

Fall 2024
UNDERGRADUATE COURSE OUTLINE

COURSE CODE: VIS330H1
COURSE TITLE: Artists' Writings
PREREQUISITE COURSES: JAV200H1 / VIS200H1
CLASSROOM LOCATION: DA215
CLASS HOURS: Mondays, 2pm – 5pm
INSTRUCTOR NAME: Dr. Zach Blas
INSTRUCTOR EMAIL: zach.blas@daniels.utoronto.ca
OFFICE HOURS: Wednesdays, 1pm – 3pm, by appointment
OFFICE LOCATION: South Borden, Rooms 315 and 202
QUERCUS: <https://q.utoronto.ca/courses/369161>

COURSE DESCRIPTION:

A survey course of writings created by artists in a variety of forms and practices, including manifestos, essays, theoretical and philosophical writings, stories, electronic literature, art reviews and criticism, statements, interventions, and other experimental approaches. This course begins from the premise that, in working within, outside, and around traditional disciplines, artists have developed writing practices as multiplicitous forms of expression. These innovative modes of artistic writing blur the boundaries between art practice, creative writing, and academic work.

COURSE OBJECTIVES:

Students will develop writing skills that are rooted in and inspired by critical-creative artistic practices. They will learn about a variety of genres, forms, and approaches to writing that have emerged from artistic contexts. Students will become well-versed in conversations concerning the relationship between writing and art practice, and they will become fluent in reading and responding to a range of artists' writings from the early twentieth century to the present.

SCHEDULE:**September 9: Introduction and Collective Reading****Reading During Class:**

- Maria Fusco, "11 Statements Around Art Writing" (2011), <http://mariafusco.net/writing/11-statements-around-art-writing/>



September 16: Statements (reading, performing, reflecting, demanding, teaching)

Questions to Quercus due by 9am

Required Readings Before Class:

- Zoe Leonard, "I Want a President" (1992)
- Adrian Piper, "Notes on Funk" (1985)
- RAQS Media Collective, "How to be an Artist by Night" (2012)
- David Garneau, "Imaginary Spaces of Conciliation and Reconciliation" (2012)

Suggested Readings:

- Sol Lewitt, "Paragraphs on Conceptual Art" and "Sentences on Conceptual Art" (1967)

In-Class Group Activity

September 23: Manifestos

Questions to Quercus due by 9am

Required Readings Before Class:

- Tristan Tzara, "Dada Manifesto" (1918)
- VNS Matrix, "Cyberfeminist Manifesto" (1991), <https://vnsmatrix.net/projects/the-cyberfeminist-manifesto-for-the-21st-century>
- Old Boys Network, "100 anti-theses on cyberfeminism" (1997)
- Seth Price, *Dispersion* (2018)
- Martine Syms, "The Mundane Afrofuturist Manifesto" (2013)

Suggested Readings:

- F. T. Marinetti, "The Futurist Manifesto" (1909)
- André Breton, "Surrealist Manifesto" (1924)
- Yvonne Rainer, "No Manifesto" (1965)
- Johanna Hedva, "Sick Woman Theory" (2016)
- Rasheed Araeen, "Ecoaesthetics: A Manifesto for the 21st Century" (2010)
- Cauleen Smith, "HUMAN_3.0 READING LIST" (2015), <https://readinglisthumanthreepointo.wordpress.com/2015/06/15/june-16-2015/>
- Laboria Cuboniks, "Xenofeminism: A Politics for Alienation" (2015/2018), <https://laboriacuboniks.net/manifesto/xenofeminism-a-politics-for-alienation/>

In-Class Group Activity

Form groups for assignments

September 30: Scores, Instructions, How-to's

Questions to Quercus due by 9am

Required Readings Before Class:

- Yoko Ono, *Grapefruit* (1962/64), excerpts:
pp. 16 – 20, "Let's Piece I," "Secret Piece," "Laugh Piece," "Cough Piece," "Voice Piece for Soprano"; pp. 68 – 72, "Part Painting," "Painting in Three Stanzas," "Piece for the



Wind," "Painting for the Wind"; pp 116 – 118, "Lighting Piece," "Pea Piece," "Smell Piece I," "Smell Piece II"

- Hans Ulrich Obrist and Kostas Stasinopoulos, *140 Artists' Ideas for Planet Earth* (2021), excerpts (read all excerpts in the PDF provided on Quercus)
- Guerilla Girls, *Art Museum Activity Book* (1993)

Suggested Readings:

- John Cage, *Silence* (1961)
- Guillermo Gomez-Pena and Roberto Sifuentes, *Exercises for Rebel Artists* (2011)

Group Reading / Performance of a Required Text (scores, instructions, how-to's)

October 7: Workshop

Writing Workshop of draft of Individual Text

October 14: No Class, Thanksgiving

October 21: Text-Image-Sound

Questions to Quercus due by 9am

Required Readings Before Class:

- Young-Hae Chang Heavy Industries, "Dakota," (2001), https://www.yhchang.com/DAKOTA_V.html
- Paul Chan, "A Theorem," *Mass Effect* (2014), pp. 223-230
- Amira Hanafi, *A dictionary of the revolution* (2014-18), <https://amirahanafi.com//tagged/qat>
- Mez Breeze, *V[R]ignettes: A Microstory Series* (2019), <https://www.mezbreezedesign.com/vr-literature/vrignettes/>
- Mark Amerika, *GRAMMATRON* (1997), <http://markamerika.com/artworks/grammatron-by-mark-amerika>

Suggested Readings:

- Tony Cokes, *Of Lies and Liars Study 01* (2020), https://www.youtube.com/watch?v=iUrXYZz9zYE&ab_channel=TheShed
- Camille Utterback and Romy Achituv, *Text Rain* (1999), <https://camilleutterback.com/projects/text-rain/>

Group Reading / Performance of a Required Text (text-image-sound)

Original Text and Framing Statement Due on Quercus by 2pm local Toronto time

October 28: No Class, Reading Week



November 4: Artist as Theorist: Institutional Critique and Beyond

Questions to Quercus due by 9am

Required Readings Before Class:

- Hans Haacke, "Museums, Managers of Consciousness" (1983)
- Andrea Fraser, "L'est 1%, c'est moi" (2011)
- Hito Steyerl, "In Defense of the Poor Image" (2009)

Suggested Readings:

- Andrea Fraser, *Museum Highlights: The Writings of Andrea Fraser* (2005)
- Alexander Alberro and Blake Stimson, *Institutional Critique: An Anthology of Artists' Writings* (2009)
- Hannah Black, Ciarán Finlayson, and Tobi Haslett, "The Tear Gas Biennial" (July 17, 2019)
- micha cárdenas, *The Transreal: Political Aesthetics of Crossing Realities* (2011), pp. 21-56
- Trevor Paglen, "Invisible Images (Your Pictures Are Looking at You)" (2016), <https://thenewinquiry.com/invisible-images-your-pictures-are-looking-at-you/>
- American Artist, "Black Gooney Universe" (2018), <https://unbag.net/end/black-gooney-universe>
- Critical Art Ensemble, "Electronic Civil Disobedience" (1996)
- James Bridle, *New Dark Age: Technology and the End of the Future* (2019)
- Aria Dean, "Notes on Blacceleration" (2017)

Group Reading / Performance of a Required Text (theory)

Group Reading / Performance of Original Text (text-image-sound)

November 11: Fiction, Poetry, Speculation

Questions to Quercus due by 9am

Required Readings Before Class:

- K. Allado-McDowell, *Amor Cringe* (2022)
- Isadora Neves Marques, *Sex as Care and Other Viral Poems* (2020), excerpts (read all excerpts in the PDF provided on Quercus)
- The Yes Men, "New York Times Special Edition" (2008), <https://theyesmen.org/project/nytimes>

Suggested Readings:

- Mochu, *Bezoar Delinquenz* (2023)
- Tai Shani, *Our Fatal Magic* (2019), 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
- Ed Atkins, *Old Food* (2019)

Group Reading / Performance of a Required Text (fiction, poetry, speculation)

Group Reading / Performance of Original Text (theory)



November 18: Workshop

Writing Workshop of draft of text to be included in your Final Portfolio

Group Reading / Performance of Original Text (theory)

November 25: Final Presentations and Crits 1

In-class performances and critiques of Final Portfolio works

December 2: Final Presentations and Crits 2

In-class performances and critiques of Final Portfolio works

Group Reading / Performance of Original Text (score, instruction, how-to)

December 4: Final Portfolio Due on Quercus by 2pm local Toronto time

Important Dates:

Fall 2024	
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

In-Class Participation: 15%

This includes participation in all in-class activities, workshops, exercises, and group activities, as well as punctual attendance, speaking in class, and being an engaged, attentive student. Points will be deducted for being on your phone while class is in session, or using a laptop, tablet, or other device for non-class related activities. Receiving an A for participation equates to active engagement (speaking, participating, contributing) in every class.

Reading Questions: 15%

For each week indicated on the syllabus, you will need to craft one question on the required readings that you would like to share and discuss with your classmates and post this question to the class Quercus site. Your question should be a thoughtful and well-considered formulation, giving clear evidence that you have read the required material and substantially grappled with it on your own. Your question should focus on some aspect of the text(s) you are trying to understand or something that makes you curious, excited, and/or confused. Your question should not be able to be answered with a simple yes or no. Your question can focus on only one of the required texts, or you can ask a question about all or multiple required texts. You should be prepared to elaborate and further discuss your question in class, as Dr. Blas will use your questions to initiate discussion on the required texts during the first hour of each class.

Group Reading / Performance of a Required Text: 20%

Each week, a group of maximum 3 students will facilitate a 45-minute reading / performance of one required text. While most texts we read are experienced through silent, individual reading, this assignment is about focusing in on other approaches to reading that center and forefront collective presence and utilize creative-critical approaches to performing a text live to an audience. Your group is to select one required text from a week and then develop a creative-critical approach to reading / performing it. Your approach should be informed by the form and content of the text you selected. Does a manifesto need to be shouted and staged like a play? Should a poem be sung and set to music? Can an event score become interactive with the class? Does a theoretical essay turn into a work of video art? There are no limits to how your group might approach reading / performing here! Just remember, this is a creative-critical assignment, and your performance is not to be a standard, straight-forward reading of the text. You are encouraged to experiment. The overall goal here is for your group to read / perform a required text by applying a creative-critical approach that forefronts collective presence, orality, and a unique and strong performative interpretation.

This assignment consists of three components: 1) a reading / performance of the text (in full or an excerpt); 2) an explanation of and reflection on your approach to the reading / performance; and 3) a Q&A period with Dr. Blas and your classmates. Please notify Dr. Blas one week prior to your reading / performance what required text your group has chosen. On the day of your presentation, please arrive to class at 2pm, in order to test any presentation files before class starts at 2:10pm. You may use the classroom computer or make other arrangements with Dr. Blas in advance. A good rule of thumb would be to read / perform your text for a maximum of 15 minutes (again, this may require that you perform only an excerpt of the text), explain and reflect on your approach to the reading / performance for 5 minutes, and use the last 25 minutes for Q&A.



Group Reading / Performance of Original Text, and Framing Statement: 20%

For this assignment, in groups of 3, you will produce a collectively written text as well as a performance of this text in-class. Your text can be a manifesto, a score, a work of image-text-sound, an essayist work of institutional critique, etc. The main rule here is that whatever week your group signs up for will determine what form or genre you work within. We will study a particular genre before you are asked to create an original text in this form. The performance date for each genre is indicated above in the weekly schedule. Your text should be 1500 – 2000 words in total. Approach word length based on what is adequate to the form you are working with.

During class-time, you will be given a 45-minute slot to perform your group text and engage in discussion with Dr. Blas and your classmates about it. Each group will decide how to approach performing their text. The principles of performing for this assignment are in alignment with the “Group Reading / Performance of a Required Text” assignment. That said, the performance should not be a standard reading. On the day of your presentation, please arrive to class at 2pm, in order to test any presentation files before class starts at 2:10pm. You may use the classroom computer or make other arrangements with Dr. Blas in advance. A good rule of thumb would be to perform your text for a maximum of 15 minutes (this may require that you perform only an excerpt of your text), explain and reflect on your approach to your performance for 5 minutes, and use the last 25 minutes for Q&A. Please bring 13 printed copies of your text to class; this will enable everyone in class to read your text in print and discuss relations between the text and performance.

You are also required to submit an accompanying framing statement (500 words) that contextualizes your group text for your reader. Think of this framing statement as a description of your approach, motivation(s), and goal(s): why you have written this text, how do you see your group experimenting with and inhabiting its particular form (whether manifesto, event score, etc.), what are your influences, what are you trying to express with this piece of writing, and what was your process and experience of writing it as a group. Your framing statement does not necessarily need to discuss your performance, but it can.

You are to upload your original group text and your group framing statement to Quercus by 2pm local Toronto time the day you present your text in class.

Individual Text and Framing Statement: 10%

For this assignment, you will produce 1 unique, distinct piece of artist writing. Your text can be any style, format, or genre studied in the class up until September 30th; this includes statements; manifestos; and scores, instructions, and how-to's. Your Individual Text should be 500 – 2000 words in length. Approach word length based on what is adequate to the form you are working with.

You are also required to submit an accompanying framing statement (500 words) for this work. The framing statement contextualizes your text for your reader. Think of the framing statement as a description of your approach, motivation(s), and goal(s): why you have chosen the form you have chosen, what are your influences, what are you trying to express with this piece of writing, and what was your process and experience of writing it.

Please note: after you receive feedback and a grade on your Individual Text, later in the term you will then update this text and include a new version of it in your Final Portfolio.

You are to upload your Individual Text with framing statement to Quercus by October 21st at 2pm local Toronto time.

Final Portfolio, Individual Performance, and Framing Statements: 20%

Your final portfolio for the class will consist of 3 unique, distinct pieces of artist writing, including an updated version of the Individual Text submitted in October. (This means two new pieces of writing + the updated version of the Individual Text as your 3rd piece.) Your texts can be any style, format, or genre studied throughout the term. However, you may not repeat a form or genre more than once. (For instance, if your group text was a manifesto, you cannot include a manifesto in your final portfolio. Or, if your group did not write a manifesto, you cannot submit 2 or more manifestos in your final portfolio.) Each of the 3 texts in your final portfolio should be 500 – 2000 words in length. Approach word length based on what is adequate to the form you are working with.

During class-time, you will be given a 15-minute slot to perform one text from your final portfolio, as well as engage in discussion with Dr. Blas and your classmates about it. You will decide how to approach performing your text. You will have 7.5 minutes to perform your text; thus, depending on the text you select, you may be able to perform the text in full, or you may need to perform an excerpt. The final 7.5 minutes are reserved for discussion and feedback.

You are also required to submit an accompanying framing statement (500 words) for each work in your final portfolio. This means you will submit 3 framing statements in total. The framing statement contextualizes each of your texts for your reader. Think of the framing statements here as a description of your approach, motivation(s), and goal(s): why you have chosen the form you have chosen, what are your influences, what are you trying to express with this piece of writing, and what was your process and experience of writing it. Your framing statement does not necessarily need to discuss your approach to your final performance, but it can. For the framing statement for your updated Individual Text, this should be an updated framing statement addressing how you have improved the text, how you have responded to feedback from your students and Dr. Blas, and why you have made the edits and changes that you've made in this new version.

You are to upload your final portfolio with the 3 framing statements to Quercus by December 4th at 2pm local Toronto time.

The undergraduate grading scale is listed as a percentage, not a letter grade. The undergraduate grading scale is included below for your reference:

Percentage	Letter Grade	Grade Point Value *	Grade 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	
63-66	C	2.0		

60-62	C-	1.7		Student who is profiting from his/her university experience; understanding of the subject matter; ability to develop solutions to simple problems in the material.
57-59	D+	1.3	Marginal	Some evidence of familiarity with 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; with limited or irrelevant use of literature.

* The grade point values above apply to marks earned in individual courses; grade point averages are weighted sums of the grade points earned (see below), and thus do not necessarily correspond exactly to the scale above. For example, a B+ average would include include grade point averages from 3.20 to 3.49, while the lowest B- average would be 2.50. 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") 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 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 for an extension if they will be unable to submit their work by December 23, 2024. https://www.daniels.utoronto.ca/sites/default/files/petition_instructions_forms.pdf

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 Registrar in the ORSS if you have any questions or concerns regarding their letter of accommodation and how to interpret the information. 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 Centre at the John H. Daniels Faculty of Architecture, Landscape, and Design (<https://www.daniels.utoronto.ca/students/student-services>) is a resource for Daniels students seeking assistance with academic writing through tutorials and individual consultations.

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

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) 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 it 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 perspective's, 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 \(ARCDU\)](#) – 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

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 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

STUDENT WORK – DANEILS 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, 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.

Use of Generative AI for Assignments

Students may use artificial intelligence tools, including generative AI, in this course as learning aids, research tools, and creative tools. However, final submitted assignments must be original work produced by students, unless approved by Dr. Blas. This means that students may not use artificial intelligence tools for writing research papers or completing major course assignments. However, these tools may be useful when gathering information from across sources and assimilating it for understanding. For creative works, it is best to have a discussion with Dr. Blas, to determine if using AI is artistically and conceptually appropriate for your projects. Any content produced by an artificial intelligence tool must be cited appropriately. Many organizations that publish standard citation formats are now providing information on citing generative AI (e.g., MLA: <https://style.mla.org/citing-generative-ai/>).