

AH234

The Bauhaus: Origins and Legacies

Module: Art and Artists in Context

Seminar Leader: Prof. Dr. Aya Soika

Course Times: Selected Wednesdays 9:00 – 10:30; Fridays 14:00 – 17:30 (regular offsite visits, see syllabus and weekly emails sent out)

Email: a.soika@berlin.bard.edu

Office Hours: by email appointment & Wednesdays 10:30-12:00 (please get in touch beforehand)

Course Description

Immediately recognizable for its dramatic combination of formidable blocks and sweeping curved lines, Bauhaus architecture has created some of the world's most famous public and private spaces. Bauhaus design objects, with their blend of functionality and whimsy, are much imitated and are highly prized as museum-display pieces. The movement itself has acquired a kind of heroic status, because of its contemporaneity—and because of the congruence of its values—with the first experiment in German democracy in the wake of the First World War. Its principles and practitioners attracted the hostility of the Nazi regime. Bauhaus influence became part of the immense contribution made by wartime European emigrés to the twentieth-century culture of the United States. To mark the centenary of the hundredth anniversary of the founding of the legendary Bauhaus School of Art and Design, this course investigates the way in which Bauhaus forged our conceptions of the relation between aesthetic experience and everyday life—in its focus on artistic cultivation and education, on the provision of affordable, practical and pleasing living environments. We look at the small-scale origins of what later became an iconic movement, and its connection to much broader reform agendas going back to the late nineteenth century. We also examine the diversity of doctrines it encompassed, and its relation to other avant-garde movements, such as Constructivism and Dada. The fate and choices of its main protagonists, and their divergent political views and later activity—some of it in the service of totalitarian regimes—will be considered. Excursions to important Bauhaus sites, including the landmark museum in Dessau, are a part of the course.

Requirements

(including expectations regarding participation and course assignments)

Academic Integrity

Bard College Berlin maintains the staunchest regard for academic integrity and expects good academic practice from students in their studies. Syllabi should note that, instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section 14.3 (Academic Misconduct) in the Student Handbook.

Attendance

Attendance at all classes is a crucial part of the education offered by Bard College Berlin. To account for minor circumstances, an absence from a double session will not affect the participation grade or require documentation. Beyond that, unexcused absences will affect the participation grade. Bard College Berlin does not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences, whether excused or unexcused. The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8.

In light of the special situation caused by the pandemic, students must refrain from in-person attendance if they are feeling ill. Please get in touch with me via email to discuss how best to catch up.

Punctuality

Please be aware that during selected weeks you will need to leave campus or home at around 13:00 in order to start class on time.

At all times punctuality is essential. Turning up late will therefore also affect the participation grade.

For off campus visits please make sure you depart early in order to reach the museums and please lock in your coats and bags before the beginning of class. The itinerary can be checked on www.bvg.de; in addition, it may be helpful to be equipped with a city map, digital or on paper.

Class Etiquette

In the case of unavoidable absence, a short notification via email sent before the beginning of class is appreciated. Please keep your bathroom breaks to a minimum. Also note that the use of smartphones and notebooks is not allowed during seminars on campus. When off campus you should stay with the group whilst the conversation is still going on. Please do your best to stay focused on the object of our discussion: This includes listening to students' presentations. In case of online teaching because of Covid-requirements you should stay in front of your screen, refrain from eating and avoid multitasking.

Making up for missed classes

Should you have had to miss a Thursday class we can try and schedule a shorter zoom session to go through some of the key issues that have been addressed. It may also be possible to record the class for you (TBC). In addition, missed sessions can be compensated by submitting a written response to our reading of that week, of ca. 500 words, to be uploaded on the drive. In case of a missed excursion, you will be asked to visit the place

individually and submit a written response which addresses both, a text read in preparation and a response to your experience as visitor.

Weekly Readings

Weekly readings and other specific assignments will be confirmed in an email by the beginning of each week. Please check your Bard email address and read my emails carefully.

Assessment

The course assessment consists of the overall seminar work (occasional response papers, presentations, regular class participation and preparation of individual tutorials) and two essays. See also "Grade Breakdown."

Presentations

Students will be asked to give bi-weekly short responses and mini-presentations (topics can be selected from the class padlet). Please make sure that your presentations are carefully prepared and avoid exceeding the timeframe of ca. 5 minutes. The presentation counts into the overall participation grade. **Grading Criteria:** Structure, Relevance to the topic; Awareness of context and scholarly debates, during the presentation and in the Q&A session afterwards; timing; relevance and structure of presentation notes

Writing Assignments

There are two essays for this course, one mid-term essay (ca. 2000 words) and one longer final essay (ca. 2500-3000 words). A range of prompts will be provided in advance.

The mid-term essay is due on 17 March (Wednesday), midnight.

The final term essay is due on 12 May (Wednesday), midnight.

Essays should include footnotes/references, bibliography and a list of illustrations. The structure and draft of your essays can be discussed in individual tutorials. Please note that prior consultation with the Bard in Berlin Writing Centre may be recommended in order to reflect upon writing and structure. Here are some basic points you should bear in mind:

Title and Topic: How does the title of your essay as well as your introduction reflect your objectives?

Background Reading: Have you researched the particular object (art work, building or historical event) sufficiently? What kinds of sources/articles have you found so far and where else could you try to find out more?

Facts and contextual information: Have you acquired sufficient foundational knowledge - e. g. are you aware of the object's date of origin, its technique/materials, size and location, subject-matter etc, and are you aware of further information which requires reading around the subject matter and topic, acquiring a sense of cultural and political debates at the time, of the work's public reception?

Interpretations and overview of scholarship: What kinds of interpretations have you encountered so far? How would you distinguish them in terms of the questions they ask and the methods they apply? How does your own line of argument relate to them? Don't be afraid to engage with and quote from articles you have read, this can show an awareness of the complexity of the topic, or quote from some primary sources such as artists' statements or contemporary reviews. Quotes should be accompanied by an annotation providing the source reference.

Grading Criteria: Line of argument with regard to essay question; Awareness of context and existing literature on the topic; structure and format (consistent use of annotations, bibliography & list of illustrations is desirable)

Policy on Late Submission of Papers

Essays that are up to 24 hours late will be downgraded one full grade (from B+ to C+, for example). Essays that are more than 24 hours late cannot receive a grade of higher than C (see also policy on late submission in the Bard College Berlin Student Handbook) and must be submitted within four weeks of the deadline. Thereafter, the student will receive a failing grade for the assignment.

Students are welcome to make an appointment to discuss essay assignments and/or feedback. They will also receive written feedback on their mid-term and final essays.

Grade Breakdown

Listed below is the percentage grade allotted to each essay, and to classroom participation and assignments.

Seminar Grade = Attendance (participation/preparation of art works and texts, padlet responses)

Seminar Grade: 33,3% (16,5% / 16,5%)

Essay 1: 33,3 %

Essay 2: 33,3 %

Schedule

Scheduled class times are available online under the relevant course heading, but may need to be adjusted as we move along:

<https://berlin.bard.edu/academics/courses/spring-2021/>

****Please note that the syllabus is subject to change and adjustment given the current pandemic. Museum visits may have to be rescheduled. These changes may affect the structure of the syllabus which will be updated as we move along. Your weekly readings and information on class contents and excursions will be communicated in advance via email****

Week 1

05.02.2021, 14:00 – 17:30

Introduction to Our Class

The Bauhaus Manifesto

Campus Walk

- Introduction
- Bauhaus Revivals and New Perspectives: *Bauhaus Imaginista* at Haus der Kulturen der Welt, 2019
- The Bauhaus Manifesto by Walter Gropius, 1919
- The Bauhaus Exhibition at MoMA – Bauhaus within international Modernism
- A closer Look at Architecture: Platanenstraße and Waldstraße
- 1920s Church Architecture and Gropius “Cathedral of the Future”: St. Maria Magdalena

Readings in Class:

Walter Gropius, Program of the Staatliches Bauhaus in Weimar (1919), in: *The Weimar Sourcebook*, p. 435
Very similar to Gropius: Bruno Taut, A Necessity (1914, published in the avantgarde magazine *Der Sturm*), in:
Boyd Whyte and Frisby, *Berlin Metropolis. 1880-1940*, no. 96, p. 276-277

Bruno Taut, “The City Crown” (1919), in: Boyd Whyte and Frisby, *Berlin Metropolis. 1880-1940*, no. 107, pp. 295-301

[Otto Bartning, Church Architecture Today (1919), in: Boyd Whyte and Frisby, *Berlin Metropolis. 1880-1940*, no. 108]

Readings for this first session:

Please read the Syllabus carefully and familiarize yourself with the drive

Task for the first session:

Prepare one example of a building or an object or another work which relates to Bauhaus ideas and legacies. Discuss in the class. Please upload your image with a short response **by Thursday, 14:00.**

Preparatory Watching:

BBC Documentary: Bauhaus 100

<https://www.youtube.com/watch?v=2a45UBClbJc>

Bauhaus WORLD. Architecture, Art and Design – 100 years of the Bauhaus. Part 1
Documentary, Deutsche Welle (DW)

<https://www.youtube.com/watch?v=rg3X1vZN5TA>

Bauhaus WORLD. Architecture, Art and Design – 100 years of the Bauhaus. Part 2
Documentary, Deutsche Welle (DW)

<https://www.youtube.com/watch?v=LW1415Ddf8c>

Bauhaus WORLD. Architecture, Art and Design – 100 years of the Bauhaus. Part 3

<https://www.youtube.com/watch?v=2uVWAS6Q6AY>

Week 2

10.02.2021, 09:00-10:30

12.02.2021, 14:00 – 17:30

Chronology: The Bauhaus within German History First World War, November Revolution and 1920s Culture Short Presentations, first round (to be continued)

Mini-presentation for all participants:

Check out the Google Arts Project and the Bauhaus Imaginista Page. Familiarize yourself with the Chronology, the Departments and the Themes. Choose one image or topic and present in class

<https://artsandculture.google.com/partner/stiftung-bauhaus-dessau>

<https://artsandculture.google.com/project/bauhaus>

<http://www.bauhaus-imaginista.org/>

Reading for Wednesday:

Shearer West, "Commodity and industry: from the Werkstätte to the Bauhaus". In: Shearer West, *Utopia and Despair*, Chapter 6, pp. 135-158

Walter Gropius, Reply to *Arbeitsrat für Kunst* Questionnaire 1919, in: *Art in Theory*, p. 266

Interview: "The Bauhaus Manifesto". From Website: Bauhaus-Imaginista, Journal no. 1

Marcel Bois, "The Art – That's one Thing! When it's there". From Website: Bauhaus-Imaginista, Journal no. 1

On Friday: City Walk from Volksbühne via Hackescher Markt to Museum Island

Meet at 14:45 at Rosa Luxemburg Platz in front of the Volksbühne Theater

Berlin Babylon Cinema (Hans Pölzig, 1929); Volksbühne am Rosa Luxemburg Platz;
Scheunenviertel; Hackesche Höfe (1906, August Endell); Jewish Girls' School (Alexander
Beer, 1930); Tacheles (former Department Store Friedrichstrassenpassagen, Franz Ahrens,
1907-1909); Frauenklinik vs. Bode Museum; Christian Boltanski's Missing House; David
Chipperfield Buildings on Museum Island

Readings for Friday:

Georg Simmel, "The Metropolis and Mental Life" (1902-03), in: Charles Harrison et. al, *Art in Theory*, p. 130;

Karl Scheffler, "The Tenement Block" (1911), in: Boyd Whyte and Frisby, *Berlin Metropolis. 1880-1940*, no. 50,
pp. 158-163;

Käthe Kollwitz, Diary Entry, 16 April 1912, in: Boyd Whyte and Frisby, *Berlin Metropolis. 1880-1940*, no. 51, p.
163

Task for Friday: Choose a building and present briefly during our Walk

Week 3

17.02.2021, 09:00-10:30

19.02.2021, 14:00 – 17:30

**Bauhaus: Social Ideals and Utopias: Life at the Bauhaus
Urban Living Conditions and *Lebensreform*
The Student Body: Bauhaus Weimar International
Short Presentations, second round**

Readings for Wednesday:

Michael Siebenbrodt, Lutz Schöbe, *Life and Work*, pp. 230-237

Marie Neumüllers, "'Our own Space around us...'. Life at the Bauhaus". In: *The Dessau Bauhaus Building. 1926-1999*, ed. by the Bauhaus Dessau Foundation, pp. 102-111

"Bauhaus Weimar International, 1919-1925":

<http://www.bauhaus-imaginista.org/articles/2241/bauhaus-weimar-international>

Friday: Visit to German Historical Museum

14:45: Meet in Foyer of *DHM (Deutsches Historisches Museum)* on Unter den Linden

Rental Barracks vs. Middle Class Culture during the *Gründerzeit*; Imperial Fashion: Navy Costume; Reform Culture; Textiles made from Paper during WWI; 1920s Culture: Mass Media, Hyper Inflation, Kollwitz Posters; Aesthetization of Politics during the 1930s; Albert Speer, Cupola Dome

Task for Wednesday and Friday: Choose an Object from the Padlet. Add a response to the padlet and discuss briefly in Class

Week 4

24.02.2021, 09:00-10:30

26.02.2021, 14:00 – 17:30

**Pedagogy. Teaching at the Bauhaus
Gropius' Mission Statement
The Preliminary Course and the Degree Structure
Johannes Itten and Mazdaznan
Paul Klee, Wassily Kandinsky, Oskar Schlemmer
Stage Design (Oskar Schlemmer's Ballet)**

Reading for Wednesday:

Michael Siebenbrodt, Lutz Schöbe, "The preparatory Course", in: *Bauhaus. 1919-1933*, pp. 39-61

Michael Siebenbrodt, Lutz Schöbe, "Fine Arts", in: *Bauhaus. 1919-1933*, pp. 217-229

Towards a Tangible Pedagogy. From Website: Bauhaus-Imaginista, Journal no. 1:

<http://www.bauhaus-imaginista.org/articles/6019/towards-a-tangible-pedagogy>

Three Preliminary Courses: Itten, Moholy-Nagy, Albers:

<http://www.bauhaus-imaginista.org/articles/5176/three-preliminary-courses-itten-moholy-nagy-albers>

Itten and Mazdaznan at the Bauhaus:

<http://www.bauhaus-imaginista.org/articles/4787/johannes-itten-and-mazdaznan-at-the-bauhaus>

Source Text:

Walter Gropius, The Theory and Organization of the Bauhaus (1923), in: *Art in Theory*, p. 338

Friday: Paul Klee, Teacher of the Bauhaus Preliminary Course, at Museum Berggruen (TBC)

Reading for Friday:

Paul Klee, from "On Modern Art" (1924), in: *Art in Theory*, p. 343

Task for Wednesday or Friday: Choose an Art Work / Object from the Padlet. Add a response to the padlet and discuss briefly in Class, either on Wednesday or on Friday

Week 5

03.03.2021, 09:00-10:30

05.03.2021, 14:00 – 17:30

Focussing on Objects and Design

The Workshops Structure and Development

The African Chair: Bauhaus' early phase

Marcel Breuer: Tubular Chairs

The Light Fittings Production

Weaving and Pottery: The Role of Women at the Bauhaus

Readings:

Michael Siebenbrodt, Lutz Schöbe, "The Workshops", in: *Bauhaus. 1919-1933*, pp. 63-187

Maria Stavrinaki, "The African Chair or the Charismatic Object". In: *Grey Room*, Fall 2010, pp. 88-110

Robin Krause, "Marcel Breuer's early tubular steel furniture. On furnishing the Bauhaus building." In: *The Dessau Bauhaus Building. 1926-1999*, ed. by the Bauhaus Dessau Foundation, pp. 28-42

Source Texts:

Marcel Breuer, "Metal Furniture and Modern Spatiality" (1928), in: *The Weimar Sourcebook*, p. 453

Friday: Visit to Bröhan Museum:

Furniture and Everyday Design

Henry van der Velde; Werkbund Reform Culture; The Frankfurt Kitchen

Reading for Friday:

August Endell, "The Beauty of Form and Decorative Art" (1897-8), in: *Art in Theory*, p. 62

Grete Lihotzky, "Rationalization in the Household" (1926-1927), in: *The Weimar Sourcebook*, p. 462

Task for Wednesday or Friday: Choose an Art Work / Object from the Padlet. Add a response to the padlet and discuss briefly in Class, either on Wednesday or on Friday

Week 6

10.03.2021, 09:00-10:30

12.03.2021, 14:00 – 17:30

Dada, Constructivism and Bauhaus

Montage and Photography: Marianne Brandt, Laszlo Moholy-Nagy's Light Space

Modulator; Lucia Moholy

Readings:

Michael Siebenbrodt, Lutz Schöbe, "Photography/Photo Workshop", in: *Bauhaus. 1919-1933*, pp. 205-215

Rose-Carol Washton Long, "Lucia Moholy's Bauhaus Photography and the Issue of the Hidden Jew". In:

Women's Art Journal, 2014, pp. 37-46

Source Texts:

UNOVIS, "Programme of a United Audience in Painting of the Vitebsk State Free Workshops" (1920), in: *Art in Theory*, p. 299

Wassily Kandinsky, "Plan for the Physico-psychological Department of the Russian Academy of Artistic Sciences" (1921), in: *Art in Theory*, p. 301;
Richard Hülsenbeck, What is Dadaism and What does it Want in Germany? (1919)

Friday: Berlinische Galerie: 1920s Culture (Dada, Constructivism, New Objectivity, El Lissitzky's Proun Room)

Source Text for Friday:
El Lissitzky, A. and Pangeometry (1925), in: *Art in Theory*, p. 303

Task for Wednesday or Friday: Choose an Art Work / Object from the Padlet. Add a response to the padlet and discuss briefly in Class, either on Wednesday or on Friday

Week 7

17.03.2021, 09:00-10:30
19.03.2021, 14.00 – 17:30

Bauhaus and Politics: Art Utopias and Art Education in Weimar Germany; Communism at Bauhaus: Hannes Meyer; Walter Gropius' Memorial for the "Märzgefallenen"

Reading:
Klaus von Beyme, "The Bauhaus as a political Metaphor." In: *The Dessau Bauhaus Building. 1926-1999*, ed. by the Bauhaus Dessau Foundation, pp. 86-101

Source Texts:
Hannes Meyer, "The New World" (1926), in: *The Weimar Sourcebook*, p. 445

Friday: Walk from Schlesisches Tor to Treptow:

Schlesisches Tor Underground Station (1901); Alvaro Siza: Bonjour Tristesse (1984); Lido-Lichtspiele (Cinema) (1951); Industrial Architecture / Arena (1927, AOBAG Betriebsbahnhof); Petrol Station on Lohmühleninsel (1928); Soviet War Memorial, Treptow

Task for Wednesday or Friday: Choose an Art Work / Object / Topic from the Padlet. Add a response to the padlet and discuss briefly in Class, either on Wednesday or on Friday

***** Midterm essays due on March 17 *****

(Prompts to be circulated in advance, please email your essays to me directly)

Week 8

24.03.2021, 09:00-10:30
26.03.2021, 14.00 – 17:30

The Bauhaus Building Department

Housing for the Masses: Model Houses (Haus am Horn); The Garden City; Different Settlements (Horseshoe Estate, Weissenhof Settlement, Dessau Törten)

Reading:

Michael Siebenbrodt, Lutz Schöbe, "The Building Department", in: *Bauhaus. 1919-1933*, pp. 189-203
pet

Source Texts:

Bruno Taut, "A Program for Architecture" (1918), in: Jay and Kaes (ed.), *The Weimar Sourcebook*, p. 432
Martin Wagner, Path and Goal (1920), in: Boyd Whyte and Frisby, *Berlin Metropolis. 1880-1940*, no. 176;
Edgar Wedepohl, The Weissenhof Settlement (1927), in: Boyd Whyte and Frisby, *Berlin Metropolis. 1880-1940*,
no. 180;
The Stuttgart Werkbund Houses (1929), in: Boyd Whyte and Frisby, *Berlin Metropolis. 1880-1940*, no. 182

Friday: Mies van der Rohe's National Gallery; Hans Scharoun, Philharmonic; Kulturforum; Kunstgewerbemuseum (Museum of Applied Arts); Shell Hochhaus (1929); Bauhaus Archiv by Walter Gropius

Task for Wednesday or Friday: Choose a Housing Estate / Building from the Padlet. Add a response to the padlet and discuss briefly in Class, either on Wednesday or on Friday

*30.03 and 02.04.2021: ** No Class due to SPRING BREAK***

Week 09

07.04.2021, 09:00-10:30

09.04.2021, 14:00 – 17:30

The Bauhaus Workshops

Product Design: Unique Art Work or Mass Production

Reading for Wednesday:

Madgalena Droste, "The Bauhaus Object between Authorship and Anonymity", in: *Bauhaus Construct. Fashioning Identity, Discourse and Modernism*, ed. by Jeffrey Saltetnik and Robin Schuldenfrei, Abingdon 2009, pp. 205-225

Friday: Museum der Dinge, Kreuzberg (Museum of Things)

For Friday: Check out the Website of the Museum der Dinge

<https://www.museumderdinge.de/>

Including the Sections: Institution, Collection, Exhibitions

Week 10

14.04.2021, 09:00-10:30

16.04.2021, 14:00 – 17:30

The Flat Roof Debate and Right-Wing Nationalism

Walter Gropius and Mies van der Rohe during the Nazi Period, The Case of Fritz Ertl

"Relics of Power". The Bauhaus' Legacy in Nazi Architecture

Albert Speer's Germania

Friday: The Former Aviation Ministry on Wilhelmstrasse; Potsdamer Platz

Readings:

Fox Weber, "Deadly Style – Bauhaus' Nazi Connection". In: *New York Times*, 23.12.2009
"Walter Gropius". In: Jonathan Petropolous, *Artists under Hitler. Collaboration and Survival in Nazi Germany*, New Haven 2014, pp. 63-87

Source Texts:

Walter Gropius and Paul Schultze-Naumburg, "Who is Right? Traditional Architecture or Building in New Forms" (1926), in: *The Weimar Sourcebook*, p. 439;
Herbert Hoffmann, The Air Ministry Building (1936), in: Boyd Whyte and Frisby, *Berlin Metropolis. 1880-1940*, no. 223;
Adolf Hitler, The Buildings of the Third Reich (1937), in: Boyd Whyte and Frisby, *Berlin Metropolis. 1880-1940*, no. 224;
Albert Speer, Replanning the Capital of the Reich (1939), in: Boyd Whyte and Frisby, *Berlin Metropolis. 1880-1940*, no. 228

Week 11

21.04.2021, 09:00-10:30

23.04.2021, 14:00 – 17:30

Legacies across the World

The Ife Campus in Nigeria; Sao Paolo; New Delhi; Istanbul; Moscow

Task for this session:

Choose a Legacy Project from: <http://www.bauhaus-imaginista.org/>

and present in Class with a maximum of 5 slides. Upload your topic choice with one image and a brief response on the padlet beforehand.

<http://www.bauhaus-imaginista.org/articles/4404/scenes-from-the-most-beautiful-campus-in-africa>

Friday: Visit to St. Agnes: Brutalism in Cold War Berlin

Week 12

28.04.2021, 09:00-10:30

30.04.2021, 14:00 – 17:30

Excursion to Dessau on May 1

Details TBC

Student Contribution: 15 EUR

- The Meisterhäuser (Masters' Houses)
- The Bauhaus School Building
- The new Bauhaus Museum

Readings:

Walter Scheiffele, "You must go there" – contemporary reactions. In: *The Dessau Bauhaus Building. 1926-1999*, ed. by the Bauhaus Dessau Foundation, pp. 112-211

Source Texts:

Adolf Behne and Paul Westheim, "The Aesthetics of the Flat Roof" (1926-1927), in: *The Weimar Sourcebook*, p. 449;

Rudolf Arnheim, *The Bauhaus in Dessau* (1927), in: *The Weimar Sourcebook*, p. 450;

Erich Mendelsohn, "Why this Architecture?" (1928), in: *The Weimar Sourcebook*, p. 451

Week 13

05.05.2021, 09:00-10:30

07.05.2021, 14:00 – 17:30

Conclusion

The Bauhaus Legacies: *Bauhaus Imaginista*

Readings:

Excerpts from Tom Wolfe, "From Bauhaus to our House";

Barry Bergdoll and John H. Bayer, Marcel Breuer: "Bauhaus Tradition, Brutalist Invention". In: *The Metropolitan Museum of Art Bulletin*, Summer 2016, pp. 1-2, 4-39

Essay Deadlines

The mid-term essay is due on March 17, midnight.

The final essay is due on May 12, midnight.

For further information see above

Library and Book Purchase Policies

All texts are accessible online or will be sent out in PDF format via email. A selection of further reading will also be made accessible through a special folder on google drive