

**Fall 2024**  
**GRADUATE COURSE OUTLINE****COURSE CODE:** VIS1010HF**COURSE TITLE:** Contemporary Art Since 1960: Art and Theory Today**CLASSROOM LOCATION:** DA340**CLASS HOURS:** Wednesdays, 9am – 12pm**INSTRUCTOR NAME:** Dr. Zach Blas**INSTRUCTOR EMAIL:** [zach.blas@daniels.utoronto.ca](mailto:zach.blas@daniels.utoronto.ca)**OFFICE HOURS:** Wednesdays, 1pm – 3pm, by appointment**OFFICE LOCATION:** South Borden, Room 315, and Zoom**QUERCUS:** <https://q.utoronto.ca/courses/356641>**COURSE DESCRIPTION:**

How do theoretical thought, philosophy, and discourse interact with and operate within contemporary art? This course provides a survey, albeit far from exhaustive, of theoretical issues, methodologies, and trajectories active in the arts today. We will engage debates on the conditions of artistic and academic research; visual and informatic representations of violence; the fictioning of theory; blackness's relations to the human, technics, and matter; decolonization; artificial intelligence; and queer and feminist engagements with sex, surveillance, and utopia. We will consider works spanning a multitude of forms, from academic writings, artist texts, art criticism, lecture-performances, conferences and symposia, exhibitions and their catalogues, films and videos, manifestos, installations, and other theoretical and artistic expressions. This is a seminar-style course, discussion-driven with required weekly readings, written responses, presentations, and a final research project.

**COURSE OBJECTIVES:**

Upon successfully completing the course, a student will be able to demonstrate a broad understanding of theoretical concerns, methodologies, and research trajectories in contemporary art; will have acquired theoretical language and discursive strategies for participating in discussions and debates in contemporary art; will have developed critical thinking, research, oratory, and writing skills for the analysis and interpretation of art and theory; and will be able to independently conduct a research project.



**SCHEDULE:****September 4: Lecture-Performance**

## Required Materials Before Class:

- Hito Steyerl, "Is the Museum a Battlefield?" 13<sup>th</sup> Istanbul Biennial, (2013, lecture-performance), <https://conversations.e-flux.com/t/video-hito-steyerls-lecture-is-the-museum-a-battlefield/238>
- Mindy Seu, "Performing Lectures," *Outland* (2024), <https://outland.art/performing-lectures/>
- Adeline Chia, "Why Lectures Are Artworks," *ArtReview*, 13 September 2022, <https://artreview.com/ho-rui-an-why-lectures-are-artworks/>
- Rike Frank, "When Form Starts Talking: On Lecture-Performances," *Afterall* 33, Summer 2013, [https://www.konstfack.se/PageFiles/17986/Afterall\\_When%20Form%20Starts%20Talking\\_%20On%20Lecture-Performances.pdf](https://www.konstfack.se/PageFiles/17986/Afterall_When%20Form%20Starts%20Talking_%20On%20Lecture-Performances.pdf)
- Mashinka Firunts, "Staging Professionalization: Lecture-performances and para-institutional pedagogies, from the postwar to the present," *Performance Research*, 2016-11-01, Vol.21 (6), pp.19-25

**WATCH IN CLASS:**

- Ho Rui An, *Solar: A Meltdown* (2014, lecture-performance), <https://horuian.com/solar-a-meltdown/>

## Suggested Readings:

- Patricia Milder, "Teaching As Art: The Contemporary Lecture-Performance," *PAJ: A Journal of Performance Art*, Vol. 33, No. 1, January 2011,
- Lucia Rainer, *On the Threshold of Knowing* (2017, book)

## Suggested Lecture-Performances:

- Rabih Mroué, *The Pixelated Revolution* (2012, lecture-performance), <https://mediathek.hkw.de/en/video/the-pixelated-revolution-berlin-documentary-forum-2?overlayObjectType=video&overlayObjectSlug=25584&type=video&slug=25584&backscreen=>
- Ayesha Hameed, *Black Atlantis* (2016, lecture-performance), <https://www.youtube.com/watch?v=2TcxA04WPzA>
- Ho Rui An, *DASH* (2016, lecture-performance), <https://horuian.com/dash/> & <https://vimeo.com/340904358>
- The Otolith Group (2013, lecture-performance), <https://youtu.be/6msLas9sBmq>
- Hito Steyerl, Giorgi Gago Gagoshidze, and Miloš Trakilović, *Mission Accomplished: BELANCIEGE* (2019, lecture-performance), [https://www.youtube.com/watch?v=dsWv8FH9ACY&ab\\_channel=KunsthalleWien](https://www.youtube.com/watch?v=dsWv8FH9ACY&ab_channel=KunsthalleWien)

**September 11: On Research and Methodologies**

## Required Readings Before Class:

- Donna Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective," *Simians, Cyborgs, and Women: The Reinvention of Nature* (1991), pp. 183-201
- Stefano Harney and Fred Moten, "The University and the Undercommons," *The Undercommons: Fugitive Planning and Black Study* (2013), pp. 22-43
- Claire Bishop, "Information Overload," *Artforum*, April 2023, <https://www.artforum.com/issue/2023/april-2023-253599/>



**WATCH IN CLASS:**

- Irit Rogoff, "Becoming Research," *Sonic Acts Festival* (2019, lecture), [https://www.youtube.com/watch?v=D3AcgQoGaSU&ab\\_channel=SonicActs](https://www.youtube.com/watch?v=D3AcgQoGaSU&ab_channel=SonicActs)

**Suggested Materials:**

- Colectivo Situaciones, "On the Researcher-Militant" (2003, text), *transform.eipcp.net*, <https://transversal.at/transversal/0406/colectivo-situaciones/en>
- Bruno Latour, "Has Critique Run Out of Steam? From Matters of Fact to Matters of Concern," *Critical Inquiry* 30, Winter 2004, pp. 225-248
- *Journal for Artistic Research*, <https://jar-online.net/en>
- Claire Bishop, *Disordered Attention: How We Look at Art and Performance Today* (2024, book)

**September 18: Representation, Power, Violence****Required Readings Before Class:**

- Eyal Weizman, "Violence at the Threshold of Detectability," *e-flux journal* #64, April 2015, <https://www.e-flux.com/journal/64/60861/violence-at-the-threshold-of-detectability/>
- Alexander R. Galloway, "Are Some Things Unrepresentable?" *The Interface Effect* (2012, book chapter)

**WATCH IN CLASS:**

- Forensic Architecture, *Drone Strike in Miranshah* (2012, video), <https://forensic-architecture.org/investigation/drone-strike-in-miranshah>
- Forensic Architecture, *Drone Strike in Mir Ali* (2013, video), <https://forensic-architecture.org/investigation/drone-strike-in-mir-ali>
- Harun Farocki, *I Thought I Was Seeing Convicts* (2000, video)
- Hito Steyerl, *How Not to Be Seen: A Fucking Didactic Educational .MOV File* (2013, video), <https://www.artforum.com/video/hito-steyerl-how-not-to-be-seen-a-fucking-didactic-educational-mov-file-2013-51651>

**Suggested Materials:**

- Harun Farocki, *Images of the World and the Inscription of War* (1988, film)
- Ariella Azoulay, *The Civil Contract of Photography* (2008, book)
- Judith Butler, *Frames of War: When Is Life Grievable?* (2009, book)
- Natascha Sadr Haghighian, "The Geometry of a Cross-Eyed Subject," *Relearning Bearing Witness* (2021, book), pp. 47-53
- Lawrence Abu Hamdan, *Saydnaya (the missing 19db)* (2018, exhibition), <http://lawrenceabuhamdan.com/saydnaya>
- Susan Schuppli, "Chapter 1: Opening Statements," *Material Witness: Media, Forensics, Evidence* (2020, book)

**September 25: Blackness: On the Human, Man, Aesthetics, and Technics****Required Materials Before Class:**

- Sylvia Wynter, "Unsettling the Coloniality of Being/Power/Truth/Freedom: Towards the Human, After Man, Its Overrepresentation--An Argument," *The New Centennial Review*, Volume 3, Number 3, Fall 2003, pp. 257-337
- Rizvana Bradley and Denise Ferreira da Silva, "Four Theses on Aesthetics," *e-flux journal* #120, February 2021, <https://www.e-flux.com/journal/120/416146/four-theses-on-aesthetics/>
- Rizvana Bradley, "The Critique of Form (excerpted from *Anteaesthetics*)," *e-flux journal* #140, November 2023, <https://www.e-flux.com/journal/140/572463/the-critique-of-form-excerpted-from-anteaesthetics/>



- American Artist, "Black Goopy Universe," *unbag* (Winter 2018, text), <https://unbag.net/end/black-goopy-universe>
- American Artist, "Black Goopy Universe" (2018, exhibition), <https://americanartist.us/works/black-goopy-universe>

#### Suggested Materials:

- Aria Dean, *Bad Infinity: Selected Writings* (2023, book)
- Simone Browne, *Dark Matters: On the Surveillance of Blackness* (2015, book)
- Christina Sharpe, *In the Wake: On Blackness and Being* (2016, book)
- Hannah Black, *Dark Pool Party* (2016, artist book)
- Ramon Amaro, *The Black Technical Object: On Machine Learning and the Aspiration of Black Being* (book, 2021)
- Ayesha Hameed, *Brown Atlantis Radio* (2020-present, artist project), <http://www.movement.radio/podcasts/brown-atlantis-radio>
- Black Quantum Futurism (artist collective), <https://www.blackquantumfuturism.com/>
- Denise Ferreira da Silva, "1 (life) ÷ 0 (blackness) = ∞ – ∞ or ∞ / ∞: On Matter Beyond the Equation of Value," *e-flux journal* #79, February 2017, <https://www.e-flux.com/journal/79/94686/1-life-0-blackness-or-on-matter-beyond-the-equation-of-value/>
- Rizvana Bradley, *Anteaesthetics: Black Aesthetics and the Critique of Form* (book, 2023)
- Zakiyyah Iman Jackson, *Becoming Human: Matter and Meaning in an Antiracist World* (book, 2020)
- Christian Sharpe, *Ordinary Notes* (book, 2023)
- Tina M. Campt, *A Black Gaze: Artists Changing How We See* (book, 2023)

## October 2: Postcolonialism, Decoloniality

#### Required Readings Before Class:

- Okwui Enwezor, "The Postcolonial Constellation: Contemporary Art in a State of Permanent Transition," *Research in African Literatures*, Vol. 34, No. 4 (Winter 2003), pp. 57-82
- Walter D. Mignolo and Catherine E. Walsh, "The Decolonial For: Resurgences, Shifts, and Movements" and "What Does It Mean to Decolonize?" On *Decoloniality: Concepts, Analytics, Praxis* (2018), pp. 15 – 32, 105 – 134
- Édouard Glissant, "For Opacity," *Poetics of Relation* (1990), pp. 189-194

#### Suggested Materials:

- *Whose Universal?*, Haus der Kulturen der Welt and the 12<sup>th</sup> Berlin Biennale for Contemporary Art (2022, conference), <https://12.berlinbiennale.de/media/>
- Walter D. Mignolo et al., "Decolonial Aesthetics (I)" (2011, manifesto), <https://transnationaldecolonialinstitute.wordpress.com/decolonial-aesthetics/>
- dalida maria benfield, "Flow," *Decolonial AestheSis, Social Text*, 2013, [https://socialtextjournal.org/periscope\\_article/flow/](https://socialtextjournal.org/periscope_article/flow/)
- Achille Mbembe, *Out of the Dark Night: Essays on Decolonization* (2021, book)
- The Otolith Group, *Glissantbot* (2017-present, artwork), <https://otolithgroup.org/work/glissantbot>
- "Art and Decolonization: Afterall MASP," *Afterall* (2018, lectures and text), <https://afterall.org/article/art-and-decolonization-masp-seminar-2018>
- Decolonial Documents, *Frieze* (2018, texts), <https://www.frieze.com/tags/decolonial-documents>
- *Frontier Imaginaries* (2016-18, symposia), <https://frontierimaginaries.org/>
- T. J. Demos, *Return to the Postcolony: Specters of Colonialism in Contemporary Art* (2013, book)



- Macarena Gómez-Barris, *The Extractive Zone: Social Ecologies and Decolonial Perspectives* (2017, book)
- Naeem Mohaiemen, *Tripoli Cancelled* (2017, film) and *Two Meetings and a Funeral* (2017, video installation)
- Karrabing Film Collective, *Wutharr Saltwater Dreams: Excerpts on the Struggle of Existents in Geontopower* (2016, video), [https://www.youtube.com/watch?v=kOnDyRSc3r8&ab\\_channel=e-fluxVideos](https://www.youtube.com/watch?v=kOnDyRSc3r8&ab_channel=e-fluxVideos)
- Kency Cornejo, "Writing Art Histories From Below: A Decolonial Guanaca-Hood Perspective," *Latin American and Latinx Visual Culture Journal* (2019), <https://online.ucpress.edu/lavc/article/1/3/72/61182/Writing-Art-Histories-From-Below-A-Decolonial>
- Defne Ayas and Natasha Ginwala, 13th Gwangju Biennale (2021, exhibition), <https://13thgwangjubiennale.org/introduction/>
- Sky Hopinka (artist), <http://www.skyhopinka.com/>
- Jumana Manna (artist), <https://jumanamanna.com/>
- Michelle Dizon (artist), <http://www.michelledizon.com/>
- Glen Sean Coulthard, *Red Skin, White Masks: Rejecting the Colonial Politics of Recognition* (2014, book)
- Documenta 11 (2002, exhibition), <https://www.documenta.de/en/retrospective/documenta11>
- Kader Attia, Anselm Franke, and Ana Teixeira Pinto, *The White West IV: Whose Universal?*, Haus der Kulturen der Welt (2021, conference), [https://www.hkw.de/en/programm/projekte/veranstaltung/p\\_178867.php](https://www.hkw.de/en/programm/projekte/veranstaltung/p_178867.php)
- *Ceremony (Burial of an Undead World)*, (2022, exhibition), <https://archiv.hkw.de/en/programm/projekte/2022/ceremony/start.php>
- *Documenta 15* (2022, exhibition), <https://documenta-fifteen.de/en/>
- Grace Dillon and Pedro Neves Marques, "Taking the Fiction Out of Science Fiction: A Conversation about Indigenous Futurisms," *e-flux journal* #120, September 2021, <https://www.e-flux.com/journal/120/417043/taking-the-fiction-out-of-science-fiction-a-conversation-about-indigenous-futurisms/>

### October 9: Theory-Fictions

#### Required Readings Before Class:

- Simon O'Sullivan, "Myth-Science and the Fictioning of Reality," *Paragrana* 25 (2016) 2, pp. 80-93
- Reza Negarestani, *Cyclonopedia: Complicity with Anonymous Materials* (2008, book), pp. ix-39
- Alexis Pauline Gumbs, *M Archive: After the End of the World* (2018, book), pp. ix-70

#### Suggested Materials:

- Henriette Gunkel, Ayesha Hameed, and Simon O'Sullivan, *Futures & Fictions* (2017, edited anthology)
- Robin MacKay, "The Invention of Negarestani" (2011, video), <http://readthis.wtf/media/the-invention-of-negarestani/>
- Tai Shani, *Our Fatal Magic* (2019, book), [https://librarysearch.library.utoronto.ca/discovery/fulldisplay?docid=alma991106968325206196&context=L&vid=01UTORONTO\\_INST:UTORONTO&lang=en&search\\_scope=UTL\\_AND\\_CI&adaptor=Local%20Search%20Engine&tab=Everything&query=any,contains,tai%20shani&offset=0](https://librarysearch.library.utoronto.ca/discovery/fulldisplay?docid=alma991106968325206196&context=L&vid=01UTORONTO_INST:UTORONTO&lang=en&search_scope=UTL_AND_CI&adaptor=Local%20Search%20Engine&tab=Everything&query=any,contains,tai%20shani&offset=0)
- Tai Shani, "Feminism's Occult Imaginations" (2020, lecture and discussion), <https://courtauld.ac.uk/whats-on/online-feminisms-occult-imagination-artist-tai-shani/>
- micha cárdenas, *The Transreal: Political Aesthetics of Crossing Realities* (2011, book)
- Sophia Al-Maria, *Sad Sack* (2019, book)



- Goldin + Senneby, *Headless* by K. D. (2015, novel), <https://goldinsenney.com/practice/headless/>
- Electronic Disturbance Theater / b.a.n.g. lab, *Sustenance: A Play for All Trans [ ] Borders* (2010, artist publication)
- Mochu, *Bezoar Delinqxenz* (2023, book)

## October 16: No Class, Reading Week

## October 23: Artificial Intelligence

### Required Readings Before Class:

- Matteo Pasquinelli, *The Eye of the Master: A Social History of Artificial Intelligence* (2023, book), pp. 1-48
- Hito Steyerl, "Mean Images," *New Left Review* 140/141, March/June 2023, <https://newleftreview.org/issues/ii140/articles/hito-steyerl-mean-images>
- Mashinka Firunts Hakopian, *The Institute for Other Intelligences* (2023, book), pp. 4-69

### Suggested Materials:

- Kate Crawford, *Atlas of AI* (2021, book)
- *Uncanny Valley: Being Human in the Age of AI*, de Young Museum (2020, exhibition and catalogue)
- Yuk Hui, "ChatGPT, or the Eschatology of Machines," *e-flux journal* #137, June 2023, <https://www.e-flux.com/journal/137/544816/chatgpt-or-the-eschatology-of-machines/>
- K. Allado-McDowell, *Pharmako-AI* (2021, book)
- K. Allado-McDowell, *Song of the Ambassadors* (2022, artist opera), <https://www.songoftheambassadors.com/>
- *Ether's Bloom: A Programme on Artificial Intelligence*, Gropius Bau (2023, exhibition and conference), <https://www.berlinerfestspiele.de/en/gropius-bau/programm/2023/ausstellungen/kuenstliche-intelligenz/veranstaltungen/ethers-bloom>
- Sofian Audry, *Art in the Age of Machine Learning* (2021, book)
- Joanna Zylińska, *AI Art: Machine Visions and Warped Dreams* (2020, book)

## October 30: Cosmotronics and Technodiversity + Writing Workshop

### Required Materials Before Class:

- Yuk Hui, "We are living in a gigantic technological system," Centre de Cultura Contemporània de Barcelona, (2024, lecture), <https://www.youtube.com/watch?v=66ivnhe8YF4>
- Yuk Hui, "For a Technodiversity in the Anthropocene," Tokyo College (2023, lecture), [https://www.youtube.com/watch?v=cuKL6PI1\\_nU](https://www.youtube.com/watch?v=cuKL6PI1_nU)
- Anders Dunker, "On Technodiversity: A Conversation with Yuk Hui," *Los Angeles Review of Books* (2020), <https://lareviewofbooks.org/article/on-technodiversity-a-conversation-with-yuk-hui/>
- Yuk Hui, "For Planetary Thinking," *e-flux journal*, Issue #114, December 2020, <https://www.e-flux.com/journal/114/366703/for-a-planetary-thinking/>
- Yuk Hui and Barry Schwabsky in conversation, "The Call of the Unknown in Art and Cosmotronics," *e-flux journal*, Issue #136, May 2023, <https://www.e-flux.com/journal/136/538400/the-call-of-the-unknown-in-art-and-cosmotronics/>

### Suggested Materials:

- Yuk Hui, "Cosmotronics as Cosmopolitics," *e-flux journal*, Issue #86, November 2017, <https://www.e-flux.com/journal/86/161887/cosmotronics-as-cosmopolitics/>



- Yuk Hui, *The Question Concerning Technology in China* (2016, book)
- Yuk Hui, *Art and Cosmotechnics* (2020, book)
- Yuk Hui, *Post-Europe* (2024, forthcoming book)
- *Technodiversity: Beyond Datafication and Digital Colonialism*, Studium Generale, Gerrit Rietveld Academie (2024, conference-festival), <https://technodiversity.rietveldacademie.nl/march-21> & <https://www.youtube.com/@studiumgeneralerietveld/videos>

### November 6: Truth, Post-Truth | Reality, Parafiction

#### Required Readings Before Class:

- Carrie Lambert-Beatty, "Make-Believe: Parafiction and Plausibility," *October* 129, Summer 2009, pp. 51–84
- Erika Balsom, "The Reality-Based Community," *e-flux journal* #83, June 2017, <https://www.e-flux.com/journal/83/142332/the-reality-based-community/>

#### WATCH IN CLASS:

- Lucien Castaing-Taylor and Véréna Paravel, *Leviathan* (2012, film), excerpt
- Coco Fusco and Guillermo Gómez-Peña, *The Couple in the Cage: Two Undiscovered Amerindians Visit the West* (1993, performance), <https://www.artandeducation.net/classroom/video/244623/coco-fusco-and-guillermo-gomez-pea-the-couple-in-the-cage-two-undiscovered-amerindians-visit-the-west>

#### Suggested films for Balsom's "The Reality-Based Community":

- Eric Baudelaire, *Also Known as Jihadi* (2017)
- Kevin Jerome, *Tonsler Park* (2017)

#### Suggested artworks for Lambert-Beatty's "Make-Believe: Parafiction and Plausibility":

- Walid Raad, The Atlas Group (1989-2004), <https://www.theatlasgroup1989.org/>
- Walid Raad, *Hostage: The Bachar Tapes (#17 and #31)* (2001)
- The Yes Men, *End of the WTO* (2002), <https://theyesmen.org/project/end-wto>
- 0100101110101101.org, *Nike Ground* (2003), <https://0100101110101101.org/nike-ground/>

#### Suggested Materials:

- Courtney McClellan, "Carrie Lambert-Beatty: Truth Bias," *Art Papers* (2020, interview), <https://www.artpapers.org/carrie-lambert-beatty-truth-bias/>
- Erika Balsom, "Rehabilitating Observation: Lens-Based Capture and the 'Collapse' of Reality," *Sonic Acts Festival* (2017, lecture), <https://vimeo.com/210175106>

Erika Balsom and Hila Peleg, ed., *Documentary Across Disciplines* (2016, edited anthology)

### November 13: Feminisms, Queerness, Trans

#### Required Materials Before Class:

- Paul B. Preciado, *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era* (2008, book), pp. 11-67
- Shu Lea Cheang, *3x3x6*, Taiwan Pavilion, Venice Biennale (2019, exhibition / video interview), <https://vimeo.com/341132412>
- Paul B. Preciado, "Dissident Interfaces: Shu Lea Cheang's 3x3x6 and the Digital Avant-Garde," *Shu Lea Cheang: 3x3x6* (2019, exhibition catalogue essay), pp. 69-89
- José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (2009, book), pp. 1-32
- McKenzie Wark, *Raving* (2023, book), pp. xiii-33



## Suggested Materials:

- Laboria Cuboniks, *Xenofeminism: A Politics for Alienation* (2015, manifesto), <https://laboriacuboniks.net/manifesto/xenofeminism-a-politics-for-alienation/>
- *Post-Cyberfeminist International*, ICA London (2017, symposium), <https://archive.ica.art/whats-on/season/post-cyber-feminist-international>
- Jackie Wang, "The Global High-Tech Panopticon: Becoming *Homo Carceralis*," *Shu Lea Cheang: 3x3x6* (2019, exhibition catalogue essay), pp. 167-175
- *Trigger: Gender as a Tool and a Weapon*, New Museum (2017-18, exhibition), <https://www.newmuseum.org/exhibitions/view/trigger-gender-as-a-tool-and-as-a-weapon>
- Cassils, *Incendiary*, MU (2015, exhibition and catalogue), <https://www.mu.nl/en/exhibitions/incendiary>
- Juliana Huxtable, *Mucus in my Pineal Gland* (2017, book)
- Julia Eilers Smith, "Hija de Perra: Writings from a Poor, Aspirational, Sudaca, Third World Perspective," *e-flux journal*, Issue #140, November 2023, <https://www.e-flux.com/journal/140/572278/hija-de-perra-writings-from-a-poor-aspirational-sudaca-third-world-perspective/>
- Hija de Perra, "Filthy Interpretations: How 'Queer Theory' Colonizes Our Poor, Aspirational, South American, Third World Context, Perturbing People Enamored of Heterosexual Norms with New Gender Constructs," *e-flux journal*, Issue #140, November 2023, <https://www.e-flux.com/journal/140/573367/filthy-interpretations-how-queer-theory-colonizes-our-poor-aspirational-south-american-third-world-context/>
- KJ Abudu, "Anarcho-Ecstasy: Options for an Afri-Queer Becoming," *e-flux journal* #139, October, 2023, <https://www.e-flux.com/journal/139/559729/anarcho-ecstasy-options-for-an-afri-queer-becoming/>
- Paul Preciado, *Orlando, My Political Biography* (2023, film)
- Paul Preciado, *Manifiesto Contrasexual* (2018, book, English translation)
- Paul Preciado, *An Apartment on Uranus* (2019, book)
- Paul Preciado, *Can the Monster Speak? A Report to an Academy of Psychoanalysts* (2021, book)
- Paul Preciado, *Pornotopia: An Essay on Playboy's Architecture and Biopolitics* (2014, book)

**November 20: Final Research Project Workshop****November 27: Final Research Project Presentations****November 29: Final Research Project Due****Important Dates:**

| <b>Fall 2024</b>                           |                              |
|--------------------------------------------|------------------------------|
| Labour Day (University Closed)             | Monday, September 2, 2024    |
| First day of F/Y section courses           | Tuesday, September 3, 2024   |
| Last day of F/Y classes waitlist           | Thursday, September 12, 2024 |
| Last day to enroll in F/Y classes on ACORN | Monday, September 16, 2024   |
| Thanksgiving (University Closed)           | Monday, October 14, 2024     |



|                                                             |                                                                                          |
|-------------------------------------------------------------|------------------------------------------------------------------------------------------|
| Fall Reading Week – No Classes                              | Monday, October 28, 2024 – November 1, 2024                                              |
| Last day to drop F section courses without academic penalty | Monday, November 4, 2024                                                                 |
| Last day of F/Y classes                                     | Monday, December 2, 2024                                                                 |
| Make-Up Day (If required)                                   | Tuesday, December 3, 2024                                                                |
| Study Days                                                  | Wednesday, December 4, 2024 – Thursday, December 5, 2024                                 |
| End-of-term Final Exam / review or Assessment Period        | Friday, December 6, 2024 – Monday, December 23, 2024 (including Saturday and/or Sundays) |
| Holiday Break (University Closed)                           | Tuesday, December 24, 2024 – Friday, January 3, 2025                                     |

Conflicts with religious observances should be brought to the attention of the course instructor and the Office of the Registrar and Student Services no later than the second week of classes. For more information, please see the [Policy on Scheduling of Classes and Examinations and Other Accommodations for Religious Observances](#).

## EVALUATION:

Evaluation will be carried out in accordance with the University Assessment and Grading Practices Policy. Please refer to the policy located on the governing council website. [http://www.governingcouncil.utoronto.ca/Governing\\_Council/policies.htm#G](http://www.governingcouncil.utoronto.ca/Governing_Council/policies.htm#G)

### **Participation: 20%**

As a seminar, discussion is essential for the success of the course. Punctual attendance and participation in all activities, from reading responses, weekly presentations, in-class conversations, etc., are required.

### **Reading Responses: 20%**

For each week there will be assigned readings and other materials that will require a response in the form of crafted questions and/or comments, approximately 500 words in length. Each response must be posted to the Querus class discussion webpage by 5pm local Toronto time the Tuesday before class. This gives us time to read all responses before class on Wednesday morning.

### **Seminar Presentation: 20%**

Each week, a student will facilitate a 1-hour presentation on a selected required reading, highlighting core arguments and themes. A presentation includes a critical overview of assigned reading(s), as well as fostering class discussion. Please notify Zach one week prior to your presentation what you will be focusing on. To contextualize what you present, you are encouraged to integrate and consider other materials listed on the syllabus for the week, like artwork, exhibitions, etc.; you may also consider current events and/or historical circumstances. In addition, it is advisable to prepare a list of discussion points for engaging the class. On the day of your presentation, bring a PowerPoint, Keynote, or PDF file on a thumb drive, or make other arrangements with Zach in advance. A good rule of thumb would be to plan on presenting for 30-40 minutes and then facilitate discussion and respond to questions for 20-30 minutes.

### **Final Research Project Presentation: 20%**

During the last seminar class, students will deliver 20-minute presentations on their final research projects in progress, in a conference style format with Q&A. A good rule of thumb here would be to present for 10-15 minutes and then use the remaining time for Q&A.



**Final Research Project: 20%**

A final research project is due at the end of the semester. Usually, this is a written academic essay, approximately 3,000 words in length, analyzing texts and/or artwork listed on the syllabus. Special research projects that incorporate other strategies are possible, if approved by the professor.

The graduate grading scale is listed as letter grades. The graduate grading scale is included below for your reference:

| <b>Graduate</b>    |               |                          |
|--------------------|---------------|--------------------------|
| Letter Grade Scale | Grade Meaning | Numerical Scale of Marks |
| A+                 |               | 90 – 100%                |
| A                  | Excellent     | 85 – 89%                 |
| A-                 |               | 80 – 84%                 |
| B+                 |               | 77 – 79%                 |
| B                  | Good          | 73 – 76%                 |
| B-                 |               | 70 – 72%                 |
| FZ*                | Inadequate    | 0 – 69%                  |

\*FZ=Fail

Please refer to the University of Toronto Grading Practices Policy for additional information: <http://www.governingcouncil.utoronto.ca/Assets/Governing+Council+Digital+Assets/Policies/PDF/grading.pdf>.

**LATE WORK:**

All assignments are due in class at the specified time and date. Late submission will result in a 5% deduction (of each assignment's total grade) per day (excluding weekends). In the case of illness or other special circumstance, notification should be given to the Instructors and the Registrar as soon as possible and before the deadline in question. A **Verification of Illness (Also known as a "doctor's note") is temporarily may be required.** Students who are absent from academic participation for **any reason** (e.g., COVID, cold, flu and other illness or injury, family situation) and who require consideration for missed academic work should report their absence through the online absence declaration tool on ACORN. Additional information is available online: <http://www.illnessverification.utoronto.ca/index.php>

**FINAL DUE DATE:**

Due dates are set by the Instructor in the schedule and evaluation sections of this outline. All term work must be submitted on or before the deadline date stipulated by the instructor. Students who for reasons beyond their control are unable to submit an assignment by its deadline must obtain approval from their Instructor for an extension within the term. The last date of the fall term is December 23, 2024. Any work submitted after the stipulated deadline and before the end of term without an approved extension will not be accepted. Students will be required to petition to the School of Graduate Studies for an extension if they will be unable to submit their work by December 23, 2024. <https://www.sgs.utoronto.ca/policies-guidelines/coursework-extensions/>



Students are advised to contact their professors in advance of a deadline, where possible. Those students registered with Accessibility services should provide a letter from their advisor that confirms their registration and indicates their required accommodations. Please speak with Paula Rayson in ORSS if you have any questions or concerns regarding their letter of accommodation and how to interpret the information. Otherwise, students should report their absence through the online absence declaration tool on Acorn and advisor their professor. Without any documentation, or where notice was not given, the ultimate decision is at the instructor's discretion.

#### **PREPAREDNESS AT UOFT:**

Students are advised to register for UTAAlert, the University's alert system, at <http://alert.utoronto.ca/>. UTAAlert sends important messages to registrants via text, email, and phone.

#### **ACCESSIBILITY NEEDS:**

The University provides academic accommodations for students with disabilities in accordance with the terms of the Ontario Human Rights Code. This occurs through a collaborative process that acknowledges a collective obligation to develop an accessible learning environment that both meets the needs of students and preserves the essential academic requirements of the University's courses and programs.

If you are a student who identifies with one or more of the broad categories below, we encourage you to register with Accessibility Services:

<https://studentlife.utoronto.ca/departments/accessibility-services/>.

- Attention Deficit Hyperactivity Disorder (ADHD)
- Autism Spectrum Disorder
- Brain Injury and Concussion
- Chronic Health
- Deaf and Hard of Hearing
- Learning Disability
- Mental Health
- Mobility and Functional
- Low Vision / Legally Blind
- Temporary Injuries

For any questions or assistance, please see the staff in the Office of the Registrar and Student Services.

#### **ENGLISH LANGUAGE AND WRITING SUPPORT:**

The University of Toronto expects its students to write well, and it provides resources to help. Please consult the University of Toronto writing site: <https://writing.utoronto.ca/> for advice and answers to your questions about writing. Please pay special attention to "Advice on Writing: Academic Writing."

The Writing Center at the John H. Daniels Faculty of Architecture, Landscape and Design is located in **room ESC1019**. The Centre is a valuable resource available to all Daniels students, providing support and guidance in enhancing their writing abilities and developing skills in design and visual studies. The Daniels Writing Center offers academic assistance through tutorials and individual consultations aimed at fostering effective integration of written, spoken, and visual communication. <https://www.daniels.utoronto.ca/students/student-services>

Academic writing carries with it certain expectations about properly citing, quoting, and referencing source material. Your research must be conveyed in a language commonly shared



by others in the discipline. The style guidelines preferred by the Daniels Faculty are put forth in the Chicago Manual of Style and can be found here:  
<http://www.chicagomanualofstyle.org/16/contents.html>  
[https://owl.purdue.edu/owl/research\\_and\\_citation/chicago\\_manual\\_17th\\_edition/chicago\\_style\\_introduction.html](https://owl.purdue.edu/owl/research_and_citation/chicago_manual_17th_edition/chicago_style_introduction.html)

The Centre for International Experience (CIE) English Language Support is also available to support students: <https://www.studentlife.utoronto.ca/cie/els>

### **ACADEMIC INTEGRITY:**

Academic integrity is essential to the pursuit of learning and scholarship in a university, and to ensuring that a degree from the University of Toronto is a strong signal of each student's individual academic achievement. As a result, the University treats cases of cheating and plagiarism very seriously. The University of Toronto's Code of Behaviour on Academic Matters ([www.governingcouncil.utoronto.ca/policies/behaveac.htm](http://www.governingcouncil.utoronto.ca/policies/behaveac.htm)) outlines the behaviours that constitute academic dishonesty and the processes for addressing academic offences. The Code of Behavior on Academic Matters states: "It shall be an offence for a student knowingly [...] to represent as one's own any idea or expression of an idea or work of another in any academic examination or term test or in connection with any other form of academic work, i.e., to commit plagiarism." The Code also states: "Wherever in the Code an offence is described as depending on 'knowing,' the offence shall likewise be deemed to have been committed if the person ought reasonably to have known."

Potential offences include, but are not limited to:

In papers and assignments:

1. Using someone else's ideas or words without appropriate acknowledgement.
2. Submitting your own work in more than one course without the permission of the instructor.
3. Making up sources or facts.
4. Obtaining or providing unauthorized assistance on any assignment.

On tests and exams:

1. Using or possessing unauthorized aids.
2. Looking at someone else's answers during an exam or test.
3. Misrepresenting your identity.

In academic work:

1. Falsifying institutional documents or grades.
2. Falsifying or altering any documentation required by the University, including (but not limited to) doctor's notes.

All suspected cases of academic dishonesty will be investigated following procedures outlined in the Code of Behaviour on Academic Matters. If you have questions or concerns about what constitutes appropriate academic behaviour or appropriate research and citation methods, you are expected to seek out additional information on academic integrity from your instructor or from other institutional resources. For information about academic integrity at the University of Toronto, please see <https://www.academicintegrity.utoronto.ca/>.

Normally, students will be required to submit their course essays to the University's plagiarism detection tool for a review of textual similarity and detection of possible plagiarism. In doing so, students will allow their essays to be included as source documents in the tool's reference database, where they will be used solely for the purpose of detecting plagiarism. The terms that apply to the University's use of this tool are described on the Centre for Teaching Support & Innovation website (<https://uoft.me/pdt-faq>).



For accepted methods of standard documentation formats, including electronic citation of internet sources please see the U of T writing website at:

<http://www.writing.utoronto.ca/advice/using-sources/documentation>.

Please also refer to “Reading and Using Sources: How Not to Plagiarize” on the University of Toronto writing site (<http://www.writing.utoronto.ca/>).

## **COLLABORATIVE, RESPECTFUL, SAFE AND INCLUSIVE TEACHING AND LEARNING SPACES:**

The University of Toronto, and by extension, the John H Daniels Faculty of Architecture, Landscape, and Design strives to be an equitable and inclusive community, rich with diversity, protecting the human rights of all persons, and based upon understanding and mutual respect for the dignity and worth of every person.

The Daniels Faculty is committed to providing teaching and learning environments -- whether this be studio, classroom, laboratory or field -- embody respect and are characterized by collaborative efforts to build and sustain community and each individual's sense of belonging. Within this Daniels environment, there is space for us to hold and express multiple and divergent views, with the caveat that this expression not impose harm, hatred, discrimination or threats on anyone else in this shared space. As students, as educators and professionals, it is our duty to be open to diverse perspectives, experiences and perspectives that will inform and enhance our understanding not only of ourselves, but the worlds that we navigate.

As we reflect and critically interrogate our role within the Daniels community, and the local Canadian and broader global contexts, we can engage with one another in a spirit of generosity, tolerance of difference in an attempt to strengthen community through recognition of our shared/common humanity.

The following resources may be helpful in supporting the teaching and learning community at the John H Daniels Faculty of Architecture, Landscape and Design in collaboratively building safe and inclusive educational environments.

### **General and Student Supports:**

- [Health and Wellness Centre](#) (St. George Campus)
- [Telus Health Student Support](#) (support available 24/7/365 by phone or text in multiple languages)
- [University of Toronto Grief Support](#) (includes links to Health & Wellness and community resources)
- [University of Toronto Mental Health Support](#)
- [Community Safety Office](#), an Equity Office and Tri-Campus service that offers short-term support and assistance to students, staff, and faculty members of the University of Toronto community who have experienced personal safety concerns
  - [Campus Safety App](#)
- [Centre for International Experience](#) (St. George Campus)
- [Chaplains from the Multi-Faith Centre from 11 different traditions](#) (St. George)
- [Anti-Racism and Cultural Diversity Office \(ARCDO\)](#) – provides services to support University members in their efforts to foster environments that are intentionally racially diverse and inclusive through the advancement of equitable practices, education and training and the provision of complaints resolution supports on matters of race, faith and intersecting identities as guided by the Ontario Human Rights Commission.
  - [Complaints/Concerns Support Services](#)
- [University of Toronto Statement on Equity, Diversity and Excellence](#)
- [Sexual Violence Prevention and Support Centre](#)



- [Sexual and Gender Diversity Officer \(SGDO\)](#) – The Sexual & Gender Diversity Office (SGDO) develops partnerships to build supportive learning and working communities at the University of Toronto by working towards equity and challenging discrimination. The SGDO is at the forefront of community and policy development on emerging and ongoing equity issues within higher education from the perspective of sexual and gender diversity.

## MENTAL HEALTH AND WELL-BEING:

Your mental health is important. Throughout university life, there are many experiences that can impact your mental well-being, such as relationship difficulties, nervousness or anxiety and the stress of academic work itself.

As a University of Toronto student, you have free access to programs and services designed to support your mental wellbeing through Student Life: [healthandwellness.utoronto.ca](https://healthandwellness.utoronto.ca)

You can access free mental health and wellbeing services at [Health & Wellness](#) such as same day counselling, brief counselling, medical care, skill-building workshops and drop-in peer support. You can also meet with a Wellness Navigation Advisor who can connect you with other campus and community services and support. Call the mental health clinic at 416-978-8030 ext. 5 to book an appointment or visit [uoft.me/mentalhealthcare](https://uoft.me/mentalhealthcare) to learn about the services available to you.

You can also visit your College Registrar to learn about resources and supports available. If you're in distress, you can access immediate support: [uoft.me/feelingdistressed](https://uoft.me/feelingdistressed)

## Student Work – Daniels Publishing Policy

On occasion, the John H. Daniels Faculty of Architecture, Landscape, and Design (the Faculty) will share, use, exhibit, display, broadcast, and distribute images of student work completed in this course in connection with the activities of the Faculty for promoting, publicizing, or explaining the activities of the school. Should you wish to 'opt out', please contact [communications@daniels.utoronto.ca](mailto:communications@daniels.utoronto.ca), otherwise, your participation in this course grants the Faculty permission to publish such images in PR/promotional materials such as marketing, advertising, fundraising, and any other Faculty-related publication. These images may appear in a wide variety of formats including but not limited to social media, website and print.