

Disability, Technology, Communication

COMS 411 (001)— Winter 2021—Special Covid Edition!

Wednesdays 14:35-17:25 (sort of)

~~W220 Arts Building~~ Zoom¹

Professor: Jonathan Sterne

Office: Lol.

Office hours: TBA, but probably right after class (no appointment necessary—please drop in!) and by appointment; please allow some lead time for appointments, I am often heavily booked but would be happy to see you.

Email: jonathan.sterne@mcgill.ca. If your email requires a long reply, I may ask you to arrange a Zoom call. If you have a question that is easily answered on the course website or in course materials, I will direct you there. If I don't reply to you in 48 hours, please ping me again (unless it's a long weekend—I do take time away from work email).

Seminar Description

This course explores the intersections of disability and media studies in order to rethink our basic concepts of communication, technology and culture, as well as to advance our understandings of disability and the technocultural environments in which it exists. We will consider critical accounts of disability against theories of technology and communication. Through readings, discussions, and student research, we will develop scholarship that provides alternatives to the idealized norms of able-bodiedness that pervade the humanities and social sciences.

Delivery Plan

Class sessions: COMS 411 is usually a student-driven, discussion-intensive seminar. We will keep as much of that spirit as we can for the Covid edition. Currently, I am planning something that mixes asynchronous activities with synchronous delivery in the Wednesday slot: in two 1-hour blocks with a 30-minute break in the middle. (The 30-minute break will give you enough time to walk away from your computer, which I strongly recommend.) If there are students who are unable to attend synchronous sessions, we will make arrangements that work for them. One option would be to move an hour of discussion time to another time of the week that would allow remote members of the course to join; we might record sessions and ask them to record

¹ Find out where you are: <https://native-land.ca> McGill University is situated on unceded Indigenous lands in Tiohtiá:ke (Montreal), a place that has long served as a site of meeting and exchange for Indigenous people. The Kanien'kehà:ka (Mohawk) of the Haudenosaunee Confederacy are recognized as the traditional custodians of these lands and waters.

messages to us; and/or we might collectively do a summary of discussions at the end of each class meeting. We will talk it over during the first class meeting.

During class, we will use a number of strategies for helping discussion in a large seminar: small group work on collective google docs, short lectures and informal student presentations/responses, and probably other things that we will work out as we all figure out how to Zoom our best selves. There may also be a live backchannel in the chat if people are into it. Large group discussions will follow a speakers' list to prevent interruptions, and people will say "and that's my thought" or "and that's my question" to indicate they have finished talking.

I ALSO ENTHUSIASTICALLY WELCOME PET ZOOM BOMBING (not possible pre-Covid).

The Course Website:

We will be using McGill's MyCourses system (a branded version of Blackboard).

Class Credos:

Our classroom Zoom is a disability-forward space: differences and accommodations are the norm, not the exception. We will learn with and from disability. But disability encompasses many different things, some of them contradictory.

More than one thing can be true: cultural analysis only works if it is possible to hold onto apparently contradictory ideas at once, and explain how they can both be true in specific circumstances.

No bullshit:² we will avoid easy, prepackaged explanations of complex phenomena, and we will greet the claims of interested parties as open to interpretation and analysis. We will also not bullshit one another.

You have the right to be wrong: part of learning is changing one's own perspective. This is only possible where ideas can be expressed and challenged, and people are allowed to change their minds. But: no "devil's advocates" will be allowed (see: "no bullshit").

It is everyone's job to imagine a better world: any critique of how something is raises the question of how it ought to be. You will be asked to think carefully and imaginatively about alternatives to the way things are.

Follow the golden rule: treat others as you would want to be treated.

Course Requirements

Etiquette (same as it ever was):

1. Attendance, attention, participation, listening and reading (of required texts). I expect the very best you can give.

² Yes, sometimes it's ok to swear (and use contractions) in formal writing. But you have to level up, first.

2. Good faith and good humor toward your colleagues in the classroom. For both: disagreements are expected and encouraged, but please keep nitpicking to a minimum; personal attacks and intimidation are not acceptable under any circumstances. There will be a strict limit on seek-and-destroy hermeneutics. Follow the Golden Rule. Encourage basic questions as well as advanced ones.

3. Your job as a participant is to listen actively to what others have to say and advance the discussion. **If you are a confident contributor** use your confidence for good and not evil. Help bring others into discussion, refer to your classmates by name, and be positive about the contributions of those who do not say as much.

4. While personal anecdotes are allowed, keep in mind this is an academic seminar. Others may disagree with your interpretation of your experience. This is encouraged and allowed. If you are not comfortable with this, do not share your story. If you share your story and *then* decide you are uncomfortable with others discussing it, just ask us to stop and we will move the discussion along.

5. **Awkward Silences** and hesitation are okay. Don't feel you need to rush to speak and don't worry if you need a little time to articulate something. Contributing to class discussion is more than the frequency of the times your hand goes up and the number of words you say. If you are struggling to articulate something, that's probably a sign that you are saying something that is new and not obvious.

6. Difficult subject matter: As your prof, I will never do anything intentionally to shock or traumatize students. At the same time, it's our job to discuss difficult subjects in class, and nobody can predict the effect some materials may have on someone. I will try and give previews of the kinds of content you will encounter before you encounter it. If I forget, feel free to ask. If you are having difficulty dealing with a class discussion or a reading or recording, you may raise the issue as part of the discussion (keeping in mind #4 above), or you may simply discretely leave class. A note to me would be helpful after the fact so that I know what happened.

Technology Policy

This course will encourage the thoughtful use of scholarly technologies such as talking and reading, computers and the internet, pen and paper, projection and chalkboards, text-to-speech, hearing aids, dork-o-phones, etc.

1. Pre-Covid, my technology policy stated that I would like to avoid an atmosphere of "ambient computing" and "availability to apps and social media." Even though people are forced to use their computers a lot more, I still want to establish the same baseline: the classroom should be a space of focused discussion, a place to come together. Please try to resist multitasking. If you

- need to look something up (for the class discussion, not a dinner recipe), please do so quickly and then close that window.
2. Most Zoom etiquette documents suggest keeping video on as much as possible; I of course understand that this is not always possible.
 3. Please turn off your microphone when you are not speaking to the class. Please turn it on when you want to speak to the class. We will all get very good at saying “You are still muted!”
 4. If you choose to use a virtual background, you will get extra virtual points if it relates to the discussion at hand. Please avoid distracting or offensive backgrounds (you probably want to avoid video backgrounds!)
 5. We will decide collectively how we want to handle chat and backchannel.
 6. We will discuss the politics of printing out readings vs. looking at them on screen.
 7. During our breaks, I urge you to actually step away from the computer. Zoom fatigue is very real.
 8. I will discuss this technology policy on the first day(s) of class.
 9. We will also decide on our own Zoom etiquette rules.

Work for Evaluation (and % of Semester Grade):

I. Weekly Response Papers (15%)

For each class (except those noted below in the schedule), write a 1-2 page (double spaced—350-500 words) scholarly response to one of the assigned readings (or part of a book if a book is assigned). You may skip up to two responses over the course of the term.

The response should be scholarly in the sense that it works through and engages with an idea or example from the reading, but it should not be a take-down of the author. You may mention other things you’ve read or experiences you’ve had, or examples from the culture around you, but the main goal is to say something substantial and intellectual about one of the assigned readings for the week. Ideally, your response will help stimulate discussion in the class. All class members should be prepared to say something about what they wrote, and I will have one or a few students read their responses each week as a way of starting the discussion. If you are not comfortable reading your writing aloud in class, please speak with me the first week of class.

Responses should be posted to the MyCourses site by 5pm Montreal time each Tuesday before class. I will grade them on a pass/fail basis to encourage risk-taking, but will note exceptional effort or achievement over the course of the term, as well as lackluster effort. I will give your first two responses a collective letter grade and written feedback to give you an idea of my assessment of how you’re doing, but it’s purely for guidance.

I encourage you to read one another’s responses before class.

II. The Media Another Way (aka the “Staying Home”) Project (25%)

For **24 February**, 2pm (due right before class) students will write a slightly longer, 5 page (+/-) double-spaced paper (plus scholarly apparatus). Students will use one of the readings from the course to analyze the access politics of a particular technology or media situation and propose a way to make it more accessible. You may work alone or in a small group.

The assignment may be completed on its own terms. But after its completion, you may fold it into a larger semester project. We will discuss it more in class.

Students will informally present their projects in 5-minute videos due at class time on **24 February; we will watch them together and then do Q&A.**

III. Course Contributions (15%)

A seminar works well when everybody contributes what they can, but we all have different abilities and talents. Rather than expecting one kind of contribution from all students, I prefer a variety. There are many ways to earn this mark.

→You might be a regular participant in live synchronous discussions.

→You might post thoughtful reflections on those discussions after the fact on the course website.

→You might bring in materials and examples for us to discuss the assigned readings. Examples from social media, music, news, television, fiction, medicine, other courses—any field is welcome. If you bring something, please make a short post about it with a link on the “Class Related Discussion and Links” topic.

→You might take a particularly active role in a book club or another activity.

At minimum, this mark requires that you are ready to reflect upon the required readings for each week, and that you make productive contributions to the course during the term. (Recommended readings are not required.)

I distinguish between quantity and quality and students can be marked down for rude behaviour during class, etc., but happily, this almost never happens.

By **27 January**, you will send me an email with the subject heading “course contributions” in which you will outline your plan for fulfilling this requirement this term. It can be written informally, just as an email to me. I will respond to you by email confirming that your proposal can be accepted as-is, or with modifications.

IV. Semester Project (45%)

The semester project must represent a major undertaking by one or more students in the course. It could, for instance, take the form of a 15-20pp scholarly research paper

with citations and proper scholarly apparatus. This will really let you stretch out and dig into a topic, and past students have used these to launch senior projects, as writing samples for grad school, and for other purposes.

However, I am also very interested in students pursuing other kinds of major undertakings. The project could also take the form of a group project that aims to transform some aspect of our lived or cultural environment. It could take the form of research service to a disability rights group on campus or elsewhere. In past terms I've had everything from activist projects to children's books. Any project must, of course, substantially engage with the themes in the course and exhibit engaged intellectual inquiry on your part.

The semester project will consist of:

- For **12 March**: a proposal of approximately 2 pages (or longer) describing the project in some detail: what will you do? What are your intellectual goals (ie, what will you learn by doing it?) What resources will you need to carry it out? How can it be evaluated?
- For **12 April**: a 5-page excerpt from a draft of the longer project, or a 5-page progress report.
- For **14 April**: A short (possibly recorded) presentation in which you describe colleagues' work based on their paper from the 12th and provide them with feedback.
- For **21 April**: The final project, completed. In terms of amount of work, it should be the equivalent of a 15-20 page academic paper. Group projects obviously can be somewhat larger but it need not be a 1:1 ratio (eg, the equivalent of a 60-80 page paper from 4 people). Quality is more important than quantity.

We will discuss the semester projects in more detail as the course unfolds.

Class Schedule

For most students, I recommend reading ink-print (ie, printing out your readings).

This schedule is subject to change and our first-day discussion. Changes to the schedule will be announced in class and on the course website.

13 Jan: Basic Concepts, and the Current Conjuncture

Shew, Ashley "Let Covid-19 Expand Awareness of Disability Tech," *Nature* 581 (7 May 2020): 9: <https://media.nature.com/original/magazine-assets/d41586-020-01312-w/d41586-020-01312-w.pdf>

Miles, Angel L., Akemi Mishida, and Anjali J. Forber-Pratt, "An Open Letter to White disability studies and ableist institutions of higher education." *Disability Studies Quarterly* 37:3 (2017): <https://dsq-sds.org/article/view/5997/4686>

Friedner, Michele, Mara Mills and Rebecca Sanchez, "How to Teach with Text: Platforming Down and Disability Pedagogy," *Avidly* (2 August 2020) <http://avidly.lareviewofbooks.org/2020/08/02/how-to-teach-with-text-platforming-down-as-disability-pedagogy/>

Recommended:

"Autistic Hoya's Brief Abled Privilege Checklist" (2016): <https://autistichoya.files.wordpress.com/2016/03/brief-abled-privilege-checklist-mar-2016.pdf>

Mazza, Angelina and Kate Ellis. "It Shouldn't Be This Hard to Be Accommodated': Students Discuss Barriers to Accessing McGill's Office for Students With Disabilities," *McGill Daily* (26 Nov 2020): <https://www.mcgilldaily.com/2020/11/it-shouldnt-be-this-hard-to-be-accommodated/>

20 Jan: Some Preliminary Definitions and Concepts: Understanding Disability as Contingent

Kafer, Alison. "Introduction: Imagined Futures." *Feminist, Queer, Crip*, 1-24. Indiana University Press, 2013.

Drazen, Carlos Clarke. "Both Sides of the Two-Sided Coin: Rehabilitation of Disabled African-American Soldiers." *Blackness and Disability: Critical Examinations and Cultural Interventions*, ed. Chris Bell, 149-162. East Lansing: Michigan State University Press, 2011.

Rose, Sarah F. "Introduction." *No Right to Be Idle: The Invention of Disability, 1840s-1930s*, 1-13. Chapel Hill: University of North Carolina Press, 2017.

Recommended:

Siebers, Tobin. "Introduction." *Disability Theory*, 1-33. Ann Arbor: University of Michigan Press, 2008.

Davis, Jeffrey. "North American Indian Sign Language," *Sign Languages of the World: A Comparative Handbook*, ed. Julie Baaken Jepsen et al., 911-931. Berlin: De Gruyter, 2015.

27 Jan: Subjects of Ability and Disability

Bell, Chris. "Doing Representational Detective Work." *Blackness and Disability: Critical Examinations and Cultural Interventions*, ed. Chris Bell, 1-4. East Lansing: Michigan State University Press, 2012.

Puar, Jasbir. "Preface: Hands up, Don't Shoot!" *The Right to Maim: Debility | Capacity | Disability*, ix-xxiv. Durham: Duke University Press, 2017.

Yergeau, M. Remy. "Introduction: Involution." *Authoring Autism: On Rhetoric and Neurological Queerness*, 1-34. Durham: Duke University Press, 2018.

Recommended:

Misri, Deepti. "Dark Ages and Bright Futures: Youth, Disability, and Time in Kashmir." *Public Culture* 32:3 (2020): 539-565.

Piepzna-Samarasinha, Leah Lakshmi. "Care Webs: Experiments in Creating Collective Access," *Care Work: Dreaming Disability Justice*, 32-68. Vancouver: Arsenal Pulp Press, 2018.

Bérubé, Michael. "Disability and Citizenship." *Dissent*, Spring 2003.

3 Feb: Understanding Disability and Technology (may get flipped with Feb 17)

Hilton, Leon J. "Avonte's Law: Autism, Wandering, and the Racial Surveillance of Neurological Difference." *African American Review* 50, no. 2 (July 21, 2017): 221–35.

Alexander, Neta. "Our Bodies, Ourselves" *Real Life Magazine* (1 August 2019): <https://reallifemag.com/our-bodies-ourselves/>

Fleet, Chancy. "Accessibility, Augmented" *Urban Omnibus* (6 Nov 2019): <https://urbanomnibus.net/2019/11/accessibility-augmented/>

Recommended:

Mingus, Mia. "Access Intimacy."

<https://leavingevidence.wordpress.com/2011/05/05/access-intimacy-the-missing-link/> *Leaving Evidence*, 5 May 2011.

Wong, Alice. "The Rise and Fall of the Plastic Straw: Sucking in Crip Defiance." *Catalyst: Feminism, Theory, Technoscience* 5, no. 1 (2019): 1–12.

Virdi, Jaipreet. "Material Traces of Disability: Andrew Gawley's Steel Hands." *Nuncius* 35 (2020): 606-631.

10 Feb: Book Club! (Disability and Design 1)

You will make a short video for this class; no response paper is due.

Hendren, Sara. *What Can a Body Do?: How We Meet the Built World*. New York: Riverhead Books, 2020.

Everyone will read the intro "Who is the Build World For?" and the Epilogue "Making Assistance Visible." Then, 5 groups will be convened and assigned to explain each of the other chapters of the book. Instead of a response paper, this week each group will produce a video of approximately 5 minutes that explains their assigned chapter by answering the following questions in plain language:

- what is the chapter's argument?
- what are key quotes and examples?
- how does it fit into the book overall?
- anything else we should know?

We'll watch the presentations together, and then we'll have a discussion of the book

Recommended:

Hamraie, Aimi. "Barrier Work: Before and After the Americans With Disabilities Act."

Building Access: Universal Design and the Politics of Disability, 175-221.

Minneapolis: University of Minnesota Press, 2017.

Williamson, Bess. "Berkeley, California: An Independent Style of Access." *Accessible*

America: A History of Disability and Design, 96-128. New York: NYU Press, 2019.

17 Feb: Split Class: Design for Disability // Disability and Covid (may get flipped with Feb 3)

Part I: Special Guest star from AWS, Dr. Ali Colleen Neff (and possibly colleagues).

Part II: Covid and Disability (short readings, bring in your own stuff if you like)

Wong, Alice, "I'm Disabled and Need a Ventilator to Live. Am I Expendable During This

Pandemic?" *Vox* (4 April 2020): [https://www.vox.com/first-](https://www.vox.com/first-person/2020/4/4/21204261/coronavirus-covid-19-disabled-people-disabilities-triage)

[person/2020/4/4/21204261/coronavirus-covid-19-disabled-people-disabilities-triage](https://www.vox.com/first-person/2020/4/4/21204261/coronavirus-covid-19-disabled-people-disabilities-triage)

Thomas Abrams and David Abbott, "Disability, Deadly Discourse, and Collectivity amid Coronavirus," *Scandinavian Journal of Disability Research* 22:1 (2020): 168-74.

Lynn Hou and Octavian Robinson, "Sign Languages as Disaster Entertainment,"

Anthropology News (19 June 2020): [https://www.anthropology-](https://www.anthropology-news.org/index.php/2020/06/19/sign-languages-as-disaster-entertainment/)

[news.org/index.php/2020/06/19/sign-languages-as-disaster-entertainment/](https://www.anthropology-news.org/index.php/2020/06/19/sign-languages-as-disaster-entertainment/)

24 Feb: Media Another Way Project Presentations and discussions. Class will start at 3:15. "Staying In" Project due on MyCourses before class. You will also make a video for this meeting. No response paper is due.

3 March: Reading Week. Post a picture of a palm tree in the discussion forum.

You are not expected to work on this course during reading week.

10 March: Borders of Disability 1: Diagnosis and Chronic Illness

Lazard, Carolyn. "How to Be a Person in the Age of AutoImmunity."

<https://static1.squarespace.com/static/55c40d69e4b0a45eb985d566/t/58cebc9dc534a59fbd98c2/1489943709737/HowtobeapersonintheAgeofAutoimmunity+%281%29.pdf>

Spencer, Danielle. "Diagnosis," *Metagnosis*, 3-11. Oxford: Oxford University Press, 2021.

(We will figure out a way to watch) Jen Brea, *Unrest*. <https://www.unrest.film>

Recommended:

Wendell, Susan. "Unhealthy Disabled: Treating Chronic Illnesses as Disabilities." *Hypatia* 16:4 (2001): 17-33

12 March, 5pm: 2-4 page project proposal due, posted on course website

17 March: Borders of Disability 2: Coming Out, Auto-Relations

Samuels, Ellen. "My Body, My Closet: Invisible Disability and the Limits of Coming Out Discourse." *GLQ: A Journal of Lesbian and Gay Studies* 9:1 (2003): 233-255.

Hagood, Mack. "Tinnitus and Its Aural Remedies." *Hush: Media and Sonic Self-Control*, 31-72. Duke University Press, 2019.

Recommended:

Jain, Lochlann. "Fallout: Minuets in the Key of Fear." *Malignant: How Cancer Becomes Us*, 179-201. Berkeley: University of California Press, 2013.

Spencer, Danielle. "Treatment," *Metagnosis*, 12-57. Oxford: Oxford University Press, 2021.

24 March: Book Club! Institutions and Incarceration

You will make a short video for this class; no response paper is due.

Ben-Moshe, Liat. *Decarcerating Disability: Deinstitutionalization and Prison Abolition*. Minneapolis: University of Minnesota Press, 2020.

Everyone will read the intro "Intersecting Disability, Imprisonment, and Deinstitutionalization" and the Epilogue "Abolition Now." Then, 7 groups will be convened and assigned to explain each of the other chapters of the book. Instead of a response paper, this week each group will produce a video of approximately 5 minutes that explains their assigned chapter by answering the following questions in plain language:

- what is the chapter's argument?
- what are key quotes and examples?
- how does it fit into the book overall?
- anything else we should know?

We'll watch the presentations together, and then we'll have a discussion of the book.

31 March: Judging Others

Dolmage, Jay. "Canada's Pier 21 and the Memorialization of Immigration." *Disabled Upon Arrival: Eugenics, Immigration and the Construction of Race and Disability*, 51-71. Columbus: Ohio State University Press, 2018.

Brown, Lydia X.Z., Ridhi Shetty, and Michelle Robinson. *Algorithm-Driven Hiring Tools: Innovative Recruitment or Expedited Discrimination?* Washington, D.C.: Center for Technology & Democracy, 2020. <https://cdt.org/wp-content/uploads/2020/12/Full-Text-Algorithm-driven-Hiring-Tools-Innovative-Recruitment-or-Expedited-Disability-Discrimination.pdf>

Recommended:

Dolmage, Jay. "Ellis Island and the Inventions of Race and Disability." *Disabled Upon Arrival: Eugenics, Immigration and the Construction of Race and Disability*, 8-50. Columbus: Ohio State University Press, 2018.

7 April: Week off to work on your projects. Meet with one another, meet with the prof.

12 April (Monday, noon Montreal time): 5-page progress report/paper draft due online.

14 April: Student Peer Feedback Session

21 April, 5pm Montreal time: Final Projects Due

Other Policies

Accommodation: If you require special accommodations or classroom modifications of any kind, just talk with me and we will work something out. This is much easier to do at the beginning of term. If you wish, you may also contact the Office for Students with Disabilities by the end of the first week in which you are enrolled in the course. They are located in Room 410, 1010 Sherbrooke St. W., 398-6009 (voice), 398-8198 (TTY), (<http://www.mcgill.ca/osd/>).

The above commitment to accommodate applies equally to survivors of sexual assault and/or harassment on or off campus. Survivors are encouraged to consult the resources provided by the Students' Society of McGill University (<https://ssmu.ca/resources/sexual-violence/>), the Sexual Assault Centre of the McGill Students' Society (<http://www.sacomss.org/wp/>) and the McGill Office for Sexual Violence Response, Support and Education (<https://www.mcgill.ca/osvrse/>).

Universal/Resonant Design: My courses are intentionally designed to be modular and flexible and to address different learning styles and needs. Nevertheless, aspects of this syllabus—requirements, expectations, etc.— may conflict with an accommodation you require. I can be flexible if you come to me within the first two weeks of class to discuss your access needs. Note that some accommodation requests could potentially conflict with *others'* access needs (or the prof's), and/or the pedagogical goals of the course, in which case they might need to be negotiated.

Grades: I am eager to help you do well on assignments before they are due. Please visit me during office hours to ask questions about material for the course and assignments on which you are working.

Generally I evaluate in terms of letter grades, and then assign them numbers in terms of the baselines on the scale set out in the Arts and Sciences calendar (85=A, 70=B, etc), which allows them to be properly weighted and averaged. Grades in the “A” range are awarded only for superior work (and not merely sufficient performance). Grades in the “B” range are awarded for work that is above satisfactory. In the “C” range they are awarded for satisfactory/sufficient work. And in the “D” range, they reflect unsatisfactory work. You can always check your grades on MyCourses.

Students are allowed to miss one class and two weekly responses during the term without penalty, though you are still expected to notify me of your absence. Additional absences will result in a reduction of their final grade.

French: You have the right to submit your written work in French. If you plan to write in French, please let me know. I’m also not good enough at French to give you feedback on style, but I can read for comprehension.

Class discussions are in English, but you’re certainly welcome to resort to French if you can’t find the right word in English and we’ll figure it out together.

Nondiscrimination: I value equality of opportunity, and human dignity and diversity. I will not tolerate discrimination or harassment on the basis of race, colour, ethnic or national origin, civil status, religion, creed, political convictions, language, sex, sexual orientation, social condition, age, personal difference or the use of assistive technology in negotiating that difference. Among other things, this means that you do not have to agree with your teacher, the assigned readings, or the majority of your classmates in order to do well in this course. You are, however, obligated to demonstrate an understanding of the course material *whether or not you agree with it*. If there is something I can do to make the class more hospitable, please let me know.

You must complete all the major assignments (all parts of final project, media modification, etc.) to pass the course. It is your responsibility to make sure I receive any assignment you turn in. It is also your responsibility to properly back up your work: keep more than one digital copy and always have a paper copy of anything you submit.

Required Academic Integrity Statement: McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/integrity)

Special Required Emergency Syllabus-Eraser Clause: In the event of extraordinary circumstances beyond the University's control [insert sound of hysterical laughter], the content and/or evaluation scheme in this course is subject to change.

Thanks! Ellen Samuels, Aimi Hamraie, Jai Viridi, Neta Alexander, Mara Mills, Julie Ellman, Dylan Mulvin, and many others.

