IMCA 220 - INTRO TO CRITICAL INTERMEDIA PRACTICES (3 CREDITS)

Fall 2026 | Mondays 13:30-17:30
Hybrid Lab, S2-625/635, EV Building, SGW Campus

GENERAL INFO

Instructor

Hailey Guzik (they/them)
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- **Office Hours:** By appointment.
- **Contact:** Email. Allow 24 hours for response.

Technical Support

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Appointments: evdepot.finearts@concordia.ca

✓ CLASS QUICK LINKS

- Moodle – Submit assignments, access course content
- Class Website - Access lecture slides, activities, readings and helpful resources
- Github Repository - Example files from workshops and demos
- Map of Intermedia - Class wiki for Mapping Intermedia assignment
- Patron Portal - Booking equipment and facilities

BECOME A CDA MEMBER - $45 FEE

You will need a CDA Membership for this course in order to:

1. Log onto a computer in the Hybrid Lab (our classroom)
2. Access certain audiovisual software
3. Book equipment + facilities via the Patron Portal

Learn how to: Activate your CDA membership

LAND ACKNOWLEDGEMENT

Concordia University is located on unceded Indigenous lands, where the Kanien'kehá:ka Nation is recognized as the custodians of the lands and waters we gather on today. Historically, Tiohtià:ke/Montréal is known as a gathering place for many First Nations and today it is home to a diverse population of Indigenous and other peoples. To honour this history, let us pay respect to the past, present, and future connections of this land to Indigenous and other peoples within the Montreal community.

COURSE DESCRIPTION

This studio course is an introduction to critical, experimental, and hybrid intermedia practices for Intermedia Majors. Students are introduced to different digital translation techniques, protocols, and compression formats; while learning about sound, video performance, and electronic artists. Students learn how to create intermedia artworks using audiovisual techniques and software, in combination with collaborative, embodied and interactive approaches.

Expanded Description

Welcome to your homeroom! In this course, we will discover the possibilities of Intermedia Art, considering how hybrid approaches to art-making are positioned to engage with contemporary personal, social, and political issues. Foregrounding decolonial, queerfeminist, ecological, and posthumanist perspectives, this course will ask you to actively consider your positionality to systems of power. We will approach the use of technology with this criticality in mind, to support concept-driven approaches to audiovisual art making. Treating sound and visual elements as intertwined components, rather than distinct mediums, we will explore themes of **transformation** and **gesture** while building collaborative, embodied, and relational techniques for audiovisual practice. We will also learn histories and contexts of contemporary intermedia art, while developing two studio projects for peer critique. Studio work will be balanced with reading, discussion, workshops, and small assignments to help you identify personal artistic interests specific to your practice.

→ ***UNIT 1: What is Intermedia?*** For many of you, this will be your first semester at Concordia. As such, we will take some time to orient ourselves and build some foundational knowledge about intermedia practice and it's origins.

→ ***UNIT 2: Audiovisual Transformation***. Learning beginner techniques for transforming video and sound ***together***, we will approach digitization and data conversion as intentional artistic action. You will develop fluency across audiovisual software while exploring the critical potential of transformation across visual, auditory, analog, and digital space.

→ ***UNIT 3: Gestural Interfaces***. Learning communication protocols and fundamental audiovisual programming techniques, we will explore how gestural interfaces enable the body to interact with digital environments in live contexts. We will develop methods of interacting with video and sound through controllers and gesture capture technologies and explore how embodied gestures relate to the poetics of making, relation, and interactivity.

OBJECTIVES

1. Develop collaborative, critical, experimental, and hybrid studio approaches for intermedia artistic practice.
2. Identify key video, sound, performance, and electronic artists important to the history and contemporary context of intermedia art.
3. Apply foundational audiovisual skills and techniques to create artwork.
4. Critique and discuss your work and that of your peers.
5. Document work in writing and standard media formats.
6. Pinpoint personal creative interests and concepts that you wish to explore through art making.

SCHEDULE (MAY BE SUBJECT TO CHANGE)

Unit 1: What is Intermedia?

Date	Topic	Details/Activities	Due Dates
Sep 7	--	**NO CLASS** / *Labour Day*	--
Sep 14	What is Intermedia?	Icebreakers + Course Overview IMCA facilities tour Intro to **Mapping Intermedia** assignment	--
Sep 21	Hybrid (Audiovisual) Thinking	**Mapping Intermedia 1** (group activity) Audiovisual Composition Basics AV Skills I (TouchDesigner / MaxMSP) Intro to **Sketchbook** assignment	**Map Contribution #1** (Sep 25)

Unit 2: Audiovisual Transformation

Date	Topic	Details/Activities	Due Dates
Sep 28	Audiovisual Transformation	Intro to **Transformation Project** Analog Video + Digitization + Glitch AV Skills II (Transforming audio + video)	--
Oct 5	Montage	**NO CLASS** / *QC Elections* **Work-from-home** (Montage + Assignments) Drop-in help session? **(TBD)**	**Sketch #1** (Oct 9)
Oct 12	--	**NO CLASS** / *Reading Week*	--
Oct 19	Color + Tone	**Mapping Intermedia #2** (group activity) Color-Tone Systems AV Skills III (Generative visuals + sound) **One-on-ones**	**Map Contribution #2** (Oct 23)
Oct 26	Critique + Writing	Critique + Artist Statements Intro to **Gesture Project** **Open Studio**	**Sketch #2** (Oct 26)
Nov 2	Transformation Project	**Group Critiques** - Sign-up Sheet	**Transformation Documentation** (Nov 6)

Unit 3: Gestural Interfaces

Date	Topic	Details/Activities	Due Dates
Nov 9	Gestural Interfaces	AV Skills IV (Live-inputs + gesture capture) **Open Studio + One-on-ones**	--
Nov 16	Controllers + Parameter Mapping	**Mapping Intermedia #3** (group activity) Sharing data (MIDI + OSC Demo) AV Skills V (Parameter Mapping Strategies)	**Map Contribution #3** (Nov 20)
Nov 23	Live Audiovisual Environments	Planning your performance or installation AV Skills VI (Time + Tempo)	**Sketch #3** (Nov 27)
Nov 30	Documenting Your Work	How to document audiovisual art Bonus Workshop? **(TBD as a class)** **Open Studio + One-on-ones**	--
Dec 7/8	Gesture Project	**Group Critiques** - Sign-up Sheet *These are mandatory make-up days for Sep 7/Oct 5. You must be in attendance both days.*	**Gesture Documentation** (Dec 11)

COURSE MATERIALS

Course Fee

A course fee was charged to your student account upon registration. Fees help cover refurbishment costs for IMCA facilities, supplies, parts, repair, and maintenance necessary to operate during each semester. This course fee allows you to access most IMCA facilities and equipment.

Our Classroom: The Hybrid Lab

You have access to the Hybrid Lab during class-hours and scheduled open hours. The Fall 2026 Hybrid Lab Schedule can be found on the IMCA Moodle Hub.

- 23 Workstations: Mac computers, 27" monitors, keyboard, mouse, course-required software.
- Workstation login is accessible via your CDA account credentials upon becoming a CDA member.

Core Software

- *MaxMSP* - audiovisual programming
- *TouchDesigner (Non-commercial License)* - audiovisual programming
- *Adobe Suite* - image, video, sound editing
- *Audacity* - sound editing and glitch
- Free + Open-Source Alternatives to Paid Software

Recommended Personal Hardware

- Laptop or desktop computer
- Computer mouse w/ scroll wheel
- External hard drive or USB stick

CDA Membership Fees

Your course fee does not cover all required costs for this course. The IMCA Hybrid Lab requires you to have a CDA Membership to be able to log onto the lab computers. You will also need a membership to be able to access the Patron Portal for booking equipment and reserving facilities, as well as to access specific audiovisual software that we will use in this course. Memberships cost $45 per semester. Sign-up here: CDA Memberships.

Booking Equipment + Facilities

Book your equipment through the CDA **Patron Portal**. As an IMCA student you have access to:

- IMCA Facilities - Edit suites, production studio, and lab spaces available to IMCA students
- Center for Digital Arts - Computer labs, editing suites, AV recording suites available to all Fine Arts students

Suggested Reading

IMPORTANT! YOU ARE NOT EXPECTED TO READ EVERYTHING ON THIS LIST!

Select readings will be assigned at the beginning of each unit as part of the **Mapping Intermedia** assignment. Expect content from readings to be discussed in group activities and lectures throughout the semester. Visit the Class Website to access readings and additional resources.

Unit 1: What is Intermedia?

- Burnham, Systems Esthetics (1968), pp. 29-35
- Freidman and Díaz, Intermedia, Multimedia, and Media (2018), pp. 30-44
- Higgins, Intermedia (1966), pp. 1-5
- Kaprow, Happenings in the New York Scene (1961), pp. 83-88
- Leroi-Gourhan, Technics and Language (1993), pp. 210-216
- Maciunas, Fluxus Manifesto (1963), p. 1
- McLuhan, The Medium is the Message (1964), pp. 203-209
- Parikka, Materiality Grounds of Media Culture (2015), pp. 1-16
- Youngblood, The Artist as Ecologist (1970), pp. 345-251
- Zielinski, A Deep Time of Media (2006), pp. 1-12

Unit 2: Audiovisual Transformation

- Blas et al, Chart of Transitions (2025), pp. 1-21
- Cárdenas, Algorithmic Analysis (2022), pp. 1-26
- Coccia, Metamorphoses (2021), pp. 37-39, 45-49, 71-73
- Haraway, A Cyborg Manifesto (1991), pp. 149-155, 161-165, 173-181
- Morton, excerpts from All Art is Ecological (2018), pp. TBD
- Russell, Glitch Feminism and the Genesis of Glitch Body Politic (2013), p. 1
- Serra, Verb List (1967), p. 1
- Tuin and Verhoeff, Trans-, Transing (2022), pp. 1-2
- Youngblood, Syncretism and Metamorphosis Montage as Collage (1970), pp. 1-17

Unit 3: Gestural Interfaces

- Cramer and Fuller, Interface (2008), pp. 1-10
- Flusser, Gestures (2014), pp. 46-61,156-173,175-190
- Glissant, Concerning the Poem's Information (2009), pp. 45, 81-88, 131
- Leroi-Gourhan, The Body as the Source of Values and Rhythms (1993), pp. 281-297
- Manovich, What New Media is Not (2001), pp. 64-77
- Murtaugh, Interaction (2008), pp. 143-148
- Phelan, The Ontology of Performance Representation without Reproduction (1993), pp. 146-166
- Tuin and Verhoeff, Gesture (2022), pp. 1-3

Other: Critique + Professional Writing

- Bhandari and Melber, Art Work (2017), pp. TDB
- Davis and Tilley, What They Didn't Teach You in Art School (2016), pp. TBD
- Harris, excerpts from Composing Audiovisually (2021), pp. 64-199
- Rogoff, From Criticism to Critique to Criticality (2003), pp. 1-3

ASSIGNMENTS

✓ **ALL WRITTEN ASSIGNMENTS MUST BE *SUBMITTED VIA MOODLE BY 11:59PM* ON THE DUE DATE, UNLESS OTHERWISE SPECIFIED.**

- **I do not accept submissions via email.** Please request an extension before the deadline if you have technical issues uploading your assignment to Moodle so you can add it later without penalty.

Summary of Assignments

Assignment	Component	Due Dates	(%)
Mapping Intermedia (1/3)	Group Activity / Contribution #1	Sep 21 (in-class) / Sep 25 (moodle)	10
Mapping Intermedia (2/3)	Group Activity / Contribution #2	Oct 19 (in-class) / Oct 23 (moodle)	10
Mapping Intermedia (3/3)	Group Activity / Contribution #3	Nov 16 (in-class) / Nov 20 (moodle)	10
Sketchbook (1/3)	Sketch #1	Oct 9 (moodle)	10
Sketchbook (2/3)	Sketch #2	Oct 26 (moodle)	10
Sketchbook (3/3)	Sketch #3	Nov 27 (moodle)	10
Transformation Project (1/1)	Artwork / Documentation	Nov 2 (in-class) / Nov 6 (moodle)	20
Gesture Project (1/1)	Artwork / Documentation	Dec 7/8 (in-class) / Dec 11 (moodle)	20

1. Mapping Intermedia - 30%

GROUP ACTIVITY DATES: SEP 21, OCT 19, NOV 16 | CONTRIBUTION DUE DATES: SEP 25, OCT 23, NOV 20

So what exactly is intermedia art? What distinguishes intermedia practice from multimedia, new media, digital, or computational practices? What critical concepts shape the discipline? Who are key intermedia artists and thinkers? What topics specific to intermedia interest you and why?

Over the semester, we will begin to answer these important questions by collectively mapping intermedia practice and its possibilities by looking at texts, online media, and pop culture references to learn about key intermedia art, artists, critical concepts, and thinkers. Building from concepts of mapping, hypertext, wikis, the commons, and digital gardens, we will explore the value of collaborative and open-source knowledge-forming practices, compiling our research into an open-source wiki called the Map of Intermedia. Through in-class group activities and small individual contribution assignments, we will define key concepts, compile essential references, and build links across related topics such as intermedia, audiovisual art, media culture, transformation, and gesture. **Details and further instructions:** Mapping Intermedia.

2. Sketchbook - 30%

DUE DATES: OCT 5, OCT 26, NOV 16

Sketching is an important part of making art, even in digital and technological practices! Your sketchbook is a personal creative and inspirational resource as well as a place to explore new ideas and experiment with techniques and best practices. Across the semester you will keep a "digital sketchbook", completing 3 sketches that expand upon an audiovisual technique covered in class. Keep in mind that your sketchbook is a helpful tool for you and your own learning. In this sense, your sketchbook should reflect your interests. It can be a place to problem solve technical aspects for studio projects, learn a new skill, creatively expand upon a technique covered in class, or develop your own idea from scratch. Sketching is a place for trial and error, risk-taking, and experimenting with how a technical process can convey critical meaning. As such, sketches are not expected to be polished and functional art pieces on their own, and should rather convey exploration, self-awareness, and curiosity around your interests and art-making processes. **Details and further instructions:** Sketchbook.

3. Audiovisual Transformation Project - (20%)

DUE DATES: ARTWORK + PEER CRITIQUE - NOV 2; DOCUMENTATION - NOV 6

Working in pairs, you will create a single-channel audiovisual work no longer than 5 minutes in duration that responds to the idea of transformation. Thinking about transformation as a site for collaboration, you will choose one action word from a provided verb list and pair it with a subject of your choice that holds personal, social, or political significance. The work you create should hybridize moving image and sound, making use of ***at least*** one audiovisual technique covered in class (ie. transformation, color-tone systems, montage, collage, digitization, data conversion, +++). Depending on your action word, you might reimagine transformation as a process for collaboration, make use of digitization or data conversion techniques to transform the analog or physical into digital material, or consider how best to capture, interrupt, or leave trace of a transformation. Your work should consider how your chosen action word can be used to form a critical or poetic perspective that reflects on your chosen subject.

Your work will be presented in peer critique on the project due date. Following critique, you will submit brief documentation that describes the artistic and technical intentions behind the work. **Details and further instructions:** Transformation Project.

4. Gestural Interfaces Project - (20%)

DUE DATES: ARTWORK + PEER CRITIQUE - DEC 7/8; DOCUMENTATION - DEC 11

Working individually, or in pairs, you will create a "live" audiovisual work that incorporates the use of a gestural interface. The gestural interface is defined as a physical device that senses or responds to physical input to shape a digital experience or performance. Projects should incorporate ***at minimum*** one interface technology introduced in the course, to be used as an interactive component for the audience, or as a performance tool for the artist(s). The live nature of the audiovisual work can take different forms: as interactive artwork, performance, or programmed image, sound, video, or installation. The work should consider the poetic, critical, or symbolic nature of gesture to form a reflection on interaction or interfacing as it relates to a personal, social, or political interest. You may wish to build upon sketches, add an interactive component to your Transformation Project, or start from a fresh concept of your choice. You may use any tools, techniques, or resources explored throughout the course, including in your own time, to help you bring your project to life. Work will be presented in peer critique on the project due date. Following critique, you will submit brief documentation that describes the artistic and technical intentions behind the work. **Details and further instructions:** Gesture Project.

GRADING

Submission Policies

- *As per student rights, any written assignment may be submitted in French or English.*
- **Late Submissions:** Submissions received up to half a day late will lose 2%. Assignments more than one day late will lose 5% per full day late.
- **Extensions:** Extensions may be granted for circumstances beyond your control (eg. sickness, physical health, mental health, family circumstances, accessibility needs, etc.). All requests for extensions should be made *before* the assignment deadline, otherwise late penalties apply.

General Grading Rubric

THIS IS A GENERAL RUBRIC TO GIVE YOU AN IDEA OF HOW I ASSESS WORK, PLEASE SEE INDIVIDUAL ASSIGNMENT HANDOUTS FOR SPECIFIC ASSESSMENT CRITERIA.

- **Concept / Creativity (25%)** – Originality and specificity of concept; Strength and clarity of ideas; Effectiveness and impact of concept; Risk-taking and experimentation.
- **Technical Execution / Functionality (25%)** – Depth or complexity of technical exploration in relation to one's learning; Functionality and effectiveness of technique; Appropriate use of technologies; Correlation between technical implementation and concept.
- **Presentation / Documentation Quality (25%)** – Overall presentation and appearance; Execution of artwork; Quality of documentation; Strength of writing or spoken explanations of ideas and techniques; Follows assignment criteria.
- **Engagement / Development / Process (25%)** – Personal investment in developing your practice; Consistency; Sustained engagement; Contribution to group activities; Critical thinking/reflection.

Grading System

Grade	GPA	Description	%
A+	4.30	Outstanding - Work surpasses expectations & is highly resolved conceptually and technically	90-100
A	4.00	Excellent - Work demonstrates strong conceptual depth & refined technical execution	85-89
A-	3.70	Distinguished - Work shows clear intentionality & sophisticated technical resolution	80-84
B+	3.30	Very Good - Above average completion and participation which fulfills class requirements	77-79
B	3.00	Good - Work is competent and consistent with solid conceptual and technical understanding	73-76
B-	2.70	Developing - Work shows emerging understanding but lacks full resolution or consistency	70-72
C	2.00	Satisfactory - Average completion of assignments and projects	60-69
D	1.00	Marginal pass - Work is completed with little effort or personal investment	50-59
F	0	Failure - Work is significantly incomplete or does not meet minimum requirements	0-49

CLASSROOM EXPECTATIONS

- ***Time Investment:*** For a 3-credit course, it is generally expected you spend 9-12 hours per week on class material, including in-class time. You can expect some weeks to be heavier than others, especially around end-of-unit project periods. Allocate your time accordingly, keeping in mind that your time spent on homework and assignments should generally reflect the weight (%) of the assignment and this expectation.

- ***Participation + Attendance:*** You might notice there is no explicit participation or attendance grade for this course. This does not mean that participation and attendance is optional. **You are required to attend class and your participation during in-class activities is expected.** Please email me in advanced if you will miss class. That said, sometimes things come up beyond our control. You may have up to 3 unexplained late arrivals or absences in a semester, however keep in mind that it is your responsibility to catch up on missed content. Accumulating 3+ absences may put you at risk of failing the course due missed content and not reaching course learning goals.

- ***Engagement:*** Engagement is more than just contributing vocally in discussion. It is also the effort you place in developing your artistic practice. This includes making an active effort to develop your self-reflection and critical thinking abilities in both group and individual contexts. An engaged practice is consistent and sustained over a period of time. It is not about doing everything perfectly, but instead putting in consistent effort to try new things and get outside your comfort zone. You cannot be engaged if you are absent, or regularly missing in-class activities and assignments. Assessment criteria for each assignment includes a section on *Engagement*. Supporting your thoughtful presence in class as well as your engagement and curiosity in your practice outside of class hours is important to me. Please tell me if there is a way I can support your engagement better, including any accessibility concerns that will foster engagement that feels authentic to you.

- ***Critiques + Group Activities:*** You are expected to contribute to critiques, group activities, and discussions by actively sharing your perspectives, thoughts, and ideas. These activities are an opportunity for you to practice voicing your perspective with confidence and respect for others. We will cover critique etiquette in further detail before our first peer critique.

- ***Timeliness:*** If you will be more than 20 minutes late to class, please email me.

- ***Technology in the Classroom:*** We will regularly use technology in the classroom. I encourage you to use technology however best works for your learning needs. Phones should be on silent and social media apps should be closed during lectures, workshops, and critiques. Please take urgent phone calls to the hall before engaging.

- ***Bio Breaks:*** We are all human and have physical needs. You do not need to ask permission to use the bathroom. Excuse yourself quietly as needed. Be mindful of what you might be missing while you're gone.

- ***Emailing:*** Please communicate professionally via email. In the subject line, include the course code and a brief description of the reason you are contacting me (ie. RE: IMCA220 | Assignment #2). Include your full name, and Student ID in all communications.

BEHAVIOUR

Concordia students are subject to the Code of Rights and Responsibilities which applies both when students are physically and virtually engaged in any University activity, including classes, seminars, meetings, etc. Students engaged in University activities must respect this Code when engaging with any members of the Concordia community, including faculty, staff, and students, whether such interactions are verbal or in writing, face to face or online/virtual. Failing to comply with the Code may result in charges and sanctions, as outlined in the Code.

Intellectual Property (IP)

Content belonging to instructors shared in courses, including, but not limited to, online lectures, course notes, and video recordings of classes remain the intellectual property of the faculty member. It may not be distributed, published or broadcast, in whole or in part, without the express permission of the faculty member. Students are also forbidden to use their own means of recording any elements of an online class or lecture without express permission of the instructor. Any unauthorized sharing of course content may constitute a breach of the Academic Code of Conduct and/or the Code of Rights and Responsibilities. As specifed in the Policy on Intellectual Property, the University does not claim any ownership of or interest in any student IP. All university members retain copyright over their work.

Use of Concordia Email

Your Concordia email is the official channel for all university communications, as required by the university's Policy on Concordia email accounts for students and employees. Please use your Concordia email for all communication related to this course and check it regularly so you don't miss important information. Learn more about how to access your Concordia email. As a student, you are expected to follow the email policy and to use your Concordia email in a respectful and responsible manner. The policy helps ensure that communication across the university is secure, reliable, and consistent.

Extraordinary Circumstances

In the event of extraordinary circumstances and pursuant to the Academic Regulations, the University may modify the delivery, content, structure, forum, location and/or evaluation scheme. In the event of such extraordinary circumstances, students will be informed of the changes.

ETHICS + SAFETY

Plagiarism

The most common offence under the Academic Code of Conduct is plagiarism, which the Code defines as "the presentation of the work of another person as one's own or without proper acknowledgement."

This includes material copied word for word from books, journals, Internet sites, professor's course notes, etc. It refers to material that is paraphrased but closely resembles the original source. It also includes for example the work of a fellow student, an answer on a quiz, data for a lab report, a paper or assignment completed by another student. It might be a paper purchased from any source. Plagiarism does not refer to words alone – it can refer to copying images, graphs, tables, code, and ideas. "Presentation" is not limited to written work. It includes oral presentations, computer assignments and artistic works. Finally, if you translate the work of another person into any other language and do not cite the source, this is also plagiarism.

IN SIMPLE WORDS:

Do not copy, paraphrase or translate anything from anywhere without saying where you obtained it. A list of references for tutorials, code, or other resources used to help with your projects must be submitted with all assignments. Source: Academic Integrity Website

Use of Generative AI

EXTREME CAUTION TO STUDENTS WISHING TO USE GENAI IN THIS COURSE.

It is crucial that you understand the concepts presented in this course to be able to apply them to your art practice. AI is not a reliable resource when you are first learning, as generated content may be incomplete, inaccurate, biased, or otherwise problematic. Students wishing to generate code with GenAI, beware that code is often full of errors, and it is often not helpful in audiovisual software. If you do not know how to code, or to debug, vibe coding will only hinder you.

I will not help you debug vibe coded work.

→ ***Exemplary Use Policy:*** In this course, I ask that you please consider the ethical, environmental, and sociopolitical issues of using AI. To use AI, it must first be approved and you will be required to include an **Acknowledgment of the Use of AI** appended to your submissions. Ethical and proper use of Generative AI tools is permissible in this course for:

- ***checking your work***
- ***clarifying course content***
- ***creating critical artworks***

→ **In all cases** it is necessary to include an acknowledgment. Access **AI Resources** on the Class Website to learn how to properly acknowledge AI in your work for the purpose of this class.

Violence + Harassment

ZERO TOLERANCE FOR ANY FORM OF PHYSICAL, VERBAL, OR SEXUAL VIOLENCE IN THIS CLASSROOM

Physical and verbal violence is not tolerated in this class and will result in immediate suspension from the course. This includes, but is not limited to, physical assault, use of intimidation tactics, destroying classroom materials or student belongings, harassment, name-calling, making threats, mocking, bullying, and making discriminatory statements. Please tell me if you are on the receiving end of any behaviour that threatens your wellbeing or if you need help seeking further support.

Furthermore, sexual violence, including sexual harassment and sexual assault, is not tolerated at Concordia. Please see Concordia's policy on sexual violence for more information about awareness and prevention, support for survivors/ victims, responding to disclosures and procedures for reports and complaints. You can also contact the Sexual Assault Resource Centre for information and support. More information and support are available at the Sexual Assault Resource Centre, by email sarc@concordia.ca or phone 514 848-2424 x 3353.

Hazardous Materials and Physical Safety

You are expected to use appropriate PPE, facilities, and disposals for hazardous materials at all times. This includes chemical, air-borne, liquid, electronic or other material hazards with safety risks. In general:

- No flame, fluid, or fog (Including bodily fluid such as tears, saliva, blood)
- No glitter or aerosol paint
- No strong scents or odours
- Do not climb ladders or climb furniture
- Wear appropriate clothing and footwear when working with heavy equipment

OTHER COURSE POLICIES

Inclusivity

As your instructor, I am committed to creating an inclusive learning environment. This means actively working to reduce barriers like sexism, racism, ableism, transphobia, and queerphobia in how we engage with one another. I hope you will also embrace this commitment during our time together. In this class, you are encouraged to share our experiences and perspectives. However, it is crucial to differentiate between opinion, which everyone has, and knowledge, which comes from rigorous study and practice. Awareness of this distinction will support both learning and inclusion. I will always intervene when interactions jeopardize the maintenance of an inclusive classroom.

Accessibility

Please advise me if you will miss class or need accommodation due to religious holiday, mental health, illness, or disability. I strive to make the learning experience as accessible as possible. If you have accessibility needs that require academic accommodations, please meet with an advisor from the Access Centre for Students with Disabilities (ACSD) as soon as possible to set up an accommodation plan. I welcome meeting with all students to discuss their accessibility needs.

Name and Pronouns

All students have the right to choose the name and pronoun used to refer to them. Each of you also has the right to have this choice respected by me and other course participants. If you want to be called by a name other than what is listed on the class list, please feel free to let me know after class, over email, or during my office hours. You also can request to change your name used within Concordia by contacting name.change@concordia.ca. For more information, please refer to the Concordia name requests web page.

Use of Third-Party Technology

*External software, websites and/or tools ("**Third-Party Technology**") will be used in the course. If this Third-Party Technology uses, stores, communicates or discloses personal information, it has gone through a Privacy Impact Assessment (PIA) in accordance with applicable privacy laws, and Concordia University has signed an agreement with the third-party. Use of any Third-Party Technology is voluntary. Students who do not agree with the use of Third-Party Technology should identify themselves to the course instructor as soon as possible, and in all cases before the DNE deadline, to discuss alternate and mutually acceptable modes of participation.*

Pseudo-data

You may opt to use pseudonyms, email proxies and the University's VPN service (to protect name, email address and IP address, respectively) when registering and identifying yourselves using educational technology. You are responsible for ensuring that I am informed of your pseudonym and any other relevant pseudo-data prior to using it.

CONCORDIA STUDENT RESOURCES

- Access Centre for Students with Disabilities
- Student Success Centre, see also Resources for success (Moodle)
- Counselling and Psychological Services
- Concordia Library Citation and Style Guides
- Health Services
- Financial Aid and Awards
- Academic Integrity
- Office of Student Life and Engagement
- International Students Office
- Student Hub
- Sexual Assault Resource Centre
- Otsenhákta Student Centre
- Birks Student Service Centre
- NouLa Black Student Centre
- Espace Franco
- Concordia Student Union
- HOJO (Off Campus Housing and Job Bank)
- CSU Advocacy Centre