MAS.S62 “Queer-Feminist-Antiracism and Design for the Future” (Part II)

Faculty Instructors: Professor Danielle Wood (MIT) and Professor J. Austin Eyer (University of Texas at Arlington)

Spring 2022 (Part of a Series from Fall 2021-Summer 2022)

Note on Supporting Faculty: Prof Wood (MIT) and Prof Eyer (UT-A) are the primary instructors for this subject; in addition, the following faculty have agreed to provide support by giving guest lectures, mentoring student projects or advising on the syllabus: Prof Charlotte Brathwaite (Theatre Arts), Ekene Ijeoma (Media Arts and Sciences), Prof Catherine D'Ignazio (Urban Studies and Planning).

Subject Website(s): The subject will be managed for MIT students using the Canvas website here: https://canvas.mit.edu/courses/14127. This is the public website: https://www.media.mit.edu/posts/spring-2022-class/. The Instructor notes that the syllabus and website may need to be updated due to typos and changes beyond the control of class participants or Instructor. In this case, the Instructor will aim to keep class participants informed of changes as quickly as possible and work to adjust plans for the class.

Note Subject Logistics: This subject is offered concurrently via virtual connection at MIT and the University of Texas at Arlington (UT-A) during Spring 2022. The nominal operational model is to offer the subject via hybrid teaching. Professor Wood teaches in person at MIT and offers a virtual option for MIT students. Professor Eyer teaches in person at the University of Texas at Arlington with some concurrent meetings with the MIT class. The MIT and Texas class aim to hold at least one hour of concurrent class per week, especially to jointly meet with guest speakers. The MIT meeting room is E15-341 in the MIT Media Lab. The Zoom link for the class is https://mit.zoom.us/j/93649951818.

Subject Meeting Times: Mondays, 1pm to 4pm ET/12pm to 3pm CT.

Office Hours: Professor Wood holds office hours weekly as a virtual gathering for group discussion. Subscribe to the email list for weekly announcements about office hours here: https://mailman.mit.edu:444/mailman/listinfo/wood_officehours. If you have follow up questions, email Prof Wood’s Assistant, Alessandra Davy-Falconi at space-enabledadmin@media.mit.edu. Professor Eyer’s office hours are available upon request.

Accessibility, Accommodations, Basic Needs and Support Resources: In line with the principles taught in this course, the Instructors build on the values of our institutions to strive to create an inclusive and accessible experience for all students. As Instructors, we are committed to a climate of mutual respect and full participation. If there are aspects of the instruction or design of this course that result in barriers to your inclusion, assessment or achievement, please notify the instructor as soon as possible. As needed, the Instructors and students can coordinate with the MIT Disability and Access Services (DAS) office. DAS can be reached in Building 5, Room 104; via phone at 617-253-1674 or online at https://studentlife.mit.edu/das. The Instructors attempt to provide readings that are accessible for visual or audio reading via the “Read out loud” function in Adobe; if you find some concerns with this feature, please alert the Instructors.

For students who are experiencing conflict that is impacting their educational environment, you may contact the MIT Ombuds Office. They can be reached in person in Building 10, Room 213; online at https://ombudsoffice.mit.edu; and via phone at 617-253-5921. The MIT Ombuds Office
works with all members of the MIT community, to constructively manage concerns and conflicts related to your experience at MIT.

For students who have experienced harassment or discrimination on the basis of age, sex, race, religion, color, national origin, disability, or sexual orientation, contact the Institute Discrimination and Harassment Response Office (Building W31; (617)715-4080; https://idhr.mit.edu; IDHR@mit.edu). The Institute Discrimination and Harassment Response Office (IDHR) works to ensure MIT is creating and providing a learning, living, and working environment free from all forms of discrimination and discriminatory harassment (including sexual harassment and sexual violence). IDHR provides resources for preventing and addressing discrimination, coordinate reporting options, and investigate all formal complaints involving faculty, staff, or students.

Students are encouraged to contact the support resources available if you have concerns about accessing basic needs such as food and housing or you seek general advice about navigating the university experience. Undergraduate students may contact Student Support Services (Building 5, Room 104; 617-253-4861; https://studentlife.mit.edu/s3). Graduate students may contact the Office of Graduate Education and their GradSupport Team (gradsupport@mit.edu or call (617) 253-4860).

**Subject Prerequisite:** Permission of the Instructor; No previous knowledge of Critical Theory, Queer-Feminist-Antiracism, or specific experience with design or artistic practice is needed. This class is open to **undergraduates** and **graduate** students at MIT, Harvard, Wellesley and the University of Texas at Arlington.

**Subject Units (MIT Units 3-0-9):** This is a 12-unit class in which the primary expectations are that students perform the following: come to class having read or reviewed the required preparation materials; submit brief reflections on the readings or videos; participate in class discussions; give presentations during class meetings on progress with the class project; participate in class activities to learn about using methods from artistic practice; participate in group activities to design an artistic product; work on a semester project drawing from artistic practice.

**Primary Instructor Biographies:**

- **Professor Danielle Wood** serves as an Assistant Professor in the Program in Media Arts & Sciences and holds a joint appointment in the Department of Aeronautics & Astronautics at the Massachusetts Institute of Technology. Professor Wood is also the Faculty Lead for African and African Diaspora Studies in the MIT School of Humanities, Arts and Social Sciences and part of the Technology Policy Faculty Network. Within the Media Lab, Prof. Wood leads the Space Enabled Research Group which seeks to advance justice in Earth's complex systems using designs enabled by space. Prof. Wood is a scholar of societal development with a background that includes satellite design, earth science applications, systems engineering, and technology policy. In her research, Prof. Wood applies these skills to design innovative systems that harness space technology to address development challenges around the world.

- **Professor Eyer** leads the Bachelor in Fine Arts Program in Musical Theatre at the University of Texas at Arlington. Previously, Prof Eyer was an Assistant Teaching Professor of Theatre and Dance at Penn State University. Prior to academia, he was a performer on Broadway in the musicals EVITA, HOW TO SUCCEED IN BUSINESS..., BILLY ELLIOT, THE LITTLE MERMAID, CURTAINS, and THE SECRET GARDEN. Austin teaches performance workshops around the world with programs like Musiktheater Bavaria in Germany, and Showa University in Japan. His book titled Broadway Swings:
Covering the Ensemble in Musical Theatre was published in 2015 by Bloomsbury Publishing. He holds a BFA in theatre from New York University and a MFA in directing from Penn State University. His primary research focuses on queer representation and the performance of gender in musical theatre.

Subject Description: This subject is offered at MIT within Media Arts & Sciences and at the University of Texas at Arlington within the Theatre Studies Program. The subject is called “Queer-Feminist-Antiracism and Design for the Future.” The spring class builds on the Fall 2021 class that used primarily reading and discussion to introduce undergraduate & graduate students to three concepts: 1) Critical theory provides a tool to analyze the history of any field and find patterns of racism, misogyny and fear of queerness; these patterns are linked to capitalism and colonial thinking. 2) Contributions from scholars practicing Queer-Feminist-Antiracism provide a framework to design liberatory intervention within any field (such as engineering, science, art, design); 3) We can design Queer-Feminist-Antiracist prototypes based on the students' experience in their professional or academic field. The fall class also introduces students to a Design Thinking Framework called Systems Architecture which encourages students to consider societal challenges as part of complex systems with environment, social and economic aspects that must be considered. During the Fall 2021 semester class, students work on individual or group projects that lay a foundation for a follow on art project pursued in Spring 2022 and Summer 2022. The outcome of the work from the fall, spring and summer work will be a production or exhibition that invites people to experience Prototypes of practices and products built on Queer-Feminist-Antiracism in engineering, design, architecture, science & art. During the Spring 2022 class, the students are introduced to about six forms of artistic practice and are invited to reflect on examples of artists that use these forms to adopt analytics from Queer-Feminist-Antiracism and create prototypes of liberatory futures. Guest speakers from MIT and beyond that practice in these art forms are invited to speak about their work to the students. The forms of artistic practices highlighted in the class include the following:

- Theatre
- Poetry
- Visual Art
- Dance
- Literature
- Collaborative Multimedia Art

For each form of artistic expression, class participants watch videos or read examples from existing artists and discuss the methods used within the example artistic products to prototype liberatory futures. Building on the training and experience of the instructors, the course will emphasize theatre practice as one of the core examples and provide students with an opportunity to learn methods related to theatre including breathing techniques, care for the body, awareness of body movement, and articulation.

Summary of the semester project. A key component of the Spring 2022 class is the Semester Project and follow up work in Summer 2022. Each student taking the class for credit will participate in one or two art or design projects during Spring 2022, one led by the Instructors and one led by students.

- Student Led Project. Students can choose to work individually or form groups for their student-led project work. Students select a topic for the student-led portion of the Semester Project that relates to their interests, academic training, professional identity, future goals and the Learning Objectives of the subject. Each project conceives and documents plans to create a "Prototype" via design or artistic practice that envisions a Queer-Feminist-Antiracist Future. Each prototype proposes future liberatory experiences
and offers clues for the work needed to achieve such a future. The student-led project can
draw from the type of artistic expression that the students find to best communicate their
vision of a prototype. For example, students may select from practices in theatre, dance,
music, poetry, visual art, video production, digital design, sculpture or other art forms to
pursue their project. Depending on the complexity of the work, it may not be feasible to
complete the realization of the project during the class. It is acceptable for students to
either submit a design for their Prototype or the actual product they designed. If students
successfully complete their student-led project, the Instructors will consider the work for
potential inclusion in the Summer 2022 exhibit and performance that results from this
class. Students will likely need to complete additional work beyond the Spring 2022 class
to create a product that is appropriate for public display or performance. Note that public
performance is not required as part of the grade for the Spring 2022 class, but students
are encouraged to continue the work with mentorship from the Instructors during Summer
2022. During the class meetings listed in the calendar students will make short
presentations (either individually or in groups) sharing progress on their semester projects
to design a Queer-Feminist-Antiracist Prototype building from an artistic practice. Further
detail is given below on the expectations for the Interim Project Presentations.

- **Instructor Led Project:** In addition to completing a student-led design or project, each
  student will participate during the class meetings in design sessions for the Instructor-led
  project. The Instructor-led project will draw from artistic practice in the traditions of theatre,
  poetry, music and dance with the goal of composing a work that can be performed before
  an audience in the tradition of a Choreopoem. These artistic traditions are selected based
  on the background of the Instructors and supporting faculty. The role of the students in
  the class will be to shape the themes, content, story, and visual concepts shared in the
  work in response to the topics discussed in class. During several class sessions, the
  Instructors will lead the participants through creative exercises to generate ideas for the
  Instructor-led project. These creative exercises may include movement activities,
  improvisational games, group brainstorming or other facilitated collaboration. During these
  sessions, the Instructors invite the class participants to reflect on the learning from the
  guest speakers, the readings and the examples of artistic practice presented in the class.
  With this input, the Instructors invite class participants to imagine and document themes,
  content, story, and visual concepts that could form the basis for a performance piece or
  Choreopoem drawing from theatre, poetry, dance and music. The Summer 2022
  performance will also aim to present Prototypes for a Liberatory Future expressing Queer-
  Feminist-Antiracism. At the end of the Spring 2022 class, the Instructors envision having
  an outline for a performance piece drawing from theatre, music, poetry and dance. The
  goal will be to refine the vision of this piece during a Summer 2022 work session and
  collaborate with both students and professional performers to produce the piece for an
  audience. If allowed, under COVID restrictions, the piece will be performed on campus at
  MIT (such as in E14 Sixth Floor). The specific location for the performance will be
  confirmed in collaboration with the Media Lab leadership and Prof Charlotte Brathwaite of
  MIT Theatre Arts (one of the faculty contributing with guidance for this class). Students in
  the Spring 2022 class do not need to participate in the Summer 2022 work session to
  receive a grade for the spring class or to complete their projects, however, students are
  invited to join the Summer 2022 work session to further refine both their student-led
  projects and the Instructor led performance piece.

- **Summer 2022 Project Work:** This project plan assumes that in-person work is feasible
  at MIT and UT-A; if this is not feasible due to COVID, plans will be adjusted. The vision
  for Summer 2022 is to host a live event as noted in the calendar below that features
  a performance of the Instructor-led project conceived by Prof Wood and Prof Eyer
  as well as exhibits or performances of student-led projects that are completed. For
their student-led projects, class participants can choose to produce outcomes in a variety of media, such as videos, sculpture, performance or writing. Prof Wood and Prof Eyer will adapt the summer work plans and performance plans to respond to the products students create in their student-led projects. Prof Wood and Prof Eyer will collaborate during Summer 2022 to as co-Creative Directors of the Instructor-led Project. Professor Eyer brings extensive experience directing and choreographing stage productions in New York and around the world. Students from the Spring 2022 class at MIT and UT-A are free to complete their work at the end of the Spring Semester or continue to work during Summer 2022. During Summer 2022, Instructors Wood and Eyer will continue to develop the Instructor-led Project during a two week work session (noted in the calendar below) to continue conceiving the concepts, story, themes and visual imagery for a performance piece (Choreopoem) grounded in theatre, dance, poetry and music. Prof Eyer and students from the University of Texas at Arlington will visit MIT for an intensive Workshop Period. During Workshop Period, the MIT/UT-A team will finalize the design of the piece, rehearse and perform the piece on one night for public audience on MIT’s campus (likely in E14 sixth floor). The role of specific students in the performance of the Instructor-led project will be selected by the Instructors based on the contributions of the students, their skill in performance and their commitment to the project. In addition to the student performers, the Instructors will invite one or more professional performer to join the team. The professional performers will be selected based on their skills in artistic practice in theatre, dance or poetry. The professional performers and selected students will collaborate to stage the Instructor-led project. Both Prof Wood and Prof Eyer know artists who are well qualified to participate in the Instructor-led project.

Theoretical Framework: The following graphics highlight the underlying framework and relevant scholars guiding the teaching on Queer-Feminist-Antiracism. For further discussion, see the syllabus for the Fall 2021 installment of the class “Queer-Feminist-Antiracism and Design for the Future;” see also the readings at the end of this document. The Fall 2021 course provides readings and lectures to help students learn the core aspects of critical studies and start to apply these concepts to their work in engineering, design, art and science.
Learning Objectives

After taking this subject, students should be able to:

- Articulate arguments, perspectives and context for the authors assigned in class on the topics of Critical Studies, Queer Studies, Feminism, Antiracism and the role of Design and Art to influence the progression of culture
● Define the liberatory movements, efforts toward resisting oppression, and efforts seeking self-determination that members of intersectional identity groups have pursued, as discussed by the class readings and related readings

● Discuss examples from the forms of artistic practice that draw from or illustrate Queer-Feminist-Antiracist analytics (methods for explaining the world) and prototypes (methods for designing a future world)

● Practice techniques from theatre arts that expose students to the craft of theatre as a means for facilitating a group design process

● Write reflective responses that capture learning from the readings

● Conceive and design a project that draws from the students’ research, academic field or professional experience that creates a prototype for a liberatory vision of the future

Structure of Class Meetings
The class participants will meet once per week for three-hour hybrid sessions. Attendance in the class meetings is mandatory for those taking the class for credit; class participation is a vital aspect of class learning and participation. Listeners to the class are also welcome, and the instructors encourages listeners to read the texts for each class meeting as much as possible. A typical class session includes a subset of the following activities; note that this is adjusted as needed to meet the overall goals of the course:

- Student-led discussion of readings
- Practice a Theatre Technique, led by Prof J. Austin Eyer
- Lecture by Prof Wood and Prof Eyer
- Talk by Guest Speaker
- Presentation by Students on Student-led Project Progress
- Work Session for the Instructor-Led Projects

Overview of Assignments and Grading
All students taking the subject for credit produce several key outputs during the semester, including the following:

1) Weekly reading reflections on assigned texts, videos or other materials
2) One or more short summary presentation(s) on material assigned by the instructor; the number of presentations depends on how many students take the subject for credit
3) Progress reports presentations on the semester design project
4) A draft version of the design artifact for the semester project
5) A revised, final version of the design artifact and presentation for the semester project

Notes on Grading. Regardless of the type of semester project a student selects, they are still responsible for completing the subject assignments of the weekly reading reflections, short presentations about assigned readings; progress report presentations on the project; a draft version of the semester project output and a final version of the semester project output.

In order to complete these assignments, students must read the texts assigned in the calendar below. Students must also identify and complete additional readings that will support their individual research project. The Instructor provides optional resources that provide background information for the methods used in the class project.

Grading will be on an absolute scale and not “on a curve.” That means that in principle, everyone in the class can earn an ‘A’ if they perform at an ‘A’ level. All assignments will be graded on a letter basis according to the MIT definition of grades:
● A - Exceptionally good academic performance, demonstrating a superior understanding of the subject matter, a foundation of extensive knowledge, and a skillful use of concepts and/or materials.
● B - Good performance, demonstrating capacity to use the appropriate concepts, a good understanding of the subject matter, and an ability to handle the problems and materials encountered in the subject.
● C - Adequate performance, demonstrating an adequate understanding of the subject matter, and ability to handle relatively simple problems, and adequate preparation for moving on to more advanced work in the field.
● D - Minimally acceptable performance, demonstrating at partial familiarity with the subject matter and some capacity to deal with relatively simple problems, but also demonstrating deficiencies serious enough to make it inadvisable to proceed further in the field without additional work.
● F - Unsatisfactory performance.

Plusses and minuses will be used in conjunction with the letters in grading all work. The final grade will include plusses and minuses. The final grade will include the components described under “Detailed List of Assignments.”

**Detailed List of Assignments**

As noted above, all students taking the subject for credit produce several key outputs during the semester, including the following:

1) Weekly reading reflections on assigned texts, videos or other materials
2) Progress reports presentations on the semester design project
3) A draft version of the design artifact for the semester project
4) A revised, final version of the design artifact and presentation for the semester project

This section provides additional information about the requirements for each assignment and the percentage of the final semester grade that applies to each category of deliverable.

**Weekly Reflections (15% of overall semester grade)**

Each student should submit weekly reflections in response to the Required Readings, Videos or other materials for the weeks indicated in the calendar. MIT students shall submit via the Canvas Course Management Website in either Word or PDF format. Reflections are typically due the day before class; please see the calendar below for details of the deadlines. Each reading reflection should be approximately half a page for each reading or video, and should address the following questions for each Required Reading.

1) Who is the author or creating of this material and when did they create it? What organization or identity do they represent and how does that impact our understanding of the material?
2) How does this material relate to the topic for the relevant class meeting as noted in the syllabus?
3) How does the material relate to the broad themes of the class, including defining justice, Queer-Feminist-Antiracism and designs for prototypes of a liberatory future?
4) What aspects of this material did you disagree with or want to understand better?
5) How does the material help you explore Queer-Feminist-Antiracism and their impact on design thinking within complex systems?

**Class Participation (15% of overall semester grade)**
This grade includes attendance in class, contributing to inclusive and positive dialog, working on class projects and responding to artistic material in group activities, joining the instructor led exercises, and applying concepts from the readings in the class discussions. Please follow these guidelines to ensure a supportive environment for class discussion.

1. Let’s acknowledge that the material we discuss in this class is complex, sensitive and requires different effort for different people.
2. Let’s make this a safe place for dialog by listening respectfully and disagreeing gently.
3. No one is required to speak, but everyone is welcome to speak.
4. What we discuss in this class is confidential; you can repeat what you share, but do not share what others share.
5. Let’s leave room to make sure everyone has a chance to speak; moderate yourself to ensure you balance listening and speaking.
6. Speak from your own experience and be ready to listen to the experiences of others

Interim Presentations on the Semester Project (20% of the overall semester grade)
On the date indicated in the calendar below, students taking the subject for credit will give interim presentations on their progress for the Semester Project. The specific timing and dates of the presentations will be announced by the Instructor based on the total number of students taking the subject for credit. The Interim Project Presentations will be brief, on the order of five minutes (based on team size), and they will give the opportunity for the Instructor and fellow subject participants to give brief comments. Note that time limits will be enforced in order to allow time for everyone to present. Students should create slides for the Interim Project Presentations; the slides should be submitted to the Canvas Course Management System for MIT in PDF or PowerPoint format. In order for the students to complete the assignments for each Interim Presentation, they will need to consult outside texts based on the selected topic of their Individual Semester Project. The presentations should highlight the type of artistic expressing the team is exploring, the analytical frameworks from Queer-Feminist-Antiracism from which the team draws, the Prototype for the future the team is exploring and intersections with work in areas such as engineering, design, art and science. Each presentation should address the questions: What steps have you taken in the project since the last update? What questions are you seeking to answer next for the project?

Submission of Draft Semester Project Output (10% of the overall semester grade)
On the date indicated in the calendar below, each student team will submit a complete or nearly complete draft of their student-led project output, which may be a design for an artistic product or a draft of the actual product. Although this is not the final version, the expectation is that the major reading and analysis and early design for the project is finished. The Instructors will provide feedback to each student to suggest ways to improve the draft before the final submission. The design output should be submitted to the Canvas Course Management System in Word, PDF or the appropriate video file format for MIT.

Submission of Final Version of Semester Project Output (20% of the overall semester grade)
On the date indicated in the calendar below, each student will submit the final version of the deliverable for their Semester Project Output. The product should be submitted to the Canvas Course Management System in Word, PDF or the appropriate video file format for MIT.
Final Class Presentation (20% of the overall semester grade)

On the date indicated in the calendar below, students will give an oral presentation in teams or individually based on the final version of the output for their Semester Project. Students should use slides or other visual media to create presentation visuals; they must submit the slides via PowerPoint or PDF format electronically to the Canvas Course Management site for MIT on the date indicated on the calendar below, several days before the date of their presentation.

Policy on Late Submission of Assignments

If students submit assignments late without requesting an extension, their grade will be deducted 2 percentage points per day until it is submitted, up to a maximum of 20 percentage points of deduction. Students are welcome to request extensions for assignments if they have concerns about submitting on time. They should email the Instructor before the deadline, request the extension and identify the date on which they plan to submit the assignment. The instructor will either confirm the new submission date or negotiate a different date with the student. If students submit by the newly agreed upon deadline, no points will be deducted. When the final grade for the student is calculated, the student will be given a grade of Incomplete if assignments are missing with no coordination with the instructor. Once the assignments are submitted, the Instructor will grade the assignments and deduct up to 20 percentage points for the assignments that were missing at the end of the semester (unless there is a need to consider extenuating circumstances such as health or personal emergencies). MIT students are encouraged to work with the Office of Graduate Education or the Student Support Services (for undergraduates) if you have concerns about completing assignments or responding to emergencies or health needs. The Instructor acknowledges that students are managing many sources of stress outside of academic work and is open to finding approaches to meet student needs for extensions.

Books and Readings

The course has an intensive reading load. Readings will be provided electronically, however, since we will read multiple sections of the following books, students may wish to buy them.

- Shange, Ntozake. For colored girls who have considered suicide/when the rainbow is enuf. Simon and Schuster, 2010.

Additional readings are excerpts from longer texts and are outlined in the calendar below; the additional readings are providing to students via the Canvas Course Management System for MIT.

As needed during class, we will use a Google Drive Folder to make materials available to class participants for breakout group discussions and readings [Link to be added.]

Calendar

The calendar below provides information on the topics and readings that will be addressed at each class meeting. It also provides the due dates for assignments. For the Interim Project Presentations, students will be divided into groups that present on assigned weeks.
<table>
<thead>
<tr>
<th>Class</th>
<th>Learning Objectives</th>
<th>Readings, Preparation &amp; Class Activities</th>
<th>Assignments Due</th>
</tr>
</thead>
</table>
| Class 1: Jan 31 | Overview of the Class Concepts & Vision                      | Class Activities  
- Welcome by Prof Eyer and Prof Wood  
- Watch and discuss video clips from performances of Langston Hughes’ *Black Nativity* musical & *Black Clown* (poem and play), Interview: [https://www.youtube.com/watch?v=eYzHl0sl3i0](https://www.youtube.com/watch?v=eYzHl0sl3i0); Audio from Lincoln Center, [https://soundcloud.com/lincolncenter/the-black-clown-by-langston-hughes](https://soundcloud.com/lincolncenter/the-black-clown-by-langston-hughes)  
- Watch video clips of a performance of Shange’s *For colored girls who have considered suicide when the rainbow is enuf*: “somebody/anybody sing a black girl’s song” [https://www.youtube.com/watch?v=XYj7OZbaO5Y](https://www.youtube.com/watch?v=XYj7OZbaO5Y); Audio from Broadway Cast: [https://www.youtube.com/watch?v=OQfIJqU0Tfc](https://www.youtube.com/watch?v=OQfIJqU0Tfc)  
- Watch video clip of Choreopoem called “Terraforming Blues,” performed by Professor Wood, Kenyon Adams and Kayla Farrish at Land of Broken Dreams Convening hosted by Carrie Mae Weems, [https://www.youtube.com/watch?v=hM4KHpx_bk4&t=9270s](https://www.youtube.com/watch?v=hM4KHpx_bk4&t=9270s)  
- *Introduction to plans for Practicing a Theatre Technique*  
- Discussion led by Prof Wood and Prof Eyer on class projects  
- Class project workshop time  
- None                                                                 | None                                                                                                                                                                                                 | None                                                                 |
- Read: Essay by Danielle Wood from *Reclaiming Space (Canvas)*
- Watch: Video by Danielle Wood from “Claiming Space” Symposium by the Smithsonian: [https://www.youtube.com/watch?v=uHsPOY2gVng&list=PL6RlkQnOCx-Xl6u87SzuR_fvx8ZrCaWPan&index=16](https://www.youtube.com/watch?v=uHsPOY2gVng&list=PL6RlkQnOCx-Xl6u87SzuR_fvx8ZrCaWPan&index=16)
- (optional) Watch: Panel Discussion on “Outer Space: Projecting Histories and Futures onto the Stars.” Hosted by Smithsonian Institution. [https://www.youtube.com/watch?v=wbwxRS1vve8](https://www.youtube.com/watch?v=wbwxRS1vve8)

Class Activities:
- Faculty-led presentation
- Student-led discussion of readings
- *Practice a Theatre Technique: Awareness of the Body, led by Prof J. Austin Eyer*
- Lecture by Prof Wood and Prof Eyer & Discussion on Class Project
- What are Artistic Forms, Techniques and Practices?

<table>
<thead>
<tr>
<th>Class 3: Feb 14</th>
<th>Project Workshop Session: Focus on Dance and Choreography</th>
<th>Preparation before Class</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>- Listen to: Rhiannon Giddens “Waterboy,” and “Cry No More” and “Shake Sugaree”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Watch video clip of Choreopoem called “Terraforming Blues,” performed by Professor Wood, Kenyon Adams and Kayla Farrish at Land of Broken Dreams Convening hosted by Carrie Mae Weems, <a href="https://www.youtube.com/watch?v=h">https://www.youtube.com/watch?v=h</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Due on the day before class at 5pm: Weekly Reflections</td>
</tr>
<tr>
<td>Class 4: Feb 22</td>
<td>Role of Art &amp; Design as Liberatory Practices</td>
<td></td>
</tr>
<tr>
<td>-----------------</td>
<td>---------------------------------------------</td>
<td></td>
</tr>
<tr>
<td><strong>M4KHpx_bk4&amp;t=9270s starting at 2:35:00</strong> (Watch at least 30 minutes)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Class Activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Faculty-led presentation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• <em>Practice a Theatre Technique: Awareness of the Body, led by Prof J. Austin Eyer</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Group work on projects</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Preparation before class:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Watch presentation by Danielle Wood at Chicago Humanities Festival. <a href="https://www.chicagohumanities.org/events/707-danielle-wood/">https://www.chicagohumanities.org/events/707-danielle-wood/</a> (up to 37 minutes)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Costanza-Chock, Sasha, “Design Justice: towards an intersectional feminist framework for design theory and practice,” (pages 1 to 6)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Watch: “Author Talk: Design Justice” Hosted by MIT Press, Featuring Costanza-Chock, Sasha. <a href="https://www.youtube.com/watch?v=rT-_ejginQg">https://www.youtube.com/watch?v=rT-_ejginQg</a> (up to timestamp 36:00)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Due on the day before class at 5pm:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Weekly Reflections</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Class Activities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Guest/Faculty Presentation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Student-led discussion of class materials</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• <em>Practice a Theatre Technique: Awareness of the Body, led by Prof J. Austin Eyer</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Student and Instructor Collaboration time on Projects</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Class 5: Feb 28</th>
<th>Liberatory Prototypes via Dance and Choreography</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Due on the day before class at 5pm:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Weekly Reflections</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Preparation before Class</strong></td>
<td></td>
</tr>
<tr>
<td>• Video from choreography by Alvin Ailey: <a href="https://www.youtube.com/watch?v=o4DD3dgfvS0">Revelations</a></td>
<td></td>
</tr>
<tr>
<td>• Video of Bill T. Jones + Somi: <a href="https://www.youtube.com/watch?v=04DD3dgfvS0">https://www.youtube.com/watch?v=04DD3dgfvS0</a></td>
<td></td>
</tr>
<tr>
<td>• Kayla Farrish dancing to Louis Armstrong’s “Sunny Side of the Street,” <a href="https://www.youtube.com/watch?v=XCa-LFUEMNQ">https://www.youtube.com/watch?v=XCa-LFUEMNQ</a></td>
<td></td>
</tr>
<tr>
<td>• Materials provided by Guests</td>
<td></td>
</tr>
<tr>
<td><strong>Class Activities:</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Class 6: March 7</td>
<td>Preparation before Class</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Project Workshop Session (Fully Virtual Meeting)</td>
<td>- Watch Songs by Miriam Makeba: “Qongqothwane” (Click Song): <a href="https://www.youtube.com/watch?v=rj08h5gLpU0">https://www.youtube.com/watch?v=rj08h5gLpU0</a>; and&lt;br&gt;“Khawuleza” <a href="https://www.youtube.com/watch?v=7UPebjWyNhl">https://www.youtube.com/watch?v=7UPebjWyNhl</a> and&lt;br&gt;“Pata Pata” <a href="https://www.youtube.com/watch?v=INeP3hrm_k">https://www.youtube.com/watch?v=INeP3hrm_k</a>&lt;br&gt;Watch Somi in Concert (Watch at least 30 minutes): <a href="https://www.youtube.com/watch?v=PSsrypjLWU&amp;t=620s">https://www.youtube.com/watch?v=PSsrypjLWU&amp;t=620s</a></td>
</tr>
<tr>
<td></td>
<td>Activities During Class</td>
</tr>
<tr>
<td></td>
<td>- Practice a Theatre Technique: Awareness of the Body, led by Prof J. Austin Eyer&lt;br&gt;  - Watch part of video called “Mama Africa” on Miriam Makeba (via Amazon Prime)&lt;br&gt;  - Group work on projects&lt;br&gt;  - Student project updates presentation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Class 7: March 14</th>
<th>Preparation before Class:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liberatory Prototypes via Performance</td>
<td>- Video of “Soon” Choreographed by Miro Magloire: <a href="https://www.newchamberballet.com/soon">https://www.newchamberballet.com/soon</a>&lt;br&gt;  - Watch Video Clip of Kenyon Adams’ Practicing Empathy</td>
</tr>
<tr>
<td>Class 8: March 28</td>
<td>Liberatory Prototypes via Fiction Writing</td>
</tr>
<tr>
<td>------------------</td>
<td>------------------------------------------</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Class 9: April 4</th>
<th>Liberatory Prototypes via Poetry</th>
<th>Preparation:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>• Read Ntozake Shange’s <em>For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf</em> (text page 3 “Dark Phrases” to text page 30, end of “Toussaint”); Text available on Canvas; audio available here: <a href="https://www.youtube.com/watch?v=q5T2FXEzmJI">https://www.youtube.com/watch?v=q5T2FXEzmJI</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Read Langston Hughes’ <em>Black Clown</em>; Watch First Look,</td>
</tr>
</tbody>
</table>
| Class 10: April 11 | Liberatory Prototypes via Visual Art | Preparation:  
- Watch video of MOCA Tribute to Carrie Mae Weems, up to 38 Minutes: [https://www.youtube.com/watch?v=WKSqpyR7D0U](https://www.youtube.com/watch?v=WKSqpyR7D0U)  
- Watch Video and Review Works by [Carrie Mae Weems](https://www.carriemae.com)  
- Watch videos and interact with works by Ekene Ijeoma; Review webpage for Studio Ijeoma: [https://studioijeoma.com/](https://studioijeoma.com/)  
- Watch Video of “Deconstructed Anthem” by Ijeoma: [https://www.youtube.com/watch?v=I8WiDe3FGoE](https://www.youtube.com/watch?v=I8WiDe3FGoE) | Due on the day before class at 5pm: Weekly Reflections |

https://www.youtube.com/watch?v=CD0HoWSi8A; Listen to Lincoln Center PodCast: [https://soundcloud.com/lincolncenter/the-black-clown-by-langston-hughes](https://soundcloud.com/lincolncenter/the-black-clown-by-langston-hughes) (approximately 18 minutes)

- Watch: Poetry readings by Kevin Young, “Greening,” “Aunties,” “Bereavement”
- Watch: Aja Monet read, “Black Joy” and “Give my regards to Brooklyn”
- Read poems by Audre Lorde: “A Litany for Survival,” “Coal,” “A Woman Speaks,” “Love Poem”
- Read Excerpts from *Open Interval* by Van Clief-Stefanon, “Lost,” “Black Hole”
- Read poems by Pauli Murray (TBD)
- Other materials to be provided by Guest Speakers

Class Activities:

- Student-led reading summary and discussion of class readings
- **Practice a Theatre Technique: Awareness of the Body, led by Prof J. Austin Eyer**
- Discussion on Class Project

Class 10: April 11
Liberatory Prototypes via Visual Art

Preparation:

- Watch video of MOCA Tribute to Carrie Mae Weems, up to 38 Minutes: [https://www.youtube.com/watch?v=WKSqpyR7D0U](https://www.youtube.com/watch?v=WKSqpyR7D0U)
- Watch Video and Review Works by Carrie Mae Weems
- Watch videos and interact with works by Ekene Ijeoma; Review webpage for Studio Ijeoma: [https://studioijeoma.com/](https://studioijeoma.com/)
- Watch Video of “Deconstructed Anthem” by Ijeoma: [https://www.youtube.com/watch?v=I8WiDe3FGoE](https://www.youtube.com/watch?v=I8WiDe3FGoE)

Due on the day before class at 5pm: Weekly Reflections
<table>
<thead>
<tr>
<th>Class 11: April 25</th>
<th>Liberation Prototypes via Theatre</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Watch &quot;In Event of Moon Disaster&quot; from Center for Advanced Virtuality, Directed by Prof <a href="#">Fox Harrell</a></td>
</tr>
<tr>
<td></td>
<td>Other materials to be provided by Guest Speakers</td>
</tr>
<tr>
<td>Class Activities:</td>
<td>Guest presentation</td>
</tr>
<tr>
<td></td>
<td>Watch part of video on Carrie Mae Weems called “Speaking of Art”: via Amazon Prime</td>
</tr>
<tr>
<td></td>
<td>Student-led discussion of class materials</td>
</tr>
<tr>
<td></td>
<td>Practice a Theatre Technique: Awareness of the Body, led by Prof J. Austin Eyer</td>
</tr>
<tr>
<td></td>
<td>Discussion on Class Project</td>
</tr>
<tr>
<td>Preparation:</td>
<td>Read Ntozake Shange’s <em>For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf</em> (text page 31 “One” to text page 54; text page 60 “I waz missin something” to text page 64)</td>
</tr>
<tr>
<td></td>
<td>Read Zora Neale Hurston’s <em>Spunk</em>, Act I, page 1 to page 20</td>
</tr>
<tr>
<td></td>
<td>Watch video with Scenes from George C. Wolfe’s <em>Spunk</em>, Directed by Patricia McGregor: <a href="https://www.youtube.com/watch?v=jop_nKMTX0Y">https://www.youtube.com/watch?v=jop_nKMTX0Y</a></td>
</tr>
<tr>
<td></td>
<td>Watch Video Clip and Listen to Soundtrack of <em>Strange Loop</em>: “Trailer,” “We want to know,” “A Strange Loop,” “Memory Song”</td>
</tr>
<tr>
<td></td>
<td>The Colored Museum: Watch opening scene through timestamp 7:27, “Git on Board.” <a href="https://www.youtube.com/watch?v=ra09yV_VaTk">https://www.youtube.com/watch?v=ra09yV_VaTk</a></td>
</tr>
<tr>
<td>Class Activities:</td>
<td>Guest/Faculty Presentation</td>
</tr>
<tr>
<td></td>
<td>Show video clips of August Wilson’s Piano Lesson: Summary; Trailer; Interview with Wilson</td>
</tr>
<tr>
<td></td>
<td>Student-led discussion of class readings</td>
</tr>
<tr>
<td>Due on the day before class at 5pm: Weekly Reflections</td>
<td></td>
</tr>
</tbody>
</table>
### Practice a Theatre Technique:

*Awareness of the Body, led by Prof J. Austin Eyer*

<table>
<thead>
<tr>
<th>Class 12: May 2</th>
<th>Project Workshop Session</th>
<th>Student work session and presentation of draft materials</th>
<th>Due the day before class: Draft of Final Project Deliverable</th>
</tr>
</thead>
</table>

| Class 13: May 9 | Student presentations of Semester Projects | Class activities:  
- Student Presentations  
- Closing discussion on Instructor-led class project | Due the day before class at 10pm: Submit final Slides or Media for Semester Project Presentation  
Due day before class at 10pm: Submit Final Product for Semester Project |

In addition to the required readings listed above, the readings provided below are optional readings that give further insight into the topics discussed in the class. The Instructors will reference some of these readings during class lectures.

**On Justice & Anti-Racism**

- Jacobs, Harriet Ann. *Incidents in the life of a slave girl: Written by herself*. 1861
- Syllabus from Ekene’s Year Long Course: [Black Mobility and Safety in the US](https://www.blackhistory.mit.edu/)
- MIT Black History [https://www.blackhistory.mit.edu/](https://www.blackhistory.mit.edu/)
• Steele, Claude M. Whistling Vivaldi: And other clues to how stereotypes affect us (issues of our time). WW Norton & Company, 2011.
• Policing the Black Man, Edited by Angela Davis: https://www.amazon.com/Policing-Black-Man-Prosecution-Imprisonment-ebook/dp/B018CHH2X0 (Links to an external site.)
• The Condemnation of Blackness: Race, Crime, and the Making of Modern Urban America by Khalil Gibran Muhammad: https://www.hup.harvard.edu/catalog.php?isbn=9780674238145 (Links to an external site.)

On Development as Innovation and Self-Determination
• Schumpeter, Joseph A. Capitalism, socialism and democracy. Routledge, 1942.
• Amsden, Alice Hoffenberg. The rise of" the rest": challenges to the west from late-industrializing economies. Oxford University Press, USA, 2001.