

Topics in Media and Arts:

# Art, Cultural Production, and Critical Digital Media

MDS D01Y3 Senior Seminar

Summer 2021

*Instructor:* Dr. Rebecca Noone

*Contact:* [rebecca.noone@utoronto.ca](mailto:rebecca.noone@utoronto.ca)

*Class Time:* Wednesday Afternoons – 12-3pm

I will open the zoom room a noon for 10 min of chat and then start at 12:10 sharp \*U of T time\*

*Office Hours:* Wednesday Afternoon 3-4pm (directly following class) or by appointment

*Zoom Link:* <https://utoronto.zoom.us/j/85918269228>

Meeting ID: 859 1826 9228

Passcode: artmedia

## Land Acknowledgement

We live, work, and learn on the traditional homeland of the Wendat, the Anishnaabeg, the Haudenosaunee, the Seneca, the Mississaugas of the Credit First Nation. The territory is the subject of the Dish with One Spoon Wampum Belt Covenant, an agreement between the Iroquois Confederacy and Confederacy of the Ojibwe and allied nations to peaceably share and care for the resources around the Great Lakes. We acknowledge that this land is covered by the Toronto Purchase (Treaty 13), which was signed by the Mississaugas of the Credit, and the Williams Treaty, which was signed by the members of the Alderville, Chippewas of Beausoleil, Chippewas of Georgina Island, Chippewas of Rama, Curve Lake, Hiawatha and Mississaugas of Scugog Island First Nations. Today, the meeting place of Toronto is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work in the community, on this territory and we will continue to centre decolonization in our work and lives. <https://indigenous.utoronto.ca/about/land-acknowledgement/>

## Course Description

This course examines the role of art and cultural production in media critique, with a focus on creative interventions into the storied space of ‘big data.’ In today’s digital landscape, Big Data and Artificial Intelligence (AI) are often framed as technical processes, with attention paid to “how AI works” and “how it’s used” and how it can “be improved”. This course challenges the simplicity of these AI narratives using interdisciplinary forms of cultural production that focus on AI’s social, political, and material processes and impacts. This class will focus on feminist, anti-racist, and anti-colonial interventions into these digital environments. Each class brings together contemporary media theory with critical artistic and cultural practices, to engage questions of data ethics, social justice, and climate change. Students will examine the cultural, technological, social, political, and ethical dynamics of today’s digital environments, and reflect on their own experiences with AI in their daily life. Students will have the opportunity to apply the critical and analytical skills developed in this class to produce their own creative interventions.

## Learning Objectives and Outcomes

Throughout this course, students will work on their creative and analytical skills simultaneously. In some ways, the course is structured like a collaborative studio experience<sup>1</sup> - with in-class time dedicated to developing your ideas and work on your projects in addition to guided lectures and discussion periods I hope that all of us will be committed to working together in our weekly class meetings and in course assignments.

Students who have successfully completed this course will:

- Identify contemporary critical art & cultural production practices that engage with digital world
- Engage with key critical data studies/ethical AI texts
- Apply critical analytical lenses to the study of media (including feminist, anti-racist, and anti-colonial lenses)
- Make meaningful and critical connections between art critique and media critique
- Apply critical reflection to personal experiences with AI
- Problematize dominant culture and technology discourses through analytical & creative methods
- Engage in reflective thinking and document this process in a reflection portfolio
- Contribute reflections to class discussions
- Propose a creative/critical project and implement it

## Course Format

This is a synchronous course. Therefore, we will be meeting in “real time” over zoom (link on page 1). “In-person” attendance is strongly encouraged. Please email me if you have any time zone concerns.

Our weekly seminars will be separated into three parts: Part 1 will be check-ins and a guided lecture; Part 2 will be dedicated to individual reflection, breakout group & class discussion; Part 3 will be a space to workshop assignments and ask questions.

I have included a general class outline below. This is a flexible outline, and students should anticipate slight changes to this schedule each week as some parts run over or under time.

### Part 1 will be check-ins and a guided lecture

12:10 – 12:30

Check-in Time: Here we will go around the class and share: name, pronoun (optional), well-being statement (optional), something about the week’s readings.

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<sup>1</sup> The concept of the ‘studio’ course has been adapted from Prof. T.L. Cowan’s Fall 2020 MDSD01H3 Senior Seminar

12:30 – 1:00

The Guided Tour: An overview of the day's themes through the assigned readings and relevant artists. This will be a guided lecture and will be recorded to later viewing.

1:00 - 1:10 – BREAK

Part 2 will be dedicated to individual reflection, breakout group & class discussion

1:10-1:15

Regroup: Here we return from break and I introduce the prompts for the upcoming reflections and discussions.

1:15- 1:30

Reflection Portfolio: Here we engage in individual work on your reflection portfolio (see assignment descriptions) based on prompts provided in class

1:30-1:45

Love it/Leave it/What is it?: Here we get together in small group discussion and share from our reflection exercises and talk about ideas or concepts we loved, ones that we had difficulty with, and ones we have questions about

1:45 – 2:00

Debrief: Here we come back together as a class and discuss the small group breakouts and I summarize the big ideas from the class.

2:00-2:10 BREAK

Part 3 will be a space to workshop assignments and ask questions

2:10-2:15

Open the floor for individual questions (this may take longer than 5 minutes)

2:15-2:30

Review upcoming assignments- rubrics, best practices, troubleshooting any issues with the assignments

2:30-3:00

Work in pairs or small groups on your assignment (Breakout space to ask me individual questions)

***Notice of video recording and sharing (Download permissible; re-use prohibited)***

The first part of each class (the lecture component) will be recorded on video and will be available to students in the course for viewing remotely and after each session. I will not record your contributions outside of lecture. Parts 2 & 3 are not recorded. I will always remind the class when recording is on and off.

Course videos and materials belong to your instructor, the University, and/or other source depending on the specific facts of each situation, and are protected by copyright. In this course, you are permitted to download session videos and materials for your own academic use, but you should not copy, share, or use them for any other purpose without the explicit permission of the instructor.

## Between classes

Between classes, I post 2 videos to Quercus module.

- The first video is a Debrief Video. This is a 3–5-minute video summarizing the main ideas of the class (a class debrief).
- The second is an Introducing the Readings Video. This is a 2–3-minute video introducing the readings for the next week – to prime your critical reading skills.

Viewing these videos is strongly encouraged. You will find them a useful tool to make sense of the zoom classroom, locate the big ‘take away’ from the day, and help guide your reading practice.

## Course Materials

Readings for this course are listed below (see Reading Schedule) and are posted to Quercus in the modules. It is your responsibility to follow the links and download the articles yourself. Also, I recommend downloading the articles into a dedicated folder for the class. You can mark up the readings and make notes in text – this will help with critical reading and help you return to the articles. Some links are to artists websites. Take some time to click through these websites and explore the art and descriptions.

# Reading Schedule

## Week 1 – May 12 - Introductions – Situating ourselves, our work, and our expectations

For this class we will introduce ourselves, and familiarize ourselves with the syllabus, reflect on course objectives, and remind ourselves of all the great academic and student services offered at UTSC.

No readings required in preparation for this week, but I will ask you to prepare a short entry for the discussion board to introduce yourself. This can be written biography, a video recording, a drawing, or an audio recording to introduce yourself. Further instructions will be available in class and on Quercus.

We will also review these two readings together:

1. “Indigenous Stories Shine Light on treaty involving land where U of T Scarborough now stands.” Don Campbell, 2017. <https://utsc.utoronto.ca/news-events/our-community/indigenous-stories-shines-light-treaty-involving-land-where-u-t-scarborough-now>
2. “Beyond Territorial Acknowledgments.” 2016. *âpihtawikosisân* (blog). September 23, 2016. <http://apihtawikosisan.com/2016/09/beyond-territorial-acknowledgments/>.

We will also collaboratively come to a classroom agreement to help us build out a supportive and engaged classroom community. We will elaborate on this in class.

## Week 2 – May 19 – Framing the Social and Material World of Artificial Intelligence

For this class we begin unpacking the key themes of the class and establish a working knowledge on what AI is and what ethical questions it presents, and room for creative intervention. We watch a lecture by Kate Crawford who will sign post some of the big ideas we will be engaging with in class. We will also look at the collaborative creative output of two artists: Mimi Onuoha and Mother Cyborg and their workbook – People’s Guide to AI. From filling out the workbook you begin to see creative ways to enhance public understanding of AI and grapple with important issues.

- *Watch:*  
Kate Crawford: Anatomy of AI. <https://www.youtube.com/watch?v=uM7gqPnmDDc> Talk begins at 7:10-42:16 (intro 00:00-07:10 and Q&A 42:17-59:12)
- *Complete workbook:*  
Mimi Onuoha & Mother Cyborg (Diana Nucer). (2018) People’s Guide to AI. <https://alliedmedia.org/wp-content/uploads/2020/09/peoples-guide-ai.pdf>

## Week 3 – May 26 - Framing Data – Creative Interventions in Datafication

This class we start thinking about frameworks for how to engage in critical research of data-driven systems and we look at arts projects that activate these critical frameworks. In preparation for class, you will read about data feminism as an overarching framework for how we are approaching AI and then we are given an overview of several artists and cultural producers who work with playfully resisting data.

*Read:*

Catherine D’Ignazio and Lauren F. Klein. (2020). “Introduction: Why Data Science Needs Feminism” Data Feminism. The MIT Press. 2020 <https://data-feminism.mitpress.mit.edu/pub/vi8obxh7/release/3>

- *Read (this article introduces us to cool artworks):*  
Larissa Hjorth and Sam Hinton. (2020). Playful Resistance of Data Futures. In The Routledge Companion to Mobile Media Art.

## Week 4— June 2 - Framing Algorithms – Poet of Code

This week look at how AI works and the politics of how it works then we look at an artist who applies anti-racist lenses and social justice frameworks to the power of algorithms. This week we are introduced to artist, poet, scholar, and activist Joy Buolamwini, the Poet of Code and founder of the Algorithmic Justice League.

*Read:*

Kate Crawford and Trevor Paglen. Excavating AI: The Politics of Images in Machine Learning Training Sets. <https://excavating.ai/>

*Explore:*

Joy Buolamwini & The Algorithmic Justice League – <https://www.ajl.org/>

*Watch (spoken word poetry + video) (approx. 3.5 minutes):*

Joy Buolamwini Ain't I A Woman: <https://www.youtube.com/watch?v=QxuyfWoVV98&t=4s>

*Watch (less than 3 minutes): Joy Buolamwini's Spoken work piece – Voicing Erasure*

<https://www.youtube.com/watch?v=SdCPbyDJtK0>

## Week 5- June 9 - Framing Algorithms – The Art of Advocacy

This week look at artists and scholars who apply anti-racist lenses and social justice frameworks to questions of big data and artificial intelligence. We look at the art of Mimi Onuoha and the writing of Catherine D'Ignazio & Lauren Klein and Ruha Benjamin.

*Read:*

Catherine D'Ignazio and Lauren F. Klein. (2020). "Chapter 1: The Power Chapter" Data Feminism. The MIT Press. 2020 <https://data-feminism.mitpress.mit.edu/pub/vi8obxh7/release/3>

*Read:*

Ruha Benjamin. (2019). "Chapter 2: Default Discrimination." *Race after Technology*. Cambridge, UK: Polity Press, pp. 77-96

<http://ebookcentral.proquest.com/lib/utoronto/detail.action?docID=5820427>

*Explore (artist Website):*

Mimi Onuoha's website and artworks: <https://mimionuoha.com/>

## Week 6 – June 16 - Framing Machine Learning – The Visual Culture of Machine Learning

This class focuses on creative ways to take action and community-based efforts to apply criticism. We watch the documentary Coded Bias and we read about the important collaborative work Joy Buolamwini is doing through the algorithmic justice league.

*Watch (approx. 89 mins):*

Coded Bias - Kantayya, S. (2020). *Coded bias*. 7th Empire Media.

<https://mymedia.library.utoronto.ca/play/132f7bec3953a0309aab1ac84289b744>

*Listen to:* Interview with tech journalist Karen Hao on Tech Journalism and Ethics: Where is the Truth Anyway? <https://www.radicalai.org/e10-karen-hao>

*Explore (art project):* Stephanie Dinkins – AI Assembly  
<https://www.stephaniedinkins.com/aiassembly.html>

## Week 7 – June 30- Framing the Material Infrastructures – What does AI Look like

This class we move from the social to the material consequences of AI. We look at the hidden environmental impact of AI and digital systems that seem immaterial and cloud-like.

*Read:*

Ingrid Burrington. (2015). The Environmental Toll of a Netflix Binge. *The Atlantic*.  
<https://www.theatlantic.com/technology/archive/2015/12/there-are-no-clean-clouds/420744/>

*Read:*

Karen Hao. (2020). We read the paper that forced Timnit Gebru out of Google. Here's what it says. *MIT Technology Review*. <https://www.technologyreview.com/2020/12/04/1013294/google-ai-ethics-research-paper-forced-out-timnit-gebru/>

*Explore artwork:*

Clouding Green- Tamiko Thiel <https://www.tamikothiel.com/AR/clouding-green.html>

## Week 8 – July 7 - Framing the Environmental Impact- Making Visible

This class we continue to look at the hidden environmental impact of AI and asks us to challenge what AI presents itself as (the clean alternative) and what its material traces actually are.

*Read (online visual and narrative essay):*

Kate Crawford and Vladan Joler (2018). Anatomy of an AI System :The Amazon Echo as an anatomical map of human labor, data and planetary resources. <https://anatomyof.ai/>

*Explore (with a critical eye) these images:*

Where the Internet Lives – Images from Google: <https://blog.google/inside-google/infrastructure/where-the-internet-lives-new-podcast/>

## Week 9- July 14 - Spatial Claims of AI

This class we continue to look at embodied experiences of AI and the role of AI in placemaking– we look at interventions in mapping technologies through the artwork of Simon Weckert and we read about the datafication of space

*Read:*

Safiya Umoja Noble and Sarah T. Roberts. (2016). Through Google-Coloured Glass(es): Design, Emotion, Class, and Wearables as Commodity and Control. In S.Y. Tettegah & S.U. Noble's *Emotions, Technology, and Design*. Academic Press. [https://safiyaunoble.com/wp-content/uploads/2020/09/Through\\_Google-Colored\\_Glass\\_es\\_Design\\_E.pdf](https://safiyaunoble.com/wp-content/uploads/2020/09/Through_Google-Colored_Glass_es_Design_E.pdf)

*Read:*

Shannon Mattern (2017). A City is Not a Computer. *Places*. <https://placesjournal.org/article/a-city-is-not-a-computer/>

*Watch performance:*

Simon Weckert. Google Maps Hacks. Performance and Installation 2020. <http://www.simonweckert.com/googlemaphacks.html>

## Week 10 – July 21 - Framing Care – Reframing the automation of Empathy

This week we look at ways to care in automated systems and community-led organization to push back

*Read Article:*

Virginia Eubanks. We Created Poverty. Algorithms Won't Make that Go Away. *The Guardian*. <https://www.theguardian.com/commentisfree/2018/may/13/we-created-poverty-algorithms-wont-make-that-go-away>

*Review Playbook:*

Lewis, T., Gangadharan, S. P., Saba, M., Petty, T. (2018). Digital defense playbook: Community power tools for reclaiming data. Detroit: Our Data Bodies. [https://www.odbproject.org/wp-content/uploads/2019/03/ODB\\_DDP\\_HighRes\\_Single.pdf](https://www.odbproject.org/wp-content/uploads/2019/03/ODB_DDP_HighRes_Single.pdf)

## Week 11 – July 28 - Talking Back & Refusing

For our final week of class with prepared readings we look at acts of refusal and care

*Explore (website):*

Marika Cifor, Patricia Garcia, T.L. Cowan, Jas Rault, Tonia Sutherland, Anita Say Chan, Jennifer Rode, Anna Lauren Hoffmann, Niloufar Salehi, Lisa Nakamura. (2019). Feminist Data Manifest-No. Retrieved from: <https://www.manifestno.com/>

*Listen (podcast):*

Kreative Kontrol podcast with Vish Khanna – Conversation with Leanne Betasamoke Simpson: <https://www.youtube.com/watch?v=aaajur1dwKW8>

*Read:*

Wemigwans, Jennifer. "Indigenous Resurgence and the Internet." *A Digital Bundle : Protecting and Promoting Indigenous Knowledge Online*. University of Regina Press (2018): 1-42.



[https://search-ebshost-com.myaccess.library.utoronto.ca/login.aspx?direct=true&db=nlebk&AN=2018689&site=ehost-live&ebv=EB&ppid=pp\\_1](https://search-ebshost-com.myaccess.library.utoronto.ca/login.aspx?direct=true&db=nlebk&AN=2018689&site=ehost-live&ebv=EB&ppid=pp_1)

## Week 12 – Aug 4 – Reflecting, Summarizing, and Sharing

This week we come together to share our final projects and to summarize the course, as well as provide reflective feedback. We will also work on our Contribution Reflection is:

## Assignments

All assignments are due by 11:59pm Toronto time on the due date  
 Rubrics for all assignments will be posted to Quercus

Type	Description	Due Date	Grade Percentage
Final Project Proposal	500-word proposal	Week 5 – June 9, 2021 by 11:59pm	10%
Field Journal	1200 words (or creative alternative)	Week 7 – June 30, 2021 by 11:59 pm	20%
Cultural Production Review	1200 words (or creative alternative)	Week 9 – July 14, 2021 by 11:59 pm	20%
Final Project	(see Assignment brief)	August 11, 2021 by 11:59 pm	25%
Reflection & Contribution Portfolio	Weekly in-class reflection work from Week 2 – Week 12 (you will be expected to complete 10 reflections in total)	Week 4 – June 4, 2021 (3 reflections) Week 8 – July 7, 2021 (4 reflections) Week 12- August 4, 2021 (3 reflections) (all by 11:59 pm)	20% (2% per reflection)
Contribution Reflection	(completed in-class)	Week 12 - August 4, 2021	5%

Reflection & Contribution Portfolio -20% - Ongoing in-class work submitted for review Week 4 (June 4), Week 8 (July 7) and Week 12 (Aug 4) by 11:59pm

Starting in Week 2, part of class time will be set aside for you to work on your Reflection Portfolios, a dedicated notebook, sketchbook, a file folder with a paper/word documents. You will be asked to respond to prompts. As part of this, you are expected to document your reflective thinking in your reflection portfolio). Reflection can come in the form of journal writing, drawing, poetry, digital collage – to name a few options. Creative means of reflection are encouraged. Students will submit 10 reflections in total for review over the course of the semester: 3 entries by **Week 4**; 4 entries by **Week 8**; and 3 entries by **Week 12**. Your reflection portfolio entries will be graded (10 entries at 20% grade = 2% per entry). See Quercus for rubric and more details.

Creative Project Proposal (proposal for final project) – 10% - Due Week 5 June 9, 2021 by 11:59 pm  
500 words

The purpose of this assignment is to start thinking about the form your final project will take. You are not obliged to stick to anything outlined here. The proposal shares what direction you want to go in and establishes an appropriate scale of the project. This object might be a social media campaign, a website, a manual, a manifesto with implementation guide, a zine, a new report, a chapter of a YA book, a mini graphic novel, a YouTube series or any other dissemination object/activity. This is a scaffold assignment – the first step. The intention is to help clarify thinking and approaches before tackling the final project.

Write up a short description of the type of creative practices you are interested in applying and what story about AI Ethics you want to share. Include some brief details as to its relevance for non-academic communities. Include enough details so that another person, unfamiliar with your project would be able to understand the project audiences. We will workshop the proposal in classes 2 & 3. See Quercus for more details.

My Life with AI –Field Journal 20% - Due Week 7 - June 30, 2021 by 11:59 pm  
1200word essay or a 10-minute video

This is an individual assignment (but discussion/collaboration with your peers is encouraged). Think of a technology in your home or that is part of your everyday life that uses AI. See example from class 4. Reflect on its intended function in the context of its experiences. What are its promises? What are its limitations? What questions does this raise for you? Track you interactions with this technology through creating a field journal. Your submitted journal can include any combination of writing, drawing, video recording and photographs. Make sure to connect your observation with at least two readings from the course – name the concept and cite the author. We will review and workshop the Field Journal in classes 4 & 5. See Quercus for more details.

Cultural Production Review- 20% - Due Week 9 - July 14, 2021 by 11:59 pm  
1200 words or a 10-minute video

This is an individual assignment (but preparatory discussion with your peers is encouraged). Select a project or artwork described in class. Conduct further research on this project – i.e. go to their website, find news reports about this project, find descriptions about the project. (remember to provide references to these sources). In either a 1200-word essay or an 8-minute video, your goal is to summarize the project. Who is making/conducting it? What questions does this project ask and try to answer? Who is involved? What methods do they use to answer this question? What additional questions does this work raise? Who do they hope will use the artwork? What is the argument this project makes? What are the limitations of this artwork? What would you add to this critique? (option to create a film to discuss). We will review and workshop the Cultural Production review in classes 6&7.

### Final Project – The Creative Deliverable – 25% – August 11, 2021 by 11:59 pm

This is an individual assignment (but preparatory discussion with your peers is encouraged). This assignment builds on the work you completed in your previous assignments. Building on your proposal, For this assignment, you are asked to produce a “creative deliverable” based on what you proposed for the Creative Project Proposal. This object might be a social media campaign, a website, a manual, a manifesto with implementation guide, a zine, a new report, a chapter of a YA book, a mini graphic novel, a YouTube series or any other dissemination object/activity. We will review and workshop the creative deliverable in weeks 8 - 11.

There are two options for how to submit this assignment.

Option 1) The creative deliverable + a 500-word statement

The **500-word statement** about the object is meant to fill in the details of the knowledge mobilization piece (that may not be immediately evident when experiencing the project). In other words, the 500-word statement is the opportunity to outline the big idea, state the context, point to the specific connections you are making with course readings (and additional texts/precedents), speak to the form it takes, and articulate how this work contributes to these critical conversations. The rubric (on Quercus) outlines these points in more detail

*Option 2) The General Plan to Implement the Thing (Because the thing is beyond the scope of this class).*

Some of the proposed pieces will not be possible to submit in their final or articulated form such as an in-person exhibition or an application. In this case you will submit a prototype as well as relevant planning materials. All of what is expected will be part of the feedback from the proposal and negotiated with the professor and TA. See the rubric on Quercus for full details on how to structure the written component of Option 2.

### Contribution Reflection - 5% - Week 12 August 4, 2021 (in-class)week

During class time, you will have 20 minutes to complete an in-class reflection on what you have learned and how you have learned from and contributed to class discussion. Reflection can come in the form of journal writing, drawing, poetry, digital collage – to name a few options. Creative means of reflection are encouraged. See Quercus for details.

## Late Assignments

These are difficult times in many ways. If you anticipate having difficulty meeting a deadline then please contact me in advance of that deadline and we can negotiate an appropriate alternative arrangement. Given the circumstances, there is a standing 24hr grace period on all assignments. Late assignments for reasons that are within your control will be penalized 10% marks after the first 24 hours, then 5% each following day. The penalty period includes weekends and holidays. Assignments that are more than 7 days late will not be accepted unless they are accompanied by valid documentation of circumstances beyond student's control.\* Note: see important information about Absence Declaration Tool in ACORN for 2020/2021 in Error! Reference source not found. section below.

## University of Toronto Grading Criteria

Percentage	Grade	Point Value	Definition	
90-100	A+	4.0	Excellent	Strong evidence of original thinking; good organization; capacity to analyze and synthesize; superior grasp of subject matter with sound critical evaluations; evidence of extensive knowledge base.
85-89	A	4.0		
80-84	A-	3.7		
77-79	B+	3.3	Good	Evidence of grasp of subject matter, some evidence of critical capacity and analytic ability; reasonable understanding of relevant issues. evidence of familiarity with literature
73-76	B	3.0		
70-72	B-	2.7		
67-69	C+	2.3	Adequate	Student who is profiting from the university experience, understanding of the subject matter and ability to develop solutions to simple
63-66	C	2.0		
60-62	C-	1.7		
57-59	D+	1.3	Marginal	Some evidence of familiarity with the subject matter and some evidence that critical and analytic skills have been developed
53-56	D	1.0		
50-52	D-	0.7		
0-49	F	0.0	Inadequate	Little evidence of even superficial understanding of subject matter; weakness in critical and analytic skills; limited or irrelevant use of literature.

## Academic Integrity

Please consult UTSC's site on Academic Integrity

<https://www.utsc.utoronto.ca/vpdean/academic-integrity-matters>

Things not to do:

- Use someone else's ideas or words (via direct quotes, paraphrases, and summarizations) without appropriate acknowledgement
- Submitting your own work in more than one course without the permission of the Instructor
- Making up sources or facts
- Obtaining or providing unauthorized assistance on any assignment, including copying and/or modifying the work of your peers.

If you require further clarification, consult the site How Not to Plagiarize <http://advice.writing.utoronto.ca/wp-content/uploads/sites/2/how-not-to-plagiarize.pdf>.

Advice on Academic Writing: <http://ctl.utsc.utoronto.ca/twc/advice>

Guide on "How Not to Plagiarize":

<https://advice.writing.utoronto.ca/using-sources/how-not-to-plagiarize/>

and UofT Library's Information on Plagiarism (and how not to plagiarize):

<https://guides.library.utoronto.ca/plagiarism>

UofT Academic Learning Support: <https://q.utoronto.ca/courses/172947>

## Accessibility

Students with diverse learning styles and needs are welcome in this course. In particular, if you have a disability/health consideration that may require accommodations, please feel free to approach me and/or the AccessAbility Services as soon as possible.

AccessAbility Services staff (located in AA142) are available by appointment to assess specific needs, provide referrals and arrange appropriate accommodations email [ability@utsc.utoronto.ca](mailto:ability@utsc.utoronto.ca). The sooner you let us know your needs the quicker we can assist you in achieving your learning goals in this course. . All enquiries will remain strictly confidential.

If you require accommodations, or have any accessibility concerns about the course, the classroom, or course materials, please let us know as soon as possible and contact Accessibility Services in room S302, or at: <http://www.utsc.utoronto.ca/~ability/>.

## Contacting Your Course Instructor

If you have questions, please feel free to email me. I will respond to you within 24hrs (Monday-Friday – I check my email at 8am & 4pm every weekday). Please ensure the subject heading includes the course code. If you have not received a response after 24hrs, then please resend your initial email.

I will host scheduled office hours twice per week (Wednesdays 2-3pm). You are welcome to drop by or make an appointment. These are meant to discuss your assignments, the course readings, and provide additional

resources if required. If the scheduled times do not work for you, I am happy to arrange an alternative time to meet. To arrange, please send me an email or see me after class.

### **Students' rights and responsibilities regarding retrieval of official correspondence:**

Students are expected to monitor and retrieve their mail, including electronic messaging account[s] issued to them by the University, on a frequent and consistent basis. Students have the responsibility to recognize that certain communications may be time-critical. Students have the right to forward their University issued electronic mail account to another electronic mail service provider address but remain responsible for ensuring that all University electronic message communication sent to the official University-issued account is received and read.

## **Equity, Diversity and Inclusion**

Your instructor and the University of Toronto Scarborough is committed to equity, human rights and respect for diversity. All members of the learning environment in this course should strive to create an atmosphere of mutual respect where all members of our community can express themselves, engage with each other, and respect one another's differences. U of T does not condone discrimination or harassment against any persons or communities.

Learn more at the UTSC's Equity, Diversity, and Inclusion Office <https://www.utsc.utoronto.ca/edio/>  
And UofT's Anti-Racism and Cultural Diversity Office <https://antiracism.utoronto.ca/>

## **Student Supports**

Health & Wellness Centre:

<https://www.utsc.utoronto.ca/hwc/health-wellness-centre>

All appointments can be booked, rescheduled and cancelled by phone or email. Same Day Counselling, Nursing and Doctor appointments can be done over the phone or virtually: 416-287-7065 or [healthservices@utsc.utoronto.ca](mailto:healthservices@utsc.utoronto.ca)

Mental Health Services and Resources:

<https://www.utsc.utoronto.ca/hwc/mental-health-services-andresources-utsc-students>

ACM Embedded Counsellor: Sarah McDougall [sarah.mcdougall@utoronto.ca](mailto:sarah.mcdougall@utoronto.ca)

Online Learning and Online Exams:

<https://www.utsc.utoronto.ca/aacc/adjusting-online-learning-andtaking-online-exams>

UofT Academic Learning Support: <https://q.utoronto.ca/courses/172947>

UTSC COVID-19 Information and Updates for students:

<https://www.utsc.utoronto.ca/registrar/covid-19-information-and-updates>

COVID-19 AccessAbility FAQ's for Students:

<https://www.utoronto.ca/ability/important-updatesregarding-covid-19>

UTogether for Students: <https://www.utoronto.ca/home/students-utogether2020>

