

INF2321 – Digital Culture

Time/Location:

Tuesdays, 3 pm-6 pm, Bissell 520

Instructor: Gustavo Ferreira

Contact: gustavo.ferreira@utoronto.ca

Office Hours:

Tuesdays, 10:00-11:30 am, Bissell 616



“Don’t forget to add ‘LOL’ to the end of your already casual text to make it sound even more casual.”

Source: Sarah Akinterinwa. 2024. *The New Yorker*, September 27, 2024. <https://www.newyorker.com/cartoon/a60572>.

Acknowledgement of Traditional Land

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years, it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

We also wish to acknowledge that we must *go beyond* recognition, take steps to learn more about and address Indigenous claims to sovereignty, and set a path toward decolonization.

Course Description

Digital Culture introduces students to shared cultural forms online, including community formation, self-presentation, communication and language, and rituals and celebration. The course draws on a range of socio-cultural approaches to the study of digital culture, such as postcolonialism, critical race theory, queer and feminist theory, actor-network theory, cultural materialism, media archaeology, political economy, structuralism, and post-structuralism. The course will also consider the plurality of what “digital culture” can mean, including digital cultures outside of North America, particularly in the Global South, and the relationships between online and offline worlds. Students will gain a nuanced understanding of the historical landscape that led to the emergence of digital culture within the Internet age, with a particular emphasis on the experiences and contributions of marginalized communities. Integrating theoretical perspectives and relevant methodologies, this course will equip students with a toolkit for studying and interpreting digital culture in a changing world.

Instructor's Overview and Objectives

In this course, we approach digital culture from two overarching themes: cultures of production and sociality. Cultures of Production refers to the practices, values and aesthetics used in and for digital environments which result in cultural forms and products. Sociality focuses on how cultural formations, such as rituals, relationships, and vocabularies, relate to social conditions and interactions mediated through digital technologies. While we will privilege the latest scholarship about current cultural phenomena, in both themes, we will stress the importance of recognizing longer cultural histories to show how current practices follow historical threads of continuity and reconfiguration of older practices. For both topics, we will have an assignment to discuss fundamental concepts, practice long cultural histories and research informational and cultural practices.

Contact and Conduct

For dialogue about the course's structure and assessments, students can do it directly during office hours and by email. You can drop in during office hours or book a timeslot through the MS Bookings link on Quercus. If you don't schedule beforehand, you might have to wait a while. You can direct other private inquiries by email or Quercus messages. You should expect an answer within two business days.

All course updates and official information will be posted on Quercus and/or discussed in class. You should check it for updates regularly—at least once a week.

Class Conduct

When interacting with others, you should always be attentive to their well-being, use polite and non-aggressive language, justify your positions, and give sources of information. When expressing opinions, always reflect on how your thoughts align with different realities and perspectives. We value **solidarity as a learning practice**: make an effort to think and take your positions from a solidary position. You can do this by acknowledging how everyone, including instructors and classmates, has common goals and interests. Your actions should be focused on these common goals. Be open to help and be helped. We are allowed to disagree, and we should understand that more than one thing can be true.

Course Learning Outcomes (CLOs) and Program Learning Outcomes (PLOs)

Students who have successfully completed this course will be able to:

CLO	Related PLO
1. Demonstrate a nuanced understanding of the historical landscape that led to the emergence of digital culture within the Internet age, with a particular emphasis on	PLO 1: Students understand and are conversant with fundamental concepts, theories, practices, and the diverse horizons of information disciplines, and can respond to changing information practices and needs of society.

the experiences and contributions of marginalized communities.	
2. Proficiently articulate and categorize essential terminology crucial for an engaged examination and discussion of digital cultures, including those outside of North America.	PLO 2: Students develop knowledge and values appropriate to their future exercise of economic, cultural, and/or social leadership, and thereby provide leadership in defining the social responsibility of information professionals to provide information services for all, regardless of age, educational level, or social, cultural, or ethnic background.
3. Evaluate dominant historical and contemporary theories and approaches to understanding digital culture in society.	PLO 4: Students develop an understanding of the development of theory concerning information, where it is found, and how it is used.
4. Design and conduct a study of digital culture.	PLO 3: Students develop the ability to contribute through research and publication, to the continuous expansion and critical assessment of the body of knowledge underlying the information and archives sciences.
	PLO 5: Students develop an understanding of the application of new technological developments to the preservation and communication of information, and in the identification of the impact of such developments on society

Assignments

Assessment category/assignment	Due date	% of final grade	CLO assessed
#1 Reports and Discussions	Most Weeks	20%	All
#2 Cultures of Production Research	Feb 11, before class (Week 6)	25%	2 and 4
#3 Sociality Research	Apr 1, before class (Week 12)	25%	2 and 4
#4 Final Paper	16 April, 9 am.	30%	All

Assessment

The stated *solidarity learning practice* and critical pedagogy will inspire the assessment of student performance. Hence, excellent performance translates into critical, creative, and intellectual production that results from collective engagement, critical dialogue and peer collaboration, and:

- accurately describes, problematizes, and expands on the course's topics.
- explicitly employs the concepts learned and skills developed in the course.

These will be translated into specific rubric criteria in separate sheets for each assignment available on Quercus. Feedback will be the indicated rubric criteria descriptions, plus specific short comments. For more in-depth feedback, the student needs to seek out office hours as described above.

Final Grade Round-up: I will round up your final grade to the next letter grade if the difference is equal to or less than 3% and you participated in *all* Reports and Discussion activities.

#1 Reports and Discussions (20%) – Most Weeks

You will be asked to answer prompts relating your proposed research to the weekly readings and in-class activities throughout the semester. These can take many forms, like questions, comments, and examples, and they will be assessed in varying and combined ways: online submission, in-class write-ups and spoken interventions. Marking will be pass/fail for task fulfillment of each prompt, leading to 20% of the grade if you participate in *all* of them.

#2 Cultures of Production Research (25%) – Due Feb 11, before class

You will research a “cultural form,” like a production genre, format or style within a digital media environment or platform. Then, you will write an abstract (500-750 words) and annotated paper outline (2000 words max.) and present your abstract to the class (5-minute presentation with slides, plus 1 question from peers). Your focus should be on the textual, tactile, visual, and/or sonic languages and their connections to the values and people who engage in this production. Submission is due on the same day of the presentation. Grading criteria will be relevance and insight provided by the research, appropriate use of terminology/conceptual framework, appropriate research design and methodology, and breadth of data obtained.

#3 Sociality Research (25%) – Due Apr 1, before class

You will research the cultural aspects of social life online, like the dynamics, rituals, discourse or ideologies of a specific group within a social media environment or platform. Then, once again, you will write an abstract (500-750 words) and annotated paper outline (2000 words max.) and present your abstract to the class (5-minute presentation with slides, plus 1 question from peers). Your focus should be on meanings that can be interpreted from online interactions, comments, profiles, and other traces of culture registered on social media. Submission is due on the same day of the presentation. Grading criteria will be relevance and insight provided by the research,

appropriate use of terminology/conceptual framework, appropriate research design and methodology, and breadth of data obtained.

#4 Final Paper (30%) – Due 16 April, 9 am.

You will choose one of the research assignments to develop into a full journal article or essay (2000-3000 words) reporting and/or theorizing on the results of your research. Grading criteria will be relevance and insight provided by your analysis, appropriate nuance and comprehension of the long historical context of your object of study, and appropriate representation and articulation with previous works.

Referencing and Formatting

All assignments need to be formatted within basic academic writing elements. You should use a serif font (such as Times New Roman), double space and 2.54 cm (1 inch) margins.

For referencing, you can choose between widely used styles like APA, MLA or Chicago. However, I strongly recommend you use the *Chicago-style author-date*. You can find more information and writing references in the [Chicago Manual of Style Online](#). This style does not suppress the full author's name, helping with identification.

Writing Support

As stated in the Faculty of Information's Grade Interpretation Guidelines, "work that is not well written and grammatically correct will not generally be considered eligible for a grade in the A range, regardless of its quality in other respects." With this in mind, please make use of the writing support provided by the [writing and tech tutors](#) or by the [SGS Graduate Centre for Academic Communication](#). The services are designed to target the needs of both native and non-native speakers, and all programs are free. Please consult the [Resources and Supports information](#) and the current [SGS Workshops Schedule](#) for more information.

Generative AI Policy

Although I *strongly* advise against using Generative AI, students *may choose* to use generative artificial intelligence tools as they work through the assignments in this course; this use must be documented in an appendix for each assignment. The documentation should include what tool(s) were used, how they were used, and how the results from the AI were incorporated into the submitted work. While identifying the use of GenAI is quite difficult, under the suspicion that you used it and did not provide documentation of this use, you will be sought out for clarification.

Grading Policies

Please consult the Faculty of Information's resources that will form the basis for grading in the course.

1. [Grade Interpretation Guidelines \(PDF\)](#)
2. [University Assessment and Grading Practices Policy](#)
3. [Guidelines on the Use of Incomplete \(INC\), Standing Deferred \(SDF\), & Withdrawal \(WDR\)](#)

Late Submission Policy

Written assignments can be submitted *one week late for any reason* with no penalty, provided you alert me at least *two days before the deadline*, except for the Final Paper, which will not have any extensions.

Presentations and activities done in class have *no* extensions or compensations.

I encourage you to read about *Accessibility Services* below to seek other accommodations for your assignments if you need them.

Accessibility Services

Students with diverse learning styles and/or accessibility needs are welcome in this course. In particular, if you have a disability/health consideration that may require accommodations, please feel free to approach me, Student Services and/or the Accessibility Services office as soon as possible. Students who believe they require accommodations and are unsure where to begin can speak to an Academic Advisor in Student Services for guidance and referrals at inquire.ischool@utoronto.ca. The [Accessibility Services](#) website also has comprehensive info on its main page about the registration process, including an instructional video and FAQs.

Accessibility Services staff are available by appointment and/or drop-in to discuss and assess specific needs, provide referrals to supportive services, and arrange appropriate accommodations. The sooner you let us know your needs, the quicker we can assist you in removing barriers to accessing your education more equitably. Once you have obtained an accommodation plan from Accessibility Services, please share your Letter of Accommodation with your instructors and Student Services.

Students who have already obtained accommodations from the Accessibility Services office are encouraged to share their letter with their instructors, and with Student Services in the first week of class (or as soon as possible). Students should discuss potential accommodations in consultation with their Accessibility Advisor and instructor to understand what may be possible, and how the instructor wishes to be informed when an accommodation needs to be actioned. It is

the student's responsibility to discuss any extension requests, where possible, in advance of course deadlines.

To book an appointment with an Accessibility Advisor, please connect with the Accessibility Services front desk via email at accessibility.services@utoronto.ca or call (416) 978-8060. Consultation appointments with Accessibility Services staff are available to discuss any questions about the registration process and/or potential accommodation support.

Academic Integrity

Please consult the University's website on [Academic Integrity](#). The Faculty of Information has a zero-tolerance policy on plagiarism as defined in section B.I.1.(d) of [the University's Code of Behaviour on Academic Matters \(PDF\)](#). You should acquaint yourself with the Code. Please review the material in "Cite it Right" and if you require further clarification, consult the resource [How Not to Plagiarize \(PDF\)](#).

Cite it Right covers relevant parts of the U of T [Code of Behaviour on Academic Matters \(1995\)](#). It is expected that all Faculty of Information students complete the [Cite it Right module and the online quiz](#) once within their academic program prior to the end of the month in their first term

Plagiarism Detection Tool

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>).

You will have the right and opportunity to opt out of using the tool. Students who opt-out will not be punished or treated differently.

Course Schedule and Readings

Readings are programmed for after class, not before. For more details on each class, consult Quercus.

Week 1 – Become Digital	7 Jan 2025
On the first week, we will discuss assessments and policies and raise questions about them. Then we will explore some fundamental concepts and theoretical approaches we will use as the basis for course.	
After-Class Required Readings	
Taffel, Sy. 2016. “Perspectives on the Postdigital: Beyond Rhetorics of Progress and Novelty.” <i>Convergence</i> 22 (3): 324–38. https://doi.org/10.1177/1354856514567827 .	
Turner, Fred. 2008. “The Shifting Politics of the Computational Metaphor.” In <i>From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism</i> , 11–39. University of Chicago Press.	

Week 2 – Creating Content	14 Jan 2025
Part 1 – Cultures of Production	
We begin by relating the fundamental concepts to the “creator economy” and “content creator cultures.” Our point of discussion is relevance and usefulness of the categorization of digital content, the conditions of information and media production that lead to professional creators and how it affects older artistic and cultural productions.	
After-Class Required Readings	
Rauchberg, Jessica Sage. 2022. “#Shadowbanned: Queer, Trans, and Disabled Creator Responses to Algorithmic Oppression on TikTok.” In <i>LGBTQ Digital Cultures</i> . Routledge.	
Bishop, Sophie. 2023. “Influencer Creep: How Artists Strategically Navigate the Platformisation of Art Worlds.” <i>New Media & Society</i> , October, 14614448231206090. https://doi.org/10.1177/14614448231206090 .	

Week 3 – Digitally (re)Formed	21 Jan 2025
Part 1 – Cultures of Production	
We move on to digital “cultural forms”, which means that we start trying to break with the “content” category by looking at specific media formats, genres and repeated practices in digital culture. This week, we specifically look at digital culture as it relates to “older” products such as photography, music and radio.	
After-Class Required Readings	
Carrera, Fernanda. 2020. “A Raça e o Gênero Da Estética e Dos Afetos: Algoritmização Do Racismo e Do Sexismo Em Bancos Contemporâneos de Imagens Digitais.” <i>MATRIZES</i> 14 (2): 217–40. https://doi.org/10.11606/issn.1982-8160.v14i2p217-240 .	

Pereira de Sá, Simone, Juliana Freire Gutmann, and Simone Evangelista. 2023. "Musical Performances in Digital Audiovisualities: A Case Study of the Brazilian Singer Pepita." *Journal of Popular Music Studies* 35 (2): 66–87. <https://doi.org/10.1525/jpms.2023.35.2.66>.

Bonini, Tiziano. 2022. "Podcasting as a Hybrid Cultural Form between Old and New Media." In *The Routledge Companion to Radio and Podcast Studies*, edited by Mia Lindgren and Jason Loviglio, 19–29. London: Routledge.

Week 4 – Formed Digitally	28 Jan 2025
Part 1 – Cultures of Production	
This week, we continue to analyze digital forms, expanding to practices that are generally inseparable from digital technology: memes, games and social media	
After-Class Required Readings	
Wong, Desmond. 2023. "Building Critical Digital Diasporic Spaces: Digital Memes and Physical Art in Collective Liberation." <i>Diaspora, Indigenous, and Minority Education</i> 18 (4): 1–15. https://doi.org/10.1080/15595692.2023.2292526 .	
Leetsch, Jennifer. 2022. "From Instagram Poetry to Autofictional Memoir and Back Again: Experimental Black Life Writing in Yrsa Daley-Ward's Work." <i>Tulsa Studies in Women's Literature</i> 41 (2): 301–26. https://doi.org/10.1353/tsw.2022.0022 .	
Deshbandhu, Aditya. 2020. "Charting the Indian Gamescape: Redrawing Lines of Access." In <i>Gaming Culture(s) in India</i> , 89–114. Routledge India.	

Week 5 – Digital Tubes	4 Feb 2025
Part 1 – Cultures of Production	
Youtube is a central digital video platform, as it became a hub for information, entertainment and social media, in a parallel with TV's traditional role. It also has its own economic, technological and aesthetic logics. We finish our exploration of digital forms discussing this centrality, the genres and formats it carries and how it figures in digital celebrity and politic cultures through the lens of "cancel culture."	
After-Class Required Readings	
MacDowell, James. 2024. "Parody, Pastiche and Millennial Socialism in the YouTube Video Essay." <i>Screen</i> 65 (1): 121–31. https://doi.org/10.1093/screen/hjae011 .	
Lewis, Rebecca, and Angèle Christin. 2022. "Platform Drama: 'Cancel Culture,' Celebrity, and the Struggle for Accountability on YouTube." <i>New Media & Society</i> 24 (7): 1632–56. https://doi.org/10.1177/14614448221099235 .	

Week 6 – Cultures of Production Research	11 Feb 2025
Part 1 – Cultures of Production	
Before reading week, we gather for you to present your first assignment. Details on the Assessments section of this syllabus and on Quercus.	

18 Feb 2025 - Reading Week: Refuse Digitality, run to the mountains (or the beach)

Week 7 – You’ve got (e)Mail	25 Feb 2025
Part 2 – Sociality	
We come back from the break, shifting towards sociality. Our goal now, is to understand digital culture as resulting from and constituting social practice. Identity, activism, politics and relationships all formed as a combination of material and cultural conditions. We start this second part discussing affective dimensions of relationships in digital life, expanding from romantic relationships to friendships, influencing and celebrity and para-sociality.	
After-Class Required Readings	
Rolandsson, Torbjörn, and Sadie Couture. 2024. “Becoming Spectral: Toward a Media History of Ghosting.” <i>Social Media + Society</i> 10 (4): 20563051241301200. https://doi.org/10.1177/20563051241301200 .	
Young, Margaret, and Steven Roberts. 2021. “‘Shifting Old-Fashioned Power Dynamics’?: Women’s Perspectives on the Gender Transformational Capacity of the Dating App, Bumble.” <i>Feminist Media Studies</i> 23 (3): 1238–55. https://doi.org/10.1080/14680777.2021.1992472 .	
Horton, Donald, and R. Richard Wohl. 1956. “Mass Communication and Para-Social Interaction: Observations on Intimacy at a Distance.” <i>Psychiatry</i> 19 (3): 215–29. https://doi.org/10.1080/00332747.1956.11023049 .	

Week 8 – Longer histories of digital sociality	04 Mar 2025
Part 2 – Sociality	
Following up our return from the break, we will have as guests Dr. Torbjörn Rolandsson and Sadie Couture talking about their paper on Ghosting. Beyond questions about their work, our theme for this class is the approach to understanding sociality by tracing longer histories of cultural practices	

Week 9 – Compelled to be Digital	11 Mar 2025
Part 2 – Sociality	
After this outlook on longer histories, affect and relationships, we turn to how digital technologies carry imperialist and colonialist power as they compel other cultures to “become digital.”	

After-Class Required Readings

Ricaurte, Paola. 2024. "The Digitalization Imperative." *Dialogues on Digital Society*, August, 29768640241262263. <https://doi.org/10.1177/29768640241262263>.

Payal, Arora. 2019. "The Leisure Divide." In *The next Billion Users: Digital Life beyond the West*, 6–30. Cambridge, Massachusetts: Harvard University Press.

Week 10 – Online, but Social

18 Mar 2025

Part 2 – Sociality

The focus now is on online communities and social media. How social dynamics develop when mediated by digital environments and these dynamics are used to shape cultural identity?

After-Class Required Readings

Kocik, David, P. S. Berge, Camille Butera, Celeste Oon, and Michael Senters. 2024. "'Imagine a Place': Power and Intimacy in Fandoms on Discord." *Transformative Works and Cultures* 42 (March). <https://doi.org/10.3983/twc.2024.2497>.

Makbul, Nur E, and Md. Ashraful Goni. 2022. "Bangladesh's Invisible Cyberqueers - Self-Image, Identity Management, and Erotic Expressions on Grindr." In *LGBTQ Digital Cultures: A Global Perspective*, edited by Paromita Pain, 210–23. New York, NY London: Routledge, Taylor & Francis Group. <https://doi.org/10.4324/9781003196457>.

Sibai, Olivier, Marius K Luedicke, and Kristine de Valck. 2024. "Why Online Consumption Communities Brutalize." *Journal of Consumer Research* 51 (4): 775–96. <https://doi.org/10.1093/jcr/ucae022>.

Week 11 – Acting out, digitally

25 Mar 2025

Part 2 – Sociality

We continue to discuss online communities, but now as spaces of activism. The same questions of identity and social dynamics, but highlighting how culture informs political action and representation of political positions.

After-Class Required Readings

Mortensen, Torill Elvira. 2018. "Anger, Fear, and Games: The Long Event of #GamerGate." *Games and Culture* 13 (8): 787–806. <https://doi.org/10.1177/1555412016640408>.

Nyabola, Nanjala. 2018. "Women at Work: Kenyan Feminist Organising on Social Media." In *Digital Democracy, Analogue Politics: How the Internet Era Is Transforming Politics in Kenya*, 127–56. Zed. <https://doi.org/10.5040/9781350219656>.

Aiston, Jessica. 2024. "'Vicious, Vitriolic, Hateful and Hypocritical': The Representation of Feminism within the Manosphere." *Critical Discourse Studies* 21 (6): 703–20. <https://doi.org/10.1080/17405904.2023.2257816>.

Week 12 – Sociality Research	1 Apr 2025
Part 1 – Cultures of Production	
We gather to present your second assignment. Submission of your final paper is due in 10 days.	

Equity, Diversity, and Inclusion (EDI)

The University of Toronto is committed to equity, human rights and respect for diversity. All members of the learning environment in this course should strive to create an atmosphere of mutual respect where all members of our community can express themselves, engage with each other, and respect one another's differences. U of T does not condone discrimination or harassment against any persons or communities.

The **Equity, Diversity, and Inclusion Unit (EDIU) at the School of Information**, in collaboration with U of T community members, works to promote and encourage an equitable and inclusive work and classroom environment, free from discrimination and/or harassment based on any of the code grounds. The EDI Unit is responsible for developing and delivering EDI programs and services, works with all stakeholders, and provides confidential services. Key areas of services include:

- Training and educational opportunities
- Community building and engagement
- Systemic change initiatives
- Providing confidential advice/consultations
- Provide a variety of EDI Resources
- Supports with resolving concerns of discrimination and/or harassment

EDIU Complaints Resolution Assistance Process

- Meet with individuals (all stakeholders) to listen and discuss concerns or questions related to any of the human rights protected grounds
- A complaint is not necessary to approach the EDI Director with questions or to seek information
- Talk about options available for resolution assistance, including informal and formal complaint options
- Provide referrals or liaise with other departments or stakeholders where necessary
- Maintain confidentiality of queries that people bring forward as legally required. Limitations to confidentiality are discussed if safety is raised

- No steps are taken to address a complaint without consent

Please note, there will be changes to this process in the near future; however, if you do have any questions/concerns, feel free to reach out to ediu.ischool@utoronto.ca.

U of Toronto Tri-Campus Equity Offices

Our [Equity Offices](#) play a pivotal role in fulfilling the University of Toronto's commitment to equity and excellence. Unique to our institution, these specialized Equity Offices stand as a testament to our dedication.

- [Accessibility For Ontarians With Disabilities Act Office \(AODA\)](#)
- [Anti-Racism & Cultural Diversity Office \(ARCDO\)](#)
- [Family Care Office \(FCO\)](#)
- [Office of Indigenous Initiatives \(OII\)](#)
- [Sexual & Gender Diversity Office \(SGDO\)](#)
- [Sexual Violence Prevention & Support Centre \(SVPSC\)](#)

Related Offices

- [Community Safety Office](#)
- [First Nations House - UofT Student Life](#)
- [Wellness – The Division of People Strategy, Equity & Culture](#)
- [Multi-Faith Centre for Spiritual Study & Practice - UofT Student Life](#)

Academic Dates & Deadlines and Religious Observances

[Academic Dates & Deadlines](#)

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](#).

Declaring an Absence in ACORN

Students who miss an academic obligation and wish to seek academic consideration in a course may declare an absence using the ACORN Absence Declaration Tool. Students who declare an absence in ACORN should expect to receive reasonable academic consideration from their instructor without the need to present additional supporting documentation. Students can only

use the ACORN Absence Declaration Tool once per academic term (e.g., the winter term) for a maximum period of 7 consecutive calendar days.

The ACORN Absence Declaration Tool requires students to select the course(s) in which they wish to have academic consideration granted, as well as provide the email address(es) of the relevant contact(s), (e.g. instructor, advisor, etc.) identified in their course syllabus. A record of the absence is sent to the self-provided email(s) at the time of submission, and a receipt of the absence declaration is also sent to the student's University of Toronto email address.

Submitting an absence declaration does not initiate the process of academic consideration. It is the student's responsibility to arrange for academic consideration by contacting the course instructor using the contact information provided in the syllabus.

Students who have already used one absence declaration in a term will be restricted from declaring any further absences using the ACORN Absence Declaration Tool. Students are required to arrange any further academic consideration directly with their instructor and / or student services advisor. Students may be asked to provide supporting documentation as evidence of their absences such as the University approved verification of illness form (VOI).

Health and Wellness

The Faculty of Information has a Wellness Counsellor & Coordinator available to its students. Appointments are available Monday-Friday during the academic year.

Contact Health & Wellness, 416-978-8030 ext. 5, to book an appointment with a Wellness Counsellor or for questions about the counselling service. Students can request that they would like to meet with the "iSchool Counsellor" to access counselling on campus.

- Students can also choose to see a counsellor during the academic year and over the summer at the Health & Wellness Centre, located at 700 Bay St., during its [hours of operation](#).

Numerous additional health, wellness and counselling services are offered through the University of Toronto's Health and Wellness Centre.

- 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 learn more at uoft.me/mentalhealthcare
- The Health & Wellness Centre's Medical Services Clinic provides a wide range of medical services for U of T students. These services include routine health care

services, such as [sexual and reproductive health counselling](#), [allergy care](#), [nutrition consultation](#), and support with many other health concerns.

Call the medical services clinic at 416-978-8030 ext. 2 to schedule an appointment or [explore services online](#).

Note

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