MAS.S62 “Black Feminist Thought and Design for the Future”  
Faculty Instructor: Professor Danielle Wood (MIT)  
Fall 2023

Subject Website(s): The subject will be managed for MIT students using a Canvas website at this link: https://canvas.mit.edu/courses/22968. The Canvas site will be released by the time of the first day of 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: Location is Media Lab (75 Amherst Street) building E14 Room 493 and Zoom link: https://mit.zoom.us/j/93649951818.

Subject Meeting Times: Mondays, 2pm to 5pm ET

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 about office hour logistics, email Prof Wood’s Assistant, Alessandra Davy-Falconi at space-enabledadmin@media.mit.edu. If you have questions about course content or the website, email Prof Wood at drwood@media.mit.edu.

Accessibility, Accommodations, Basic Needs and Support Resources: In line with the principles taught in this course, the Instructor builds on the values of our institution to strive to create an inclusive and accessible experience for all students. The Instructor is 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 Instructor 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 Instructor attempts 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, Black Feminism, or specific experience with design or artistic practice is needed. This class is open to undergraduates and graduate students at MIT, Harvard and Wellesley.

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; participate in class discussions; participate in class activities to learn about using methods from artistic practice; participate in individual and/or group activities to design an artistic product.

Primary Instructor Biography:
- 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.

Subject Description: This subject is offered at MIT within Media Arts & Sciences. The subject is called “Black Feminist Thought and Design for the Future.” This class is an incubator for a new class series created by Prof Wood that uses reading, discussion and artistic practice to introduce undergraduate & graduate students to three concepts: 1) Critical theory, especially Black Feminist Thought, 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 producing Black Feminist Thought provide a framework to design liberatory intervention within any field (such as engineering, science, art, design); 3) We can design Black Feminist prototypes that align with Intersectional Antiracism based on the students' experience in their professional or academic field. The 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 class, the students are introduced to approximately six forms of artistic practice and are invited to reflect on examples of artists that use these forms. Student learn to adopt Black Feminist analytics 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 instructor, the course will emphasize theatre practice as one of the core examples. Specifically, the class will adopt the form of the Choreopoem, a spoken word piece set to visuals, music and movement, as a liberatory form.

**Summary of the semester project.** A key component of the class is the Semester Project. Each student taking the class for credit will participate in one or more art or design projects.

- **Student Project.** Students can choose to work individually or form groups for their student 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 implements a Black Feminist analytic. 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 Instructor will consider the work for potential inclusion in the exhibit and performance that results from this class. Note that public performance is not required as part of the grade for the class, but students are encouraged to continue the work with mentorship from the Instructor.

- **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 Instructor. 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 Instructor 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 performance will also aim to present Prototypes for a Liberatory Future expressing Black Feminist Analytics, including work from past versions of the class. At the end of the class, the Instructor envisions having a series of spoken word pieces created and recorded as visual poems coupled, as desired, with visuals and music. Students may choose to submit their visual poems to the Instructor to be considered for inclusion in a future live performance showcasing the student projects.
Theoretical Framework: The following graphics highlight the underlying framework and relevant scholars guiding the teaching on Black Feminist Thought and related analytics. For further references, 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.

![Figure 1: Some of the scholars, activists and artists that influence the class content have written across the centuries to propose a liberatory future.](image)

<table>
<thead>
<tr>
<th>What Societal Outcomes are We Working Towards?</th>
<th>References</th>
</tr>
</thead>
<tbody>
<tr>
<td>Progressing Toward Economic, Social and Environmental Sustainability in Local and Global Complex Systems</td>
<td>Butler 1993</td>
</tr>
<tr>
<td>Fostering Solidarity among People in Different Countries Working Toward Liberation &amp; Sustainability</td>
<td>Ortiz 2018</td>
</tr>
<tr>
<td>Advancing Liberation and Self-Determination of People working toward Liberation &amp; Sustainability</td>
<td>Carruthers 2018, Davis 2016</td>
</tr>
<tr>
<td>Eliminating Traditional Patterns of Exploitation, Waste and Systemic Injustice</td>
<td>Frazier, Smith &amp; Smith 1977</td>
</tr>
<tr>
<td>Increasing Equity Across Intersectional Identity Groups, defined by Class, Income, Race, Gender, Language and Nationality</td>
<td>Kendi 2019</td>
</tr>
</tbody>
</table>

![Figure 2: This chart paints a vision for the progression from the minimum form of liberation, advancement of equity, to a truly liberatory and sustainable society.](image)

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 Black Feminist Thought, Queer Studies, Feminism, Antiracism and the role of Design and Art to influence the progression of culture
- Discuss examples from the forms of artistic practice that draw from or illustrate Black Feminist analytics (methods for explaining the world) and prototypes (methods for designing a future world)
- 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 3 Hour hybrid sessions. The Instructor strongly encourages class participants to join in person if possible. Virtual connection is provided as a courtesy for use as needed. 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:

- Discussion of readings
- Lecture by Prof Wood or a guest speaker
- Discussions of semester 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 Reflections
2) A Presentation on the weekly readings or artistic examples
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 reflections, short presentations about assigned readings or artistic examples; 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 Reflections
2) A Presentation on the weekly readings or artistic examples
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

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.

Class Participation (10% 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

Submission of Reflections (30%)
Each student should submit weekly reflections in response to the Required Readings or Artistic Examples for the weeks indicated in the calendar. 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 a one
paragraph for each assigned text or artistic example and should address the following questions for each Required Readings.

1) How does the reading relate to the broad themes of the class?
2) What are examples of Black Feminist Thought, Black Feminist Analytics or Black Feminist prototypes in the reading or artistic example?
3) What aspects of this reading did you disagree with or want to understand better?

Interim Presentation on the Semester Project (10% 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 to ten 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 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 expression the team is exploring, the Black Feminist Analytics 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 (20% 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 Instructor 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. Please coordinate with the Instructor if another form of submission is needed, such as for a physical artifact.

Final Class Presentation and Semester Product (30% 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. On the same date, the students will deliver the final product from their project in the form of media they selected (such as a video, artifact or software).

Policy on Late Submission of Assignments
If students submit assignments late without requesting an extension, their grade will be deducted 5 percentage points per day until it is submitted, up to a maximum of 25 percentage points of
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 an deduct up to 25 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

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.

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.

<table>
<thead>
<tr>
<th>Class</th>
<th>Learning Objectives</th>
<th>Readings &amp; Preparation</th>
<th>Assignments Due</th>
</tr>
</thead>
</table>
| Class 1: 9/11 | Overview of the Class Concepts & Vision; Introduction to Choreopoems | Class Activities
- Welcome by Prof Wood, class introductions and syllabus review
- 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 | None |
| Class 2: 9/18 | Black Queer Feminist Thought Leaders | - 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=eYzHI0sl3i0](https://www.youtube.com/watch?v=eYzHI0sl3i0); 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 clip of 2022 “Design for the Future” [https://drive.google.com/file/d/1RF0Yiec5SbDAdZStlJSKwQMvtp79hG/view](https://drive.google.com/file/d/1RF0Yiec5SbDAdZStlJSKwQMvtp79hG/view)  
- Watch Video clip of 2023 “Design for the Future”  
- 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)  
- Excerpt from bell hooks’ *ain’t i a woman?*” Chapter 5 (pages 159-196)  
- Reading Reflections due the day before class at 5pm on Canvas |
| Class 3: 9/25 | Black Feminist Analytics | - Preparation before Class  
- Reading Reflections due the day before class at 5pm on Canvas |
<table>
<thead>
<tr>
<th>Class 4: 10/2</th>
<th>Black Feminist Analytics</th>
<th>Preparation before Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guest Speaker: Prathima Muniyappa</td>
<td>Read: Essay by Danielle Wood from <em>Reclaiming Space (Canvas)</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Watch: Video by Danielle Wood from “Claiming Space” Symposium by the Smithsonian: <a href="https://www.youtube.com/watch?v=uHsPOY2gVng&amp;list=PL6RlkQn0Cx_X16uS8ZuR_fvx8ZrCaWPan&amp;index=16">https://www.youtube.com/watch?v=uHsPOY2gVng&amp;list=PL6RlkQn0Cx_X16uS8ZuR_fvx8ZrCaWPan&amp;index=16</a></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Watch: Panel Discussion on “Outer Space: Projecting Histories and Futures onto the Stars.” Hosted by Smithsonian Institution. <a href="https://www.youtube.com/watch?v=wbgxRS1vve8">https://www.youtube.com/watch?v=wbgxRS1vve8</a></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Read: Wood, On Indigenous Peoples’ Day, Let’s Commit to an Anticolonial Mindset on Earth and in Space</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Reading Reflections due the day before class at 5pm on Canvas</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Class 5: 10/16</th>
<th>Liberatory Prototypes via Theatre and Visual Art</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Guest Speaker: Ambrose Rhapsody &amp; Rev JaQuan Beachem</td>
<td>Watch video of MOCA Tribute to Carrie Mae Weems, up to 38 Minutes: <a href="https://www.youtube.com/watch?v=WKSgpyR7D0U">https://www.youtube.com/watch?v=WKSgpyR7D0U</a></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Review Works by Carrie Mae Weems</td>
<td></td>
</tr>
<tr>
<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>
<td></td>
</tr>
<tr>
<td></td>
<td>Reading Reflections due the day before class at 5pm on Canvas</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Project Update Presentation slides due day before class at 10pm on Canvas</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Class 6: 10/23</th>
<th>Liberatory Prototypes via Theatre and Visual Art</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Guest Speaker: Jennifer Newman</td>
<td>Read Zora Neale Hurston’s <em>Spunk, Act I, page 1 to page 20</em></td>
<td></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=jo_p_nKMTX0Y">https://www.youtube.com/watch?v=jo_p_nKMTX0Y</a></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>The Colored Museum</em>: Watch opening scene through timestamp</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Reading Reflections due the day before class at 5pm on Canvas</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Project Update Presentation slides due day before class at 10pm on Canvas</td>
<td></td>
</tr>
<tr>
<td>Class 7: 10/30</td>
<td>Liberatory Prototypes via Poetry</td>
<td>Guest Speaker: Aja Monet</td>
</tr>
<tr>
<td>---------------</td>
<td>---------------------------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>7:27, “Git on Board.” <a href="https://www.youtube.com/watch?v=ra09yVVaTk">https://www.youtube.com/watch?v=ra09yV VaTk</a></td>
<td>- Read Langston Hughes’ <em>Black Clown</em>; Watch First Look, <a href="https://www.youtube.com/watch?v=-CD0HoWSi8A">https://www.youtube.com/watch?v=-CD0HoWSi8A</a>;</td>
<td>- <em>Listen to Lincoln Center PodCast of Black Clown:</em> <a href="https://soundcloud.com/lincolncenter/the-black-clown-by-langston-hughes">https://soundcloud.com/lincolncenter/the-black-clown-by-langston-hughes</a> (approximately 18 minutes)</td>
</tr>
<tr>
<td></td>
<td>Watch: Aja Monet read, “Black Joy” and “Give my regards to Brooklyn”</td>
<td>Reading Reflections due the day before class at 5pm on Canvas</td>
</tr>
<tr>
<td></td>
<td>Read poems by Audre Lorde: “A Litany for Survival,”</td>
<td>Project Update Presentation slides due day before class at 10pm on Canvas</td>
</tr>
<tr>
<td></td>
<td>Read Excerpts from <em>Open Interval</em> by Van Clief-Stefanon, “Lost,” “Black Hole” (see Canvas)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Watch: Poetry readings by Kevin Young, “Greening,” “Aunties,” “Bereavement”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Read poems by Audre Lorde: “Coal,” “A Woman Speaks,” “Love Poem”</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Class 8: 11/6</th>
<th>Liberatory Prototypes via Dance and Choreography</th>
<th>Guest Speaker: Kayla Farrish</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Video from choreography by Alvin Ailey: <em>Revelations</em></td>
<td>Reading Reflections due the day before class at 5pm on Canvas</td>
</tr>
<tr>
<td></td>
<td>Video of Bill T. Jones + Somi: <a href="https://www.youtube.com/watch?v=o4DD3dgfvS0">https://www.youtube.com/watch?v=o4DD3dgfvS0</a></td>
<td>Project Update Presentation slides due day before class at 10pm on Canvas</td>
</tr>
<tr>
<td></td>
<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></td>
<td>Video of “Soon” Choreographed by Miro Magloire: <a href="https://www.newchamberballet.com/sooon">https://www.newchamberballet.com/sooon</a></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Class 9: 11/13</th>
<th>Liberatory Prototypes via Music</th>
<th>Guest Speaker: Kenyon Adams</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Listen to: Rhiannon Giddens “Waterboy,” and “Cry No More” and “Shake Sugaree”</td>
<td>Reading Reflections due the day before class at 5pm on Canvas</td>
</tr>
<tr>
<td></td>
<td>Watch Songs by Miriam Makeba: “Qongqothwane” (Click Song): <a href="https://www.youtube.com/watch?v=ri08h5gLpU0">https://www.youtube.com/watch?v=ri08h5gLpU0</a>; and “Khawuleza” <a href="https://www.youtube.com/watch?v=7UPeblWyNhI">https://www.youtube.com/watch?v=7UPeblWyNhI</a></td>
<td>Project Update Presentation slides due day before class at 10pm on Canvas</td>
</tr>
</tbody>
</table>
- “Pata Pata”  
  https://www.youtube.com/watch?v=lNeP3hrm__k
- Watch Somi in Concert (Watch at least 30 minutes):  
  https://www.youtube.com/watch?v=PSsyrypjLWU&t=620s
- Watch songs & videos for Marian Anderson
  - Biography:  
    http://marianandersonhistoricalsociety.weebly.com/biography.html
  - My Lord What a Morning:  
    https://www.youtube.com/watch?v=NHxylSajTQ

| Class 10: 11/20 | Liberatory Prototypes via Fiction Writing  
Guest Speakers: Omar Tate and Omar Tate & Cybille St.Aude-Tate | • Excerpt from Zora Neale Hurston’s *Their Eyes Were Watching God, Chapters 1 and 2*  
• Excerpt from Lee’s “Pomegranate”:  
  https://solsticelitmag.org/content/pomegranate/  
• Excerpt from Agnes Gomillion’s *The Record Keeper, Preface & Chapter 1, “The Rebel”* | Reading Reflections due the day before class at 5pm on Canvas  
Project Update Presentation slides due day before class at 10pm on Canvas

| Class 11: 11/27 | Liberatory Prototypes via the Choreopoem | Students present on semester projects | Due 11/29: Draft of Final Project Deliverable  
Due Dec 1: Submit slides for final class presentation

| Class 12: 12/4 | Liberatory Prototypes via the Choreopoem | Students present on semester projects | Due Dec 4: Final Project Deliverables

| Class 13: 12/11 | TBD Class event | TBD | None

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
- 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](https://www.amazon.com/Policing-Black-Man-Prosecution-Imprisonment-ebook/dp/B018CHH2X0) (Links to an external site.)

On Development as Innovation and Self-Determination
• Schumpeter, Joseph A. Capitalism, socialism and democracy. Routledge, 1942.