

# SPILLING MORE THAN HUMAN T

## Assignments

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Final grade: 50% theory + 50% practice.

### Theory

The theory assignment consists of piece of writing that engages with at least three of the texts that were discussed in the lectures, reading sessions, or workshops. You may also select sources from the recommended literature that was provided with some sessions. If you want to substitute one of the three sources with a self-chosen source you should consult the tutors beforehand. You may of course consult an *unlimited number* of external sources *in addition* to the course literature, but this is not required.

The written assignment should answer the following question:  
*What does Spilling More Than Human T mean to you?*

You may engage with this question in one of a number of ways:

1. An essay, in which you argue your case for a particular practice as *Spilling T*.
2. A(n) (comparitive) analysis of one or more examples of *Spilling More Than Human T* from art or (popular) culture.
3. A story about a fictional/fantastical occurrence of *Spilling T* (which is, albeit fictional, nevertheless clearly and recognizably related to the theoretical ideas and concepts from the course readings).
4. An exercise in creative writing in which you *Spill T*, accompanied by a preface and/or postscript in which you explain how your creative writing piece emerged from your reading of the course literature.

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## Practice

The practice assignment is made up of two parts:

### Part 1: Archiving (10%)

Throughout the course you will curate an archive of documents of more-than-human ways of being, knowing, and becoming-together. The archive forms both the repository and the representation of the research that you do throughout this course. The documents that you gather together can be textual, visual, sound recordings, etc. They can consist of a combination between “found” materials (books, articles, works of art, found objects, etc.) and materials which you have produced yourself (notes, original writing, documentation of experiences and events, recordings, etc.). Like any archive, your more-than-human archive should have a recognizable organizing principle enabling yourself and others to search the materials and explore relationships between sources.

### Part 2: Anarchiving (40%)

The anarchieve embodies the traces of research-process events. Your anarchieve is the materialized surplus-value of a live(d) collaborative encounter in which you enable, invite or enact be/coming-together to allow for the emergence of more-than-human social, political, artistic and/or scientific practices. The goal of this live event, encounter or practice can relate to any, multiple, or all of the following:

1. Making kin: exploring ways of “kin generating kin” as a way to “make-with – become-with, compose-with – the earth-bound” (Haraway, 2016: 102-103).
2. Spilling T: weaving and tracing informal networks of knowledge.
3. Staying with the trouble: deep explorations of art as thinking-with materials, spaces, disciplines, and significant human and non-human others.
4. Neurodiversity: material and experiential interventions in neuronormative spaces and institutions of art, science, and sociality.

### NB1:

The archive contains the documented and documentable traces of this event, encounter, or practice, and the anarchieve is the event, encounter, or practice itself, with all of its tentacular connections to the big and small worlds with which it inter- and intra-acts.

### NB2:

While more-than-human anarchival eventizing is by necessity a collaborative practice, the project does not have to entail a collaboration with classmates in groups. Making kin with bacterial co-creators, activating knowledges of non-human companion animals, artificially intelligent co-writers: collaborations such as these are encouraged and allowed.