT options that might work better, or not so well
      D. audio-visual presentation of the items in question
C. links to course concepts

Step 3

Submit your presentation ppt or pdf slides to Canvas.

Clip Project Evaluation Rubric		
Criteria	**Ratings**	**Pts**
Reason for selection is clear	This area will be used by the assessor to leave comments related to this criterion.	10 pts
Evaluation of the subtitles shows a nuanced understanding of the ST	This area will be used by the assessor to leave comments related to this criterion.	30 pts
Critique of subtitles clearly identifies errors and/or weaknesses (or, conversely, positive features and strengths)	This area will be used by the assessor to leave comments related to this criterion.	30 pts
Presenters display a lucid and engaging public presentation style	This area will be used by the assessor to leave comments related to this criterion.	10 pts
Presentation materials convey information clearly and efficiently. Visual images enhance audience understanding of the media in question.	This area will be used by the assessor to leave comments related to this criterion.	10 pts
Analysis shows links to course topics and materials	This area will be used by the assessor to leave comments related to this criterion.	10 pts
Total Points: 100		

Grading

1. Statement on Attendance and Participation

Attendance and Participation:

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/

Zoom Presence: Sessions may be recorded, but no Zoom presence is required

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

- Attendance: will be taken daily and recorded in the Canvas gradebook. You are allowed four "personal days" for the semester, after which each absence that does not meet university criteria for "excused" will result in a two-point deduction from your final grade.

- Participation: Consistent informed, thoughtful, and considerate class participation is expected and will be evaluated through translation assignments, translation assessments, and compare and contrast assignments.

- NOTE: If you have personal issues that prohibit you from joining freely in class discussion, e.g., shyness, language barriers, etc., see the instructor as soon as possible to discuss alternative modes of participation.

2. Grading Scale

For information on how UF assigns grade points, visit: https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/

A	94 – 100% of possible points		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%

C+	77 – 79%		E	<60

VI. Required Policies

1. Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting https://disability.ufl.edu/students/get-started/. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

2. UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at https://gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via https://ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at https://gatorevals.aa.ufl.edu/public-results/.

3. University Honesty Policy

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

4. Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: https://counseling.ufl.edu/, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

5. The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at

http://writing.ufl.edu/writing-studio/ or in 2215 Turlington Hall for one-on-one consultations and workshops.

6. Policy on Recordings

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.