

ARCHITECTURAL THEORY II

Course Information

Course Number: ARC 4220

Course Title: ARCHITECTURAL THEORY II

Term: Fall 2025

Credits: 3

Location: PHY1002

Meeting time: Tuesday | Period 9 – 11 (4:05 PM - 7:05 PM)

Instructors

Carla Brisotto, Assistant Professor, School of Architecture

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Course Description

The objective of this course is to continue the process (begun in Architectural Theory I) of examining architectural, urban, and landscape praxis in its spatial, geographical, social, and cultural context through reading, writing, and critical thinking of contemporary architectural theories. In Theory II, Lectures, Readings, and in-class Lab activities frame the rationales, problematics, poetics, and challenges of architectural theories in the 20th and 21st centuries. The course seeks to foster the continued development of students as architectural critics, to prepare undergraduates for critical discourses encountered in graduate school, and to advance the depth of architectural understanding to carry throughout your professional career. Rather than a chronological survey, Theory II is organized thematically, Theory, Life, City, Resilience, Utopia, Creation, Scaling with examples drawn from historical periods as well as contemporary practice.

Course Format

Each Tuesdays, the instructor will introduce and discuss the week's topic. In the latter part of the class time, we will carry out in-class lab work and at times review work as a full class. Summary of Typical Week for Students: (1) read assigned weekly readings (required readings are mandatory and extra readings are advised); (2) attend Tuesday Lecture and participate to the in-class lab; (3) submit in-class lab outcome (group work) by the end of class day; (4) collaborate with your group in a collegial fashion toward the final Scenography and Catalogue. Image/Text essay will be utterly at-home assignments.

Readings

Each student is required to come to the Tuesday classes having fully read the text(s). The readings are available as digital scans on Canvas or available online. Please refer to the Course Calendar in this syllabus for the required readings for each class time.

In-Class Lab (group work)

Groups of four/five students will work together throughout the semester to sketch, design, and build a temporary scenography that synthesizes the group understanding of the topics, reflections, and speculations as discussed in class.

The outcome is a small installation (easy enough to be built in class, no woodwork necessary). The emphasis is on the thinking/creation process and the ability to define and redefine the installation after each class. We will discuss this assignment in class throughout the semester.

Groups submit each week Lab activities to CANVAS by 8pm after class. Please note that these are group submittals, so only one person per group needs to submit.

Image/Text Essay (individual work, plus initial coordination within the group)

Throughout the semester (typically every other week), students will be asked to compose Image/Text Essays that correspond to and draw from weekly Lectures, Readings, and in-class Lab activities.

Each Image/Text Essay should frame a theoretical and critical understanding of the reviewed theories and should make connections between Lectures, Readings, Lab activities, and sometimes, works from studios. The Image/Text Essay should be turned in as a PDF document according to CANVAS deadline.

Format is 11x17 landscape at maximum possible resolution (minimum 300dpi). The Text should occupy the left-hand half, and the Image should occupy the right-hand half. Note: The first Group exercise will set up the preliminary template for the Image/Text Essays so that the font, format, and intentions are coordinated from the earliest stages of the semester. A handout related to this template will be provided. Throughout the semester, Groups can refine these layouts (sizing, white space, etc), but this needs to be a coordinated effort among group members. It will also be helpful to keep an archive of texts and images. This will be useful for the final project— see *Catalogue* (below).

The Image component of this essay should be **of your creation** like a map, a collage, a photograph you took, a drawing from your studio, etc. (examples will be provided in class). Please maximize the resolution of the Image. Try to vary the kind of images you create for each Essay. Images should be cited as (credit: [your name]).

The Text should be approximately 150 words, but no less than 120 and no more than 200 words. Each Text should include at least one citation from Readings from the week (whether directly quoted or paraphrased). Use Chicago Style format (see Notes in [“Notes and Bibliography: Sample Citations”](#)). These Texts should not merely summarize but should instead interrogate, analyze and synthesize the readings along with related arguments and concepts. Specific case studies (historical architectural precedents, contemporary architectural practice, studio works, etc.) can be included to support the reasoning of your argument.

Please remember that the Image/Text Essays should develop a theoretical and methodological position, and they will be the foundation for ongoing discussions, subsequent discussions, and the final Catalogue projects, so it is imperative that students come prepared with critical viewpoints and questions related to the materials.

Evaluation of each Image/Text Essay includes the following:

- clarity of the argument (35%)
- overall cohesiveness, originality, and synthesis of ideas and sources (30%)
- eloquence, the style of writing, and the length (20%)
- proper use of grammar and spelling (10%)
- proper use and format of images and citations (5%)

Catalogue Project (submitted by each group; includes both group and individual work)

Toward the end of the semester, Groups established for the lab will curate a Catalogue that showcases their individual Image/Text Essays and their scenography including its creation process. The Catalogue is an architectural theory publication and it should be regarded as both a living document of each group's architectural thinking and a final exhibition of their intellectual work throughout the semester. The Catalogue works in the tradition of curated Gallery and Museum publications, as well as architectural monographs. Copies of each Catalogue will be designed and produced by each Group.

Each Catalogue will be a synthesis of the individual Image/Text Essays (which, in turn, have synthesized readings, lectures, and lab activities), based on the development of a theoretical and methodical position. **The material should be organized not chronologically but thematically, based on ideas established by each Group.** Put it in another way, the Catalogue should not merely provide a compilation of previous work. To that end, we will discuss strategies on how to organize and re-present the work, including: a short introduction, additional short writings that introduce chapters, interchapters to illustrate the scenography process (examples provided in class), and a short conclusion.

The Catalogue is an opportunity to reflect on the semester's body of work. The objective is to provide a framework for students as architectural theorists and as active critics within the process of thinking about and making architecture. The Catalogue is not seen as an independent exercise but as part of an interrelated process in which writing and making, thinking and representing, imagining, and visualizing work concurrently.

Due dates for Catalogue: Catalogue template due in class on 09/09; First draft at Noon on 11/18; Final draft at Noon on 12/06.

We will discuss this project in further detail as the semester proceeds.

Evaluation of Catalogue includes the following:

- clarity of the argument (35%)
- overall cohesiveness, originality, and synthesis of ideas and sources across chapters and interchapters (30%)
- eloquence, the style of writing, and the length (20%)
- proper use of grammar and spelling (10%)
- proper use and format of images and citations (5%)

Schedule

Module	Date	Lecture	In-Class	Assignment Due
THEORY	08/26	<p>Introduction: Theory as Method</p> <p><u>Readings:</u> Somol, Robert, and Sarah Whiting. "Notes around the Doppler Effect and Other Moods of Modernism." <i>Perspecta</i> 33 (2002): 72–77. https://doi.org/10.2307/1567298.</p> <p>Sylvia Lavin, "The Uses and Abuses of Theory," <i>Progressive Architecture</i> v. 71, n. 8 (August 1990), 113-114; 179. https://link.gale.com/apps/doc/A9279</p>	Creation of groups	

		063/AONE?u=gain40375&sid=bookmark-AONE&xid=6029dc28 . Woods, Lebbeus. "The Reality of Theory." Posted February 6, 2008. http://lebbeuswoods.wordpress.com/2008/02/06/the-reality-of-theory/ .		
LIFE	09/02	Framing Life <u>Required Reading(s):</u> Jacobs, Jane. "Downtown Is for People." In <i>The Exploding Metropolis</i> , edited by Fortune magazine, 157–184. New York: Fortune, 1958. http://innovationecosystem.pbworks.com/w/file/attach/63349251/Downtown_is_for_People.pdf . Rossi, Aldo. <i>The Architecture of the City</i> . Translated by Diane Ghirardo and Joan Ockman. Cambridge, MA: MIT Press, 1982. (selection) Savoy, Daniel. <i>Venice from the Water</i> . New Haven, CT: Yale University Press, 2012. (selection) <u>Supplemental Readings:</u> Lynch, Kevin. <i>The Image of the City</i> . Cambridge, MA: Technology Press, 1960. (Chapter 3) Whyte, William H. <i>The Social Life of Small Urban Spaces</i> . Washington, DC: Conservation Foundation, 1980. Video, 58:00. (as video) https://www.youtube.com/watch?v=5QkJt3M-Us)	In-class Lab: Image/Text Essay template	This class Lab activity
CITY	09/09	Dwelling Guest lecture: Post-Doctoral Associate Forough Foroutan <u>Required Reading(s):</u> Rogers, Ernesto Nathan. <i>The Hero of Doubt: Selected Writings by Ernesto Nathan Rogers</i> . Edited by Roberta Marcaccio. Translated by Steve Piccolo. Cambridge, MA: MIT Press,	In-class Lab: Template Catalogue	This class Lab activity Image-Text 1

		<p>2025. (selection, The House of Man).</p> <p><u>Supplemental Readings:</u> TBD</p> <p>Note: The Guest might add more readings.</p>		
	09/16	<p>Walking</p> <p><u>Required Readings:</u> Certeau, Michel de. "Walking in the City." In <i>The Practice of Everyday Life</i>. Translated by Steven Rendall. Berkeley: University of California Press, 2002. (selection).</p> <p>Solnit, Rebecca. <i>Wanderlust: A History of Walking</i>. New York: Viking, 2000 (selection).</p> <p><u>Supplemental Readings:</u> Benjamin, Walter. "The Flâneur." In <i>The Arcades Project</i>, translated by Howard Eiland and Kevin McLaughlin, 1–12. Cambridge: Belknap Press of Harvard University Press, 1999. (selection).</p>	In-class Lab	This class Lab activity
	09/23	<p>Participating</p> <p><u>Required Readings:</u> Arnstein, Sherry R. "A Ladder of Citizen Participation." <i>Journal of the American Planning Association</i> 85, no. 1 (2019): 24–34.</p> <p>De Carlo, Giancarlo. "Architecture Is Too Important to Leave to the Architects: A Conversation with Giancarlo De Carlo." <i>Archis</i>, no. 2 (2004): 21–26.</p> <p><u>Supplemental Readings:</u> Lefebvre, Henri, Eleonore Kofman, and Elizabeth Lebas. <i>Writings on Cities</i>. English translation. Oxford, UK; Blackwell, 1996.</p>	In-class Lab	<p>This class Lab activity</p> <p>Image-Text 2</p>
RESILIENCE	09/30	<p>Ecologies of Care</p> <p><u>Required Readings:</u> Jacobs, Daniel, and Brittany Utting. "Field Stations for a Future Climate:</p>	In-class Lab	This class Lab activity

		<p>Architectures of Environmental Care.” In <i>Architectures of Care: From the Intimate to the Common</i>, edited by Brittany Utting, 223–243. London: Routledge, 2023.</p> <p>Odum, Eugene P. <i>Fundamentals of Ecology</i>. Philadelphia: W. B. Saunders, 1971.</p> <p>https://babel.hathitrust.org/cgi/pt?id=mdp.39015001918880&seq=105.</p> <p><u>Supplemental Readings:</u> Hailey, Charlie. <i>The Porch</i>. Chicago: University of Chicago Press, 2021.</p> <p>Turner, Nancy J., Fikret Berkes, Janet Stephenson, and Jonathan Dick. “Living on the Edge: Ecological and Cultural Edges as Sources of Diversity for Social–Ecological Resilience.” <i>Human Ecology</i> 31, no. 3 (September 2003): 439–461.</p>		
	10/07	<p>Un-Beautifying Architecture</p> <p><u>Required Readings:</u> Cousins, Mark. “The Ugly, Pts. 1 & 2.” <i>AA Files</i> 28/29 (1994/1995): 61–64; 3–6.</p> <p>Lavin, Sylvia. “Kissing Architecture: Super Disciplinarity and Confounding Mediums.” <i>Log</i> 17 (Fall 2009): 9–16.</p> <p><u>Supplemental Readings:</u> Solà-Morales, Ignasi de. “Weak Architecture.” [1987] In <i>Differences: Topographies of Contemporary Architecture</i>, translated by Graham Thompson, 57–71. Cambridge, MA: MIT Press, 1995.</p>	In-class Lab	<p>This class Lab activity</p> <p>Image-Text 3</p>
UTOPIA	10/14	<p>From Social Utopia to Ecological Utopia and Everything in Between</p> <p>Guest lecture: PhD Candidate (University of Cagliari) Benedetta Medas</p> <p><u>Required Readings:</u> Mumford, Lewis. “Utopia, the City and</p>	In-class Lab	This class Lab activity

		<p>the Machine.” <i>Daedalus</i> 94, no. 2 (1965): 271–92.</p> <p>Rogers, Ernesto Nathan. <i>The Hero of Doubt: Selected Writings by Ernesto Nathan Rogers</i>. Edited by Roberta Marcaccio. Translated by Steve Piccolo. Cambridge, MA: MIT Press, 2025. (selection, The Utopia of Reality).</p> <p><u>Supplemental Readings:</u> More, Thomas. <i>Utopia</i>. (1516)</p> <p>Note: The Guest might add more readings.</p>		
	10/21	<p>City as Meta Project Archigram. “Instant City.” <i>Design Quarterly</i>, no. 78/79, Conceptual Architecture (1970): 11–16. https://www.istor.org/stable/4047399.</p> <p>Aureli, Pier Vittorio. <i>The Possibility of an Absolute Architecture</i>. Cambridge, MA: MIT Press, 2011.</p> <p>Friedman, Yona. “What Is a City?” UNESCO, 1977.</p> <p><u>Supplemental Readings:</u> Natalini, Adolfo. “How Great Architecture Was in 1966.” In <i>Superstudio: The Middelburg Lectures</i>, 1–10. Middelburg, Netherlands: Zeeuws Museum, 2005.</p>	In-class Lab	<p>This class Lab activity</p> <p>Image-Text 4</p>
CREATION	10/28	<p>AI, Technology, and Paradigm of Creation Guest lecture: Assistant Professor Karla Saldaña Ochoa</p> <p><u>Required Readings:</u> Bernstein, Phil. “AI Time, Timing, and Timelessness.” <i>The Plan Journal</i> 8, no. 2 (2023): 207–213. https://doi.org/10.15274/tpj.2023.08.02.1.</p>	In-class Lab	This class Lab activity

		<p>Ochoa, Karla Saldaña. "Can Artificial Intelligence Mark the Next Architectural Revolution? Design Exploration in the Realm of Generative Algorithms and Search Engines." In <i>Decoding Cultural Heritage: A Critical Dissection and Taxonomy of Human Creativity through Digital Tools</i>, edited by Fernando Moral-Andrés, Elena Merino-Gómez, and Pedro Reviriego, 3–22. Cham: Springer Nature Switzerland, 2024.</p> <p>Ochoa, Karla Saldaña, Lee-Su Huang, Zifeng Guo, and Adil Bokhari. "Playing Dimensions: Images / Models / Maps, Conceptualizing Architecture with Big Data and Artificial Intelligence." In <i>ACADIA 2023 Proceedings</i>, 560–568.</p> <p>Picon, Antoine. "Architecture and the Virtual: Towards a New Materiality?" <i>Wissenschaftliches Kolloquium</i> v. 24, n. 27 (April 2003).</p> <p><u>Supplemental Readings:</u> Alexander, Christopher. "The Need for Rationality." In <i>Notes on the Synthesis of Form</i>, 1–11. Cambridge, MA: Harvard University Press, 1964.</p> <p>Note: The Guest might add more readings.</p>		
SCALING	11/04	<p>Globalization, Post-Globalization and the City</p> <p><u>Required Readings:</u> Heise, Ursula K. "Terraforming for Urbanists." <i>Novel: A Forum on Fiction</i> 49, no. 1 (2016): 10–25. https://doi.org/10.1215/00295132-3458181.</p> <p>Koolhaas, Rem. "Whatever Happened to Urbanism?" <i>Design Quarterly</i> no. 164: Sprawl (Spring 1995): 28–31.</p> <p>Morton, Timothy. "Freak Show</p>	In-class Lab	<p>This class Lab activity</p> <p>Image-Text 5</p>

		<p>Ecology: What Is the Difference Between a Duck?" <i>Design Ecologies</i> 1, no. 2 (2011): 185–199. https://doi.org/10.1386/des.1.2.185 7</p> <p>Verebes, Tom. "Towards a Distinctive Urbanism: An Interview with Kenneth Frampton." <i>Architectural Design</i> 85 (2015): 24–31. https://doi.org/10.1002/ad.1973.</p> <p>Eames Office. <i>Powers of Ten™</i>. 1977. https://www.youtube.com/watch?v=OfKBhvDjuy0. (video)</p> <p><u>Supplemental Readings:</u> Vidler, Anthony. "The Third Typology." In <i>Oppositions Reader: Selected Readings from a Journal for Ideas and Criticism in Architecture, 1973-1984</i>, edited by K. Michael Hays, 13-16. New York: Princeton Architectural Press, 1998.</p> <p>Frampton, Kenneth. "Towards a Critical Regionalism: Six Points for an Architecture of Resistance." In <i>The Anti-Aesthetic: Essays on Postmodern Culture</i>, edited by Hal Foster, 16–30. Port Townsend, WA: Bay Press, 1983.</p>		
	11/11	No class (Veterans Day)		
	11/18	Performing Final Scenography Catalogue First Draft Review	Peer-reviews round tables	First draft of Catalogue due (uploaded to Canvas by Midnight)
	11/25	No class (Thanksgiving)		
	12/02	No class (Final D7 studio reviews)		
	12/06			Final draft of Catalogue due (uploaded to Canvas by Noon)

NOTE: Instructors and guest-lectures might add readings according to class needs and/or specific readings for the assignments.

Attendance

Attendance is taken during each Tuesday meeting by the GTA. There is no possibility of making up a missed class session. A session with your professor may or may not be possible and cannot duplicate the collective conversation. As a result, our policy on attendance is extremely strict:

ANY absence must be explained, i.e. an email to the GTA and copy the email to the professor. It is your responsibility to notify your fellow group members of your absence. Unexcused absences will adversely affect your grade, and excessive absences can result in failing grades. The number of absences adversely affecting your grade is at the discretion of the professor. Tardiness is not permitted if not justified nor leaving early. However, arrangements can always be made to cope with serious illness, family, or personal crises.

Grading

5% = Class Participation (individual attendance)

30% = Labs (each Tuesday- group work)

40% = Image/Text Essays (5 essays individual work)

25% = Catalogue Project (group work)

Effort, level of critical thinking, quality of work, and collegiality are the ultimate criteria used to grade your assignments and achieve the highest letter grades.

<u>Letter Grade:</u>	<u>Percentage Range:</u>		<u>Grade Points:</u>
<u>A</u>	<u>100 %</u>	<u>to 94.0%</u>	<u>4.0</u>
<u>A-</u>	<u>< 94.0 %</u>	<u>to 90.0%</u>	<u>3.67</u>
<u>B+</u>	<u>< 90.0 %</u>	<u>to 87.0%</u>	<u>3.33</u>
<u>B</u>	<u>< 87.0 %</u>	<u>to 84.0%</u>	<u>3.0</u>
<u>B-</u>	<u>< 84.0 %</u>	<u>to 80.0%</u>	<u>2.67</u>
<u>C+</u>	<u>< 80.0 %</u>	<u>to 77.0%</u>	<u>2.33</u>
<u>C</u>	<u>< 77.0 %</u>	<u>to 74.0%</u>	<u>2.0</u>
<u>C-</u>	<u>< 74.0 %</u>	<u>to 70.0%</u>	<u>1.67</u>
<u>D+</u>	<u>< 70.0 %</u>	<u>to 67.0%</u>	<u>1.33</u>
<u>D</u>	<u>< 67.0 %</u>	<u>to 64.0%</u>	<u>1.0</u>
<u>D-</u>	<u>< 64.0 %</u>	<u>to 61.0%</u>	<u>0.67</u>
<u>F</u>	<u>< 61.0 %</u>	<u>to 0.0%</u>	<u>0</u>

Email Policy

For security and efficiency reasons, all email communication to the professor and GTA should go directly through the UF Gatorlink email addresses (but not through CANVAS). The professor and the GTA's emails can be found in this document on page 1. Emails should be used for issues only pertaining to the course and its materials but should not be a substitute for face-to-face discussions with the instructor and, most importantly, class attendance and participation. Instructor and TA will respond to emails within two days. Therefore, last minute emails before assignment submissions might not be addressed.

Late Work and Make-up Work

There is no possibility of making up for in-class lab activities as they are group work done during class sessions. Late submissions on all other work (Labs submissions, Image-Text and Catalogue) will result in a

reduction in grade at the discretion of the instructor/professor. Make-up work will be scheduled only in cases of documented emergencies or at the instructor/professor's discretion.

Technology

Any request for make-up or deadline for extensions due to technical issues MUST be accompanied by the ticket number received from the Helpdesks when the problem was reported to them. The ticket number will document the time and date of the problem. You MUST e-mail your professor and GTA within 24 hours of the technical difficulty if you wish to request a make-up or deadline extension.

Policy on Retaining Work

Please note that the University of Florida College of Design, Construction and Planning policies state that students' work may be retained indefinitely for academic purposes. You should be prepared for the instructor to ask that it be exhibited and/or photographed during or after the term. Having your work retained for photography and/or exhibition is evidence of its quality and value to the school. You will always be able to either retrieve your original work or retrieve it temporarily to make copies/photograph it for your own personal purposes.

Acknowledgement

A special thanks to all the guest lecturers that contributed to the reading list and to Professor Charley Hailey from which this syllabus generated.

Disclaimer

We acknowledge that there are limited scopes from sources or content and welcome all schools of thought. We encourage students to explore other resources on architectural education and practice. We strive to create safe spaces for discussion and dialog. The course brings a variety of intellectual thoughts together so that unlearning and relearning the concept of architecture can be examined.

This syllabus provides guidance for the general objectives of the course. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected. Any changes will be communicated during class time.

UF Academic Policies and Resources

For additional UF "Academic Policies & Resources," go to: <https://go.ufl.edu/syllabuspolices>. These resources include information about:

- Requirements for class attendance, make-up exams, and assignments
- Processes for students with disabilities who may require accommodation
- Current UF grading policies
- Expectations for course evaluations and constructive feedback
- The University's Honesty Policy regarding cheating, plagiarism, etc.
- In-class recording of class lectures for personal use
- Academic resources, including contact information
- Campus health and wellness resources, including contact information

Discussing difficult topics objectively and without endorsement

People learn best when they are encouraged to ask questions and express their diverse opinions on course content which may include images, texts, data, or theories from many fields. This is especially true in courses that deal with provocative or contemporary issues. UF offers many such courses, in which students

encounter concepts of race, color, sex, and/or national origin. We teach these important issues because understanding them is essential for anyone who seeks to make economic, cultural, and societal contributions to today's complex world.

With this in mind, we do not limit access to, or classroom discussion of, ideas and opinions-including those that some may find uncomfortable, unwelcome, disagreeable, or even offensive. In response to challenging material, students and instructors are encouraged to ask honest questions and thoughtfully engage one another's ideas. But hostility, disruptive and disrespectful behavior, and provocation for provocation's sake have no place in a classroom; reasonable people disagree reasonably.

These guidelines can help instructors and students as they work together to fulfill the mission of the University of Florida, which includes the exploration of intellectual boundaries, the creation of new knowledge and the pursuit of new ideas.

The following summary of Florida HB7 (2022) is provided for additional information and context:

HB 7 – Individual freedom

“(4)(a) It shall constitute discrimination on the basis of race, color, national origin, or sex under this section to subject any student or employee to training or instruction that espouses, promotes, advances, inculcates, or compels such student or employee to believe any of the following concepts:

- 1. Members of one race, color, national origin, or sex are morally superior to members of another race, color, national origin, or sex.*
- 2. A person, by virtue of his or her race, color, national origin, or sex is inherently racist, sexist, or oppressive, whether consciously or unconsciously.*
- 3. A person's moral character or status as either privileged or oppressed is necessarily determined by his or her race, color, national origin, or sex.*
- 4. Members of one race, color, national origin, or sex cannot and should not attempt to treat others without respect to race, color, national origin, or sex.*
- 5. A person, by virtue of his or her race, color, national origin, or sex bears responsibility for, or should be discriminated against or receive adverse treatment because of, actions committed in the past by other members of the same race, color, national origin, or sex.*
- 6. A person, by virtue of his or her race, color, national origin, or sex should be discriminated against or receive adverse treatment to achieve diversity, equity, or inclusion.*
- 7. A person, by virtue of his or her race, color, sex, or national origin, bears personal responsibility for and must feel guilt, anguish, or other forms of psychological distress because of actions, in which the person played no part, committed in the past by other members of the same race, color, national origin, or sex.*
- 8. Such virtues as merit, excellence, hard work, fairness, neutrality, objectivity, and racial colorblindness are racist or sexist, or were created by members of a particular race, color, national origin, or sex to oppress members of another race, color, national origin, or sex.*

(b) Paragraph (a) may not be construed to prohibit discussion of the concepts listed therein as part of a larger course of training or instruction, provided such training or instruction is given in an objective manner without endorsement of the concepts.”