The following poem is by Lindsay Nixon from their poetry book *bawajigaywin* (visions) published in 2016. Lindsay Nixon is a Toronto-based Cree-Métis-Saulteaux and a very talented poet and scholar.

*I drive through the streets of downtown Regina in a car with my high school friends – White punks. As we drive down Scarth, We pass our local haunt – O’hanlans.*

*Outside my broth wâkâyôs. Our glances catch each other as we drive by. I see a smirk on his face that I recognize so clearly. A look that can only be described by something he said to me once, “You’re the whitest Indian I know”*

*Maybe that became true. When I cut off my hair and bleached the brown out of what was left, dyed it blue.*

*When I pierced my skin ornamented it, branded it, so it was less ethnic, ancient. More modern, white.*

*Like my white friends shielding me from the settler gaze, the Indian question, as they say. Absorbed into the body politic. Hiding in plain view.*

Why do I open the course with a poem by a punk, queer, indigenous writer? Why not use the standard land acknowledgement that states we live on the territory of the Huron-Wendat and Petun First Nations, the Seneca and, most recently, the Mississaugas of the Credit River? I do so because I wish to begin right now our reflection on the relationship between artistic creation, representation and collective memory, in particular how it impacts our daily lives here in Toronto/Tkaronto.
PREREQUISITES

400-level courses are restricted to 4th year majors and specialists. Students need to have completed 1.0 FCE at the SOC300 level. Students without this requirement will be removed at any time discovered and without notice.

COURSE DESCRIPTION AND OBJECTIVES

Why are there no great women artists? This rhetorical question, first posed by Linda Nochlin in 1971, highlights the power dynamics that shape what we think is good art, historically important figures and significant events. This course takes Nochlin’s invitation and proposes to reflect on characteristics associated with greatness, such as gender, whiteness and class, that shape our cultural and physical landscapes. Building on her work, we will ask in this course: Who gets inducted into the Rock and Roll hall of fame? Whose pieces of art get hung onto museum walls? Who gets statues and plaques? These questions are the springboard for our critical reflection on art worlds and collective memory. The course will also shed light on collective efforts at inclusion of marginalized artists and alternative histories.

In the first part of the course, we will explore the processes of evaluation, taste and consecration from the sociology of culture literature: Who decides what goes is “good” art, what goes onto museum walls, or deserves a statue? How are these choices justified? Who gets erased in the process of making those choices? In the second part of the course, we will look at the ways in which those choices are contested. This is where the work of scholars from social movements and feminist studies come in. Who challenges the notion of “classics”? How do they do so? Why does it matter?

This course borrows from a number of sociological subfields such as culture, social movements studies, memory studies and feminist studies. The idea is to use the theoretical tools these various subfields provide us to think critically about how works of art, artists, historical events and important figures are built as “classics”, contested, erased and rediscovered. At the end of the course, you will be given the opportunity to contribute to ongoing discussions about these topics through a commemoration application (see Evaluation section of syllabus for more details).

ON THE STRUCTURE CULTURE OF THIS CLASS

Saying that we currently experience “unprecedented times” has become an overused expression, and yet it is true that we must continue to adapt to the current context. The course will therefore be held online synchronously – this means that we will meet weekly through our computers to take part in a discussion on the week’s readings. The small size of this course will allow us to build a community, albeit a virtual one, based on mutual respect and intellectual curiosity.

To that effect, I ask that you come to this online seminar like you would for an in-person one in a classroom: with a pen and notebook, cell phone off, prepared with ideas and questions about the readings and ready to engage with your peers. This means, as much as possible, to find a quiet space to work, perhaps with headphones to tune-out outside distractions, and to turn on your camera as you come in the online class room. This also means to listen attentively to your peers, ask them questions and contribute to a constructive discussion.
HOW TO DO WELL

Students who don’t come to class and don’t read the assigned readings rarely do well. So, come to class, read the readings, and take notes on the readings. As this is a fourth-year seminar, doing well also means to develop (and practice!) your critical thinking skills. While related to the word “critique”, critical thinking does not mean to criticize everything. Instead, critical thinking is an invitation to challenge the taken-for-grantedness of the everyday, to question how we know what we know, and to be aware of our emotions and standpoint in the process of learning and doing sociology.

COURSE SCHEDULE AND READINGS

All readings (except for one book) are available online through the library website. The only book you will need to purchase for this class is Seven Fallen Feathers by Tanya Talaga. I encourage you to order it directly from the House of Anansi Press bookstore online: https://houseofanansi.com/products/seven-fallen-feathers).

Part I: Constructing the Canon

*** First Class Cancelled for the Scholar Strike Canada***

Week 1, September 10th – What is “the canon” and why should we care?

Watch: Hannah Gadsby’s Naked Nudes, Episode 1, on CBC Gem online: https://gem.cbc.ca/season/hannah-gadbsys-naked-nudes/season-1/83b270e0-dc31-4d9f-8e32-62ee229795c

Read: James Baldwin’s Letter to My Nephew on the One Hundredth Anniversary of the Emancipation, available online: https://progressive.org/magazine/letter-nephew/

Consult: Scholar Strike Canada’s Schedule, available online: https://scholarstrikecanada.ca/schedule/

Week 2, September 17th – Art Worlds and the Field of Cultural Production

Read:

Bourdieu, Chapter 1: “The Field of Cultural Production, or The Economic World Reversed” only pages 29 to 40 (until The Struggle for the Dominant Principle of Hierarchizing) in The Field of Cultural Production.

Week 3, September 24th – The Role of Critics
Read:
http://sk.sagepub.com.myaccess.library.utoronto.ca/books/the-cultural-intermediaries-reader/i140.xml


Consult:
Méndez Berry, Elizabeth and Chi-hui Yang, July 5th 2019, “The Dominance of the White Male Critic” in *The New York Times*, available online:
https://www.nytimes.com/2019/07/05/opinion/we-need-more-critics-of-color.html

**Week 4, October 1st – Exclusions in Art Worlds**

Read:
Linda Nochlin (1971) “Why Have There Been No Great Women Artists?” (online)


Watch:
Guerilla Girls – “You have to Question What you See” *Tate Shots*
https://www.youtube.com/watch?v=8uKg7hb2yoo

**Part II: Contesting and Deconstructing the Canon**

**Week 5, October 8th – A Toronto Case-study**

Read:
https://www.cbc.ca/arts/why-it-matters-who-reviews-indigenous-theatre-1.5467785

Listen to:
https://www.cbc.ca/radio/q/monday-feb-10-2020-yolanda-bonnell-oscars-panel-and-more-1.5455921 (at 36:55)

Visit: https://www.yolandabonnell.com/

*** Commemoration Analysis Due October 14th ***
**Week 6, October 15th – Reputations**


**Week 7, October 22nd – Erasure and Rediscovery**

Read:
Drapeau-Bisson, Marie-Lise (forthcoming) *From Gendered Readings to Gendered Exclusions*.


**Week 8, October 29th – Mourning as commemoration**


Consult:
In the memory of George Floyd, report on memorial:
https://www.npr.org/2020/06/04/869952346/minnesota-holds-a-memorial-service-to-commemorate-george-floyd
In the memory of George Floyd, Report on Toronto Protests:
https://www.youtube.com/watch?v=5FGBpxxzEs

*** Commemoration Application Outline due November 4th ***

**Week 9, November 5th – Movements’ memory work**

Read:


Seven Fallen Feathers, Chapter TBD

*** Fall Drop Date – November 9th 2020 ***

*** Reading week – No class November 12th ***

Week 10, November 19th – Invited Speaker

Invited speaker and workshop: UofT Librarian
Topic: How to use primary sources?

Week 11, November 20th – Presentations

Presentations of commemorative applications and peer feedback

Week 12, December 3rd – Presentations

Presentations of commemorative application and peer feedback

*** Commemorative Applications due December 11th ***
### EVALUATION

<table>
<thead>
<tr>
<th>Evaluation Format</th>
<th>Due Date</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ticket out the door</td>
<td>Weekly</td>
<td>10% (1.25/week)</td>
</tr>
<tr>
<td>Participation</td>
<td>Weekly</td>
<td>10%</td>
</tr>
<tr>
<td>Discussion leadership</td>
<td>TBD</td>
<td>10%</td>
</tr>
<tr>
<td>Commemoration Analysis</td>
<td>October 14th</td>
<td>25%</td>
</tr>
<tr>
<td>Commemoration Application Outline</td>
<td>November 4th</td>
<td>5%</td>
</tr>
<tr>
<td>Feedback on Commemoration Application</td>
<td>TBD</td>
<td>10%</td>
</tr>
<tr>
<td>Commemoration Application</td>
<td>December 11th</td>
<td>30%</td>
</tr>
</tbody>
</table>

**Ticket out the door (10%)**
The ticket out the door is a short feedback memo you will provide at the end of every class with assigned readings or invited speaker. The idea is to share what you take away from this class: what got from the discussion, something you remain puzzled by, a question you haven’t yet received an answer to, an idea you had based on the readings for your final paper, etc! It is a participation grade, so you will receive 1.25 pt for every ticket out the door you fill out (you need 8 to get the full 10%). It will be made available to you for 10 minutes as a Quercus Survey at the end of the class. **There are no make-ups for the ticket out the door.**

**Participation (10%)**
The participation grade will consist of your participation in the sharing of first impressions at the beginning of every class and your participation to the discussion following the discussion leader’s presentation.

Effective participation requires regular attendance. If you regularly miss class, your attendance record will likely result in a low participation mark. **There are no make-up participation exercises.**

**Discussion Leadership (10%)**: You and one or two colleagues (depending on enrolment) will co-lead one of our class discussions on the readings for the week.

You can divide the work among yourselves however you choose: you might each discuss a reading separately, or talk about different themes across the readings. You should expect that each of you will speak for approximately 15 minutes.

Your presentation should involve: a summary of the readings’ main arguments, an explanation of how they contribute to the course, and points of theoretical tension between them. As a fourth year student, you are expected to draw on your training to identify sociological interpretations of the readings’ themes, as well as alternative or additional considerations. You should conclude the presentation by posing 2-3 questions to the class that we will consider for discussion.
Commemoration Analysis (25%): For this assignment, you will analyse a commemorative site of your choice. It can be a piece of art in an exhibit room (virtual or not), an event, a plaque, monument, statue of your neighbourhood, city or country. You are asked to identify the object of commemoration and the vehicle, describe them and analyse the method of reading. You are required to use at least three readings from the first half of the class to guide your analysis. The length is 5 single-spaced pages, not including references. I will provide detailed guidelines for this midterm assignment in class. Commemoration analysis is due October 14th by 11:59pm, to be submitted via Quercus.

Commemoration Application (30%) and Outline (5%): You will submit an outline (1-2 single-spaced pages, not including references) as well as a commemoration application (10-12 single-spaced pages, not including references) to put in practice the analytical tools developed about art worlds and collective memory. You will have the choice to suggest a modification, rediscovery or erasure project for a person, work of art, event or location. You will have to choose a vehicle of commemoration, use primary sources to explain your object of commemoration and secondary sources to provide your own method of reading for this object and vehicle of commemoration.

I will provide detailed guidelines for drafting commemoration applications and discuss these items in class. Outlines are due on November 4th by 11:59 pm, to be submitted via Quercus.

All Final Research Proposals are due on December 11th by 11:59pm, to be submitted via Quercus.

NB: Your outline will be made available to the discussant for your presentation, to help them provide constructive feedback on your project.

Feedback on Commemoration Presentation (10%):
You will be asked to provide feedback to a peer on their commemoration application. You will receive their outline to prepare some notes and will be asked to pay close attention to their presentation so that you can provide feedback on changes or advances they have made on their projects.

SUBMITTING ASSIGNMENTS:
All assignments (except for discussion leadership and participation exercises) should be uploaded to Quercus. Assignments submitted by email will not be accepted.

Assignments submitted to Quercus will automatically be screened for originality through Turnitin.com unless a student provides, along with their assignment, sufficient secondary material (i.e.: reading notes, outlines of the paper, rough drafts, etc.) to establish that the paper they submit is truly their own.

LATE ASSIGNMENTS:
Make-ups for participation and discussion leadership will not be offered for absences. If you know in advance you will not be able to attend your discussion leadership session, please get in touch
with me ahead of time (at least 2 days), so that we can find some alternative arrangements. Assignments submitted after the deadline will be subject to a 5% penalty per day. Late assignments will not be accepted more than 7 days after the deadline.

Given the current Covid context, you do not need to hand in the usual documentation (medical notes or the verification of illness form) for a late assignment due to medical reasons. Instead, you need to email me and to declare your absence on ACORN.

If a personal or family situation prevents you from meeting a deadline, you must contact your college registrar and have them email me about the situation.

**PLAGIARISM**

Plagiarism is an academic offence that consists of representing someone else’s ideas or words as your own. Instructors are required to report suspected plagiarism to the University.

You must familiarize yourself with the University’s policies on academic integrity before submitting written assignments for this course. If you still have questions about what constitutes plagiarism and how you can avoid it, please visit UofT’s Academic Integrity website: [https://www.academicintegrity.utoronto.ca/perils-and-pitfalls/](https://www.academicintegrity.utoronto.ca/perils-and-pitfalls/)

If you need further clarification, feel free to get in touch with me.

**ACCESSIBILITY**

Students with diverse learning styles and needs are welcome in this course. If you have a disability or health consideration that may require accommodation, please feel free to approach me and/or AccessAbility Services (room SW302, ability@utsc.utoronto.ca, www.utsc.utoronto.ca/ability).

**GETTING IN TOUCH WITH ME**

I will respond to emails within 2 business days. Please note that I do not check emails after 5 pm, so emails sent in the evening will be considered received the following morning. Please use the course code (SOC489) in the subject line and use your utoronto email address for all email correspondence.