Racism Untaught Syllabus

DES 4401.001W/V • Fall 202X • Tues/Thurs 3-4:15PM • Online Synchronous

InAbout the Course



Professor Moses (she/her)

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email | phone

Office Hours

Use this link to schedule office hours with me, date/time, via Zoom.

Course Description

This course critically analyzes artifacts, systems, and experiences that perpetuate racism, sexism, ableism, and the oppression of other historically underinvested communities by guiding students through the Racism Untaught framework (refer to Figure 01) to re-imagine and design with an anti-oppressive lens. Students are guided through the design research process to assists them in identifying racialized design challenges and critically assessing anti-racist and anti-oppressive design approaches.

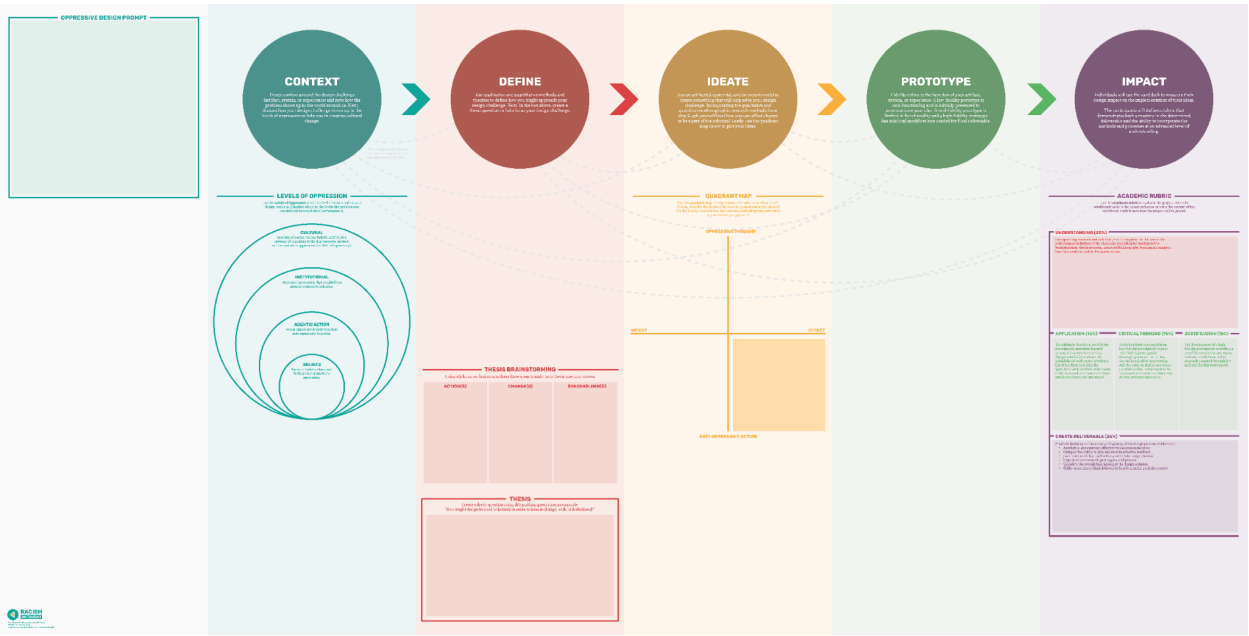

Figure 01: The Racism Untaught Toolkit Digital Workboard

Liberal Education

"A liberal education prepares individuals to lead productive and socially responsible lives in a diverse and rapidly changing world. The Liberal Education Program at UMN helps students develop competencies that can be adapted for use in any occupation and by virtually any individual." Read more about liberal education here. This course satisfies the liberal education requirement in that it uses a framework, Racism Untaught, to help students understand their role in uplifiting a racially diverse world perspective, to identify oppressive ideologies, and to think critically about creating anti-racist approaches that positively impact their communities. This course creates the opportunity for students to understand their positionality and agency in the context of systemic oppression. It allows for the exploration of anti-oppressive design theories, methods, and approaches to create an intentional and innovative project.

Race, Power, and Justice in the United States

This course fulfills the Race, Power, and Justice in the United States theme of liberal education. It is important for students to understand their positionality in the context of racism in order to understand how we as a society perpetuate and uphold systems of oppression that shape the everyday lives of Black, Indigenous, and People of Color. One of the first steps to understanding positionality is by unpacking social identities within the dominant culture to gain an understanding of the intersectionality of those social constructs. This course promotes an understanding of social identity, power, privilege, and marginalization through a variety of onboarding exercises. Through the assigned racialized prompt, students will get the opportunity to analyze how historic racialized inequities have perpetuated to the present day and analyze how design had a role in the oppression of communities of color. Guest speakers are also invited to share perspectives and critical lenses on how the system of racism perpetuates inequities for communities of color– both historic and contemporary. Through qualitative and quantitative research methods, students will gain an understanding of their racialized prompt and how personal beliefs, actions, institutions, and the broader culture support the racialized artifact, system, or experience. Students will gather research and be assigned writings and scholarship by Black, Indigenous, and other communities of color to gain knowledge and perspective on the concepts of anti-racism, liberation, and abolition. It is with their gained knowledge over the course of the semester that students will leave with an understanding of racialized systems and their role in crafting, reimiagining, and designing a more anti-racist world.

Writing Intensive

The writing process is important to the design and connecting industries to define and denote data points which critically inform the design, clarify the ideation process, and solidify prototype requirements. Writing serves as a way of communicating thoughts and ideas in order to craft critically analyzed design approaches. Students will engage with over 2500 words of finished writing and in the end create a designed layout that includes their annotated bibliography, literature review, research methods, journey maps, prototypes, and conclusions. Students will be given the opportunity to reevaluate and critique their writing and resubmit assignments based on both class and one-on-one discussions.

Course Objective

The objective of this course is to guide students through identifying forms of racialized design– design that perpetuates elements of racism. In this course students will (in no particular order);

- Critically analyzing artifacts, systems, and experiences that perpetuate racism and the oppression of historically underinvested communities,
- Use qualitative and quantitative methods to assess individual and shared experiences of racism,
- Examine systemic forms of institutional racism and how we and our culture perpetuate them,
- Utilize the iterative design research process to assist in cultivating learning environments for students to further explore issues of race and racism using writing methods,
- Explore design research methods and processes to solve systemic problems and inspire further work in the public sector or a passion for public service,
- Complete a report out (both in written and presentation format) of context learned, methods and theories utilized, literature review, annotated bibliography, prototypes, and a 10-entry journal, and

- Use the design research process to assist in cultivating learning environments for students to further explore complex social issues and becoming agents of change through design.

Student Learning Outcomes

- **Problem Solving: Can identify, define, and solve problems.**
  Students will be able to critically identify and analyze artifacts, systems, and experiences that perpetuate elements of racism and oppression. Using the design research process, students will engage with the racialized prompt and create a design approach to address it.
- **Critical Thinking: Can locate and critically evaluate information.**
  Using intentional design interventions, students will assess racialized elements and how they are perpetuated through the levels of oppression (individual, agentic action, institutional, and culture).
- **Engaging Diversity: Understand diverse philosophies and culture within and across societies.**
  Through individual and group activities, students will contextualize their own positionality in the context of racism and other forms of power/privilege and marginalization.
- **Communication: Can communicate effectively.**
  At various points in the duration of this course, students will have the opportunity to present their research and prototype progress to classmates and guest critics. Students will use writing to learn and understand their own ideas; through a entry journaling process, to articulate their understanding of course concepts through an annotated bibliography and group literature review, to identify, critique, and redress the harms and consequences of racialized design, and advocate for better design processes and practices. The writing process is important to the design and connecting industries to define and denote data points which critically inform the design, clarify the ideation process, and solidify prototype requirements.
- **Innovation & Creativity: Understand the role of creativity, innovation, discovery, and expression across disciplines.**
  To approach and potentially solve social issues like racism and racialized design, everyone has the ability to use innovative techniques and their creativity for social change. In this course, students will get the unique opportunity to work collaboratively with students across disciplines to create solution(s) to create a more inclusive and equitable society.

Course Prerequisites

None.

Required Text and Media (Will be Uploaded to Canvas)

Racism Untaught by Lisa E Mercer and Terresa Moses

Explainer: What Is Systemic Racism And Institutional Racism? by Mary Frances O'Dowd

Additional readings and media will be added pending assigned racialized prompts.

Optional Text and Media

An Anthology of Blackness by Terresa Moses and Omari Souza

The Black Experience in Design by Anne H. Berry, Kareem Collie, Penina Acayo Laker, Lesley-Ann Noel, Jennifer Rittner, Kelly Walters

Race After Technology by Ruha Benjamin

Post Traumatic Slave Syndrome by Joy DeGruy

How to Be an Anti-Racist by Ibram X. Kendi

This Book is Anti-Racist by Tiffany Jewell

Design of Protest by De Nichols

Emergent Strategies by adrienne marie brown

Developing Citizen Designers by Elizabeth Resnick

Extra Bold by Josh Halstead, Farah Kafei, Valentina Vergara, Ellen Lupton, and Jennifer Tobias

The Art of Protest by T. V. Reed

Not My White Savior by Julayne Lee

White Fragility by Robin DiAngelo

Required Supplies

You will need to print a book of your work, the cost should be split amongst the group. Number of copies will be up to the group, but the professor will need a copy.

Evaluation (out of 1000 points)

For each assignment listed below, details and criteria are listed under the Course Assignment Details portion of the syllabus. Students also have flexibility on grading criteria as they will co-create the course rubric.

UNDERSTANDING
300 points (30%)
- Literature Review: 150 points
- Research Methods: 100 points
- Participation: 50 points

APPLICATION
450 points (45%)
- Low-Fidelity Prototype: 150 points
- Mid-Fidelity Prototype: 150 points
- High-Fidelity Prototype: 150 points

FINAL DELIVERABLES
250 points (25%):
- Group Process Book: 100 points
- Final Deliverable: 100 points
- Participation: 50 points

University Grading Standards

More on the University Grading and Transcript Policy here.

- A = outstanding
- B = very good
- C= good/average - meets course requirements
- D= meets course requirements, but work below average
- F= fails to meet course requirements

Extra Credit

There are no extra credit options for this course.

Course Culture

Statement of Unity

The University of Minnesota Twin Cities is located on traditional, ancestral, and contemporary lands of the Dakota People ceded in the Treaties of 1837 and 1851. We are committed to recognizing the complex history of this land by honoring the truth of violence, displacement, migration, and settlement that bring us together. We acknowledge the need to end the violence against missing and murdered Indigenous women– a local and national epidemic which can be traced back to the arrival of European colonizers across Turtle Island.

We acknowledge and fight against the legacy of white supremacy and culture of anti-Black racism in our own community, which has led to the murders of Jamar Clark, Philando Castile, George Floyd, Daunte Wright, Winston Smith, and countless other Black Americans across this nation. Black lives matter. We stand with our Hmong, Asian, Asian-American, and Pacific Islander communities against the rise of xenephobic violence since the start of the COVID-19 pandemic. We recognize that words are not enough and we remain committed to the work of eradicating the injustices against all Black, Indigenous, and people of color caused by systemic racism.work of eradicating the injustices against all Black, Indigenous, and people of color caused by systemic racism.

Names & Pronouns

Everyone has the right to be addressed in accordance with their personal identity. Your preferred name can be entered into your student account. I will gladly honor your request at any point throughout the semester to address you by your correct name, gender pronoun, or any other manner you would like to be referred to. I will also instruct class members to do the same and I expect the same.

Inclusivity & Equity

My hope is that students from all backgrounds and perspectives will be well served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. I strive to present materials and activities that are inclusive of gender, sexuality, disability, age, socioeconomic status, ethnicity, race, and culture. Please let me know ways to improve the effectiveness of the course for you personally or for other students.

Workload

This three credit lecture + studio course (200 minutes in-class per week) is equal to nine hours of academic work per week (including lectures/instruction (1-2 hours), in-class activities (2-4 hours), group work (2-4 hours), field research (2-4 hours), design skill-building (2-4 hours), and so on), averaged over the semester, in order to complete the work of the course to achieve an average grade. Find out more at policy.umn.edu/education/studentwork.

Classroom Presence

Students should plan to be fully present during the entire class period. Students may not intentionally participate in any other class disturbance during the class period and will be asked to leave if necessary. When encountering any difficulty or problem during an in-class assignment, ask the instructor for help.

Students are expected to attend class, bring tools/work to class, take appropriate notes, keep all handouts and course information, utilize class time for questions and discussion, and refer to recommended texts for further clarification of information. If a student is still having difficulties, then an appointment should be made during the instructor's office hours to discuss the matter.

Creating Space

We will verbally acknowledge at the beginning of the course that everyone is learning new concepts and language and ask students to be open to change and to be flexible when new knowledge is gained. Marta Elena Esquilin from Bryant University and Mike Funk from New York University, write on the importance of community building and the value of engagement agreements[1]. They provide over twenty "classroom and meeting guidelines" in order to create an intentional space to have conversations focused on diversity, equity, and inclusion. As a course we will work together on the development of a community agreement. We will determine a community agreement for the semester developed from the link and image below and it will ultimately be posted to the syllabus here. **This mural board is used to develop a community agreement.**

1. **Engage in Conversations in Ways that Honor Each Other**
    a. To be filled out by students
2. **Speak from Your Own Lived Experience**
    a. To be filled out by students
3. **Think Beyond Binaries**
    a. To be filled out by students
4. **Foster a Space for Vulnerability and Humility**
    a. To be filled out by students
5. **Acknowledge, Validate, and Repair Harm**
    a. To be filled out by students
6. **Other/Additional**
    a. To be filled out by students

[1] Esquilin, Marta Elena. Funk, Mike. "Campus Bias Incidents: What could faculty do? Navigating Discussions in the Classroom." Bryant University. November 13, 2019.

Course Policies

Breaks

Please take care of yourself. Use the restroom, get water, and stand up/stretch when needed.

Projects

Projects MUST be turned into the instructor at the agreed upon due date and time. No late work will be accepted unless excused. Excused attendance late work must be accompanied by a written (or emailed) excuse upon the first day the student returns to class and the late work will only be accepted on that day. If the absence is known in advance, students may turn work in early. There are no extra credit options for this course. **See more on turning in late assignments at policy.umn.edu/education/makeupwork.**

Be sure to use the format (.psd, .ai, .indd zipped, .jpg. .png, or .pdf) specified by the instructor and name the file correctly. Projects need to be saved to your google drive folder and be automatically synced from your computer. Keep your work and files organized. Assignments will not be returned to students.

Final Grades

The professor of record determines all final grades. Your final grades are based on a sum of your project grades and overall progress of learning. Grades will be assigned two-three weeks after the final assignment has been turned in.

Attendance and Daily Progress

Good attendance and participation are expected for this course and will affect your learning experience. Your daily progress will be evaluated towards the beginning of class. It will be noted if you do not have all of your work, you arrive considerably late, or you don't participate in class. This will affect your participation grade. If you need to leave early or if you arrive late, let the instructor know via email.

Excused absences include all those within the University policy; subpoenas, jury duty, military duty, religious observances, bereavement, sickness (flu and/or COVID), and anything approved between you and the instructor. In addition to excused absences, you have two personal days. Please use these however you would like including; family vacation, personal emergency, work, etc. You must inform your instructor before class begins to use a personal day. If you are absent, you are responsible for contacting a class member in order to get any information or assignments that were given in class. The instructor will not use any class time to repeat missed lectures or assignments.

Email

Emailing the instructor for missed class assignments and course grades is prohibited. Instructor email is not to be utilized as your private tutoring tool. Instead of email, try your best to ask questions in class as this will benefit others and will allow for further elaboration. Emails will be answered Monday–Friday 10AM – 6PM.

Google Suite

As a University student, you are assigned a Google email address. It is imperative you check this email (or have it forwarded to the email that you do check). You are also too set up and use your Google calendar as well as your Google drive.

University Policies

Use of Class Video and Audio

This course may include video and audio recordings of class lectures and classroom activities. These recordings will be used for educational purposes and the instructor will make these available to students currently enrolled in this course. Students must seek instructor permission in order to share either course recordings or course content/materials. Similarly, instructors who wish to share Zoom recordings with other sections or classes must seek and document permission from students whose image or voice are in these recordings.

Academic Integrity & Scholastic Dishonesty

As defined by The Office of Community Standards, plagiarism shall mean representing the words, creative work, or ideas of another person as one's own without providing proper documentation of source. Plagiarism is a serious offense in academia and is not tolerated by the College of Design. It is the responsibility of students to understand the standards and methods of proper attribution and to clarify with each instructor the standards, expectations, and reference techniques appropriate to the subject area and class requirements, including group work and Internet use. The College of Design holds students accountable to the standards set forth in the Student Conduct Code regarding plagiarism. Students are encouraged to seek out information about reference methods from instructors and other resources and to apply this to all submissions of academic work.

Statement on Climate of Inclusivity

You are expected to be attentive during class, ask questions if you do not understand something, and to offer your opinion. You are also expected to listen respectfully to other students and to me when speaking. The University of Minnesota is committed to providing a safe climate for all students, faculty, and staff. All persons shall have equal access to its programs and facilities without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation. Racism, sexism, homophobia, classism, ageism and other forms of bigotry are inappropriate to express in this class. Reports of harassment are taken seriously, and there are individuals and offices available for help. Download the policy at Equity and Diversity.

Disability and Mental Health Accomodation

The University of Minnesota is committed to providing equitable access to learning opportunities for all students. The Disability Resource Center is the campus office that collaborates with students who have disabilities to provide and/or arrange reasonable accommodations. If you have, or think you may have, a disability (e.g., mental health, attentional, learning, chronic health, sensory, or physical), please contact the DRC at 612-626-1333 to arrange a confidential discussion regarding equitable access and reasonable accommodations. ***For additional information please visit:*** **diversity.umn.edu/disability**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce your ability to participate in daily activities. University of Minnesota services are available to assist you with addressing these and other concerns you may be experiencing. You can learn more about the broad range of confidential mental health services available on campus via www.mentalhealth.umn.edu or contact Counseling/Consulting Services at 612-624-3323.

University Links

Scholastic Dishonesty and Student Conduct Code; Sexual Harassment, Sexual Assault, Stalking and Relationship Violence Policy; Academic Freedom and Responsibility Policy; Student Counseling Services; Student Writing Support; Student Academic Success Service; Teaching and Learning: Student Responsibilities

Course Outline

Onboarding. (Weeks 01 + 02)

Before students start using the Racism Untaught toolkit, they will first unpack the concept of racism and the role racism plays in their life. They will begin the process by navigating their own story, background, cultural identity, and upbringing to help shed light on their cultural biases and how you came to acquire them. The activities the students will participate in are:

1. A poem critically assessing where cultural bias is present in their upbringing.
2. Creating a social identity profile with the:
    a. True Colors Assessment
    b. Crystal Knows Profiles

Context. (Week 03)

In week two students will be divided into groups that are developed based on what I have learned about each student. This step has over 60 cards that include definitions and terms that focus on elements of racism. Students use the terms in this deck to create context around the identifier they have been given and discuss how forms of oppression are perpetuated and supported in the world around us. We ask students to say why each element of oppression is relevant to the identifier and which elements are not. The first step also includes a diagram outlining the Levels of Oppression. This allows further contextualization of the instance of oppression on four different levels: 1) beliefs—personal beliefs, ideas, and feelings that perpetuate oppression, 2) agentic action—when oppressive beliefs translate into oppressive behavior, 3) institutional—structural oppression that results from agentic oppressive behavior, and 4) cultural—norms, values, beliefs, and trusted systems of acquiring truth that preserves, protect, and maintain oppression.

Define. (Weeks 04, 05, 06, 07, 08)

This step has roughly fifty cards, including qualitative and quantitative methods and theories to define how the participant might approach the design challenge. In this step, students are also required to create a thesis question to help focus their design challenge. We provide students with this guiding question, “How might design be used to [action] in order to [create change] with [stakeholders]?” students garner factors from their research in order to move forward to the next step, ideation.

Ideate. (Weeks 09)

This step includes over 100 cards. During this step, students begin to determine what they will create— an artifact(s), a system(s), and/or an experience(s)—and which will help dismantle the form of racialized design. They are prompted to determine how they can affect change and how they can be a part of the solution. This step includes a quadrant map to help evaluate the value of each idea. On the X-Axis, students are instructed to consider the intent of the idea in comparison to the impact and on the Y-Axis, students consider how far the idea might shift stakeholders from systemically oppressive thought(s) to anti-oppressive action(s). Students plot their strongest ideas and discuss whether their idea only has good intentions or if it will have an impact and focus on anti-oppressive actions against oppressive thought. This quadrant map is often revisited in the prototype stage to help students ensure they continue to work toward impact and an anti-oppressive final deliverable.

Prototype. (Weeks 10, 11, 12, 13, 14)

This step has approximately 30 cards. This walks the students through a low-, mid-, and high-fidelity prototyping process. The low-fidelity prototype is non-functioning and is initially presented to communicate an idea. A mid-fidelity prototype is limited in functionality, and a high-fidelity prototype requires minimal modifications for the final deliverable. We find that oftentimes in this step, students will move back and forth through the framework to further contextualize or use methods to help them understand how the idea they are creating impacts communities.

Impact. (Week 15)

This step has approximately 20 cards. This step helps students understand the impact they are having with the work they have produced. This step also includes students participating in the rubric for grading.

Final Presentations. (Week 16)

In the last week, each group will present their final deliverables through the completion of a process book. Each person will complete the semester with one process book that includes: 1) details all of the work completed in each step, 2) images of each step from the beginning to the final deliverables, 3) journey map with a total of 8 points of reflection, and 4) complete literature review.

Course Calendar

Dates	Tuesday	Thursday
WK 01 9/5-9/9	Syllabus Overview Introduction Activities	Social Identity Presentations **DUE** Community Agreements
WK 02 9/12-9/16	Understanding Systemic Racism/Oppression A Hundred Racist Designs **Complete Journal Entry #1**	**Context Explained** Breakout: Assessments/Context
WK 03 9/19-9/23	Breakout: Context Cards **DUE** **Levels of Oppression Explained**	Guest Speaker: Systemic Racism Breakout: Levels of Oppression **DUE** **Complete Journal Entry #2**
WK 04 9/26-9/30	**Define Explained** Breakout: Define, Methods/Theories Selected	Breakout: Define Research Question **DUE** **Complete Journal Entry #3**
WK 05 10/3-10/7	**Literature Review, Annotated Bibliography, Research Methods, Presentations Explained** Breakout: Research + Progress Research Proposal **DUE**	Workday for Research
WK 06 10/10-10/14	Breakout: Research + Progress	Breakout: Research + Progress Research Method Report-Out Feedback Provided
WK 07 10/17-10/21	Breakout: Research + Progress First Draft Literature Review Outline & Introduction **DUE**	*No Class* Breakout: Research + Progress
WK 08 10/24-10/28	Breakout: Research + Progress Group Analysis of Research **Complete Journal Entry #4**	*No Class* Final Draft Literature Review, Annotated Bibliography, Research **DUE**
WK 09 10/31-11/4	Presentations **Ideate Explained +** Breakout: Ideate	Breakout: Ideate + Quadrant Map **DUE** **Complete Journal Entry #5**
WK 10 11/7-11/11	**Prototype Explained** Breakout: Low-Fidelity Prototype Ideate Quadrant Map **DUE**	Low-Fidelity Prototype Literature Review and Research Method Report-Out Feedback Given
WK 11 11/14-11/18	Course Critique Low-Fidelity Prototype **Complete Journal Entry #6**	Guest Critique Low-Fidelity Prototype Presentation **DUE** Breakout: Mid-Fidelity Prototype
WK 12 11/21-11/25	Course Critique Mid-Fidelity Prototype Literature Review/Report Revision Plan **DUE** **Complete Journal Entry #7**	*Holiday: No Class*
WK 13 11/28-12/2	Guest Critique Mid-Fidelity Prototype Presentation **DUE** Breakout: High-Fidelity Prototype	Course Critique High-Fidelity Prototype **Complete Journal Entry #8**
WK 14 12/5-12/9	**Impact Explained** Breakout: Impact High-Fidelity Prototype Presentation **DUE** **Complete Journal Entry #9**	Course Critique on Process Books **Complete Journal Entry #10**
WK 16 12/12-12/12/16	Process Book + Presentations **DUE**	*Reading Day, No Class*

Course Assignment Details

Presentations

Research Presentation

Each group will present their research for guest critics and classmates for feedback and constructive criticism on their initial direction toward an anti-racist and anti-oppressive design approach.. Using the research presentation template, students will summarize; their prompt, their gained context, their thesis question, their individual research methods/theories, and how their individual research overlaps with one another.

Low Fidelity Prototype Presentation

Each group will present a fairly minimalist presentation that walks us through your initial ideas for feedback and constructive critique from the instructor and classmates.

Mid Fidelity Prototype Presentation

Each group will present a presentation that walks us through your revised ideas for feedback and constructive critique from the instructor, classmates, and guest critics.

High Fidelity Prototype Presentation

Each group will present a presentation that walks the instructor and classmates through your re-revised ideas for feedback and constructive critique. This presentation should include a prototype that is one step away from the final deliverable.

Final Deliverable Presentation

Each group will present their course process and final deliverables, branded to that of your final deliverable. Students should follow the group process book as an outline for their presentation.

Group Process Book

Each group will complete the semester with a process book that details all of the work completed in the semester. The process book should include images of each step from the beginning to the final deliverables. It can be branded in whichever the group sees fit. The group process book should include the following sections:

The Group Prompt

What racialized prompt (artifact, system, or experience) were you assigned?

Context

Cards/Terms Utilized

Explanation of “why and why not” certain elements of racism were found.

Levels of Oppression

How did the levels of oppression help to further contextualize the prompt? What was learned from this design intervention?

Define

Cards/Terms Utilized

Explain which methods and theories may be helpful for your progress.

Thesis Question

Create a thesis question using this guiding question as an example: “How might design be used to [action] in order to [create change] with [stakeholders]?”

Literature Review

Each group will work together to create a ***cohesive*** literature review. A literature review is secondary research which helps to define and further contextualize your thesis question. Students may want to consider dividing up the work by introduction, three-four sections with specific topics, and a conclusion section. Although sections may be divided up, the literature review should read as if the multiple authors wrote the full paper together (so copy editing and reading over each other's work is a must).

Each group member is required to write 500-750 words to the overall outline of the literature review and utilize at least five of their ten sources in the annotated bibliography. The sources can be from popular culture, news, and scholarly resources. The total literature review word length will depend on the number of group members. Citations should be in the Chicago Manual of Style: Notes-Bibliography System (NB). This style includes footnotes for notations and a bibliography (and in this specific case, an annotated bibliography in alphabetical order). See an example paper here. Be sure to include visual references that are properly cited.

Students must turn in their first full draft on the day of their research presentation (in Week 8) as a link to a google document with comments enabled to allow the instructor to provide feedback effectively to the whole group in Week 10. Students will be graded on their first draft, however, will be asked to make revisions before the semester ends for a revised grade. A revision plan must be submitted by the end of Week 12. Final revisions to your literature review must be made before turning in your final draft within the final group process book in Week 16. At that time, the literature review grade will change pending improvement of writing ability.

Annotated (Summarized) Bibliography

The annotated bibliography is a list of sources with a short summary, written in the Chicago Manual of Style: Notes-Bibliography System (NB), in alphabetical order. Each source includes a 3-5 sentence summary which describes, in your own words, what information you’ve gleaned from that resource (i.e. the value of source). Each student is required to find at least ten sources that will help you further your understanding of your design prompt. The sources can be from popular culture, news, and scholarly resources.

Research Theories & Methods

Each group will select research theories they will use as a lens to look at their racialized prompt. Each student will complete at least two research methods that compliment each other and further contextualize the design prompt. Each group member will then contribute their research methods explaining how the theory(ies) and methods connected and what were the factors learned that further contextualized their prompt. Research method report-outs will vary depending on the students’ chosen research method, however, there will be an equal opportunity to receive feedback and revise the report-out. Initial research report-outs are due in Week 8, feedback will be provided in Week 10, a revision plan due in Week 12, and the final report-out due in Week 16.

Ideate

Cards/Terms Utilized

Explain the early considerations of the ideate process.

Quadrant Map

Note each group member's contributing ideas and why their ideas were placed where they were placed on the quadrant map.

Initial Ideas

Explain each person's fully developed idea after discussion around the quadrant map placement.

Prototype

Low Fidelity Prototype

What are the elements in this prototype (visually and narratively) and how did each group member contribute to this prototype?

Mid Fidelity Prototype

What are the elements in this prototype (visually and narratively) and how did each group member contribute to this prototype?

High Fidelity Prototype

What are the elements in this prototype (visually and narratively) and how did each group member contribute to this prototype?

Impact

How would you be able to measure the impact of your final design approach?

Final Deliverables

Both visually and narratively, explain your final design approach.

Concluding Position Statement

Wrap up your group report with project deliverable considerations and/or changes you could make to improve impact. Include at least two sources from the course readings in your considerations for your project. This report should be between 500-1000 words.

Team Member Introductions

Each team member is required to write a 100-word biography to include in the report-out. Consider education, community engagement, design interests, etc.

Journey Map

The journey map helps each student track their knowledge of race and racism in the field of design. Each point in the journey should identify a moment that coincides with a deeper understanding of racialized design. Each journey map will include at least 10 journal entries per student using the journal entry template provided. Each entry should be at least 100 words.

- Journal Entry #1: Onboarding

- Journal Entry #2: Context
- Journal Entry #3: Define
- Journal Entry #4: Define
- Journal Entry #5: Ideate
- Journal Entry #6: Low Fidelity Prototype
- Journal Entry #7: Mid Fidelity Prototype
- Journal Entry #8: High Fidelity Prototype
- Journal Entry #9: Impact
- Journal Entry #10: Final Entry

Honors Student Requirements

This section is only applicable to those enrolled in the Honors section of this course, DES 4401V.

Honors students are required to take a leadership/project management role within their respective group. This role will require weekly check-ins with the instructor and a final 500-1000 word report-out at the end of the semester. The report-out will include thoughts from group members as well as an assessment of the group's progress throughout the semester.

The instructor reserves the right to make adjustments and or changes to the course syllabus with or without notice.

Acknowledgment Form

As a course we will work together on the development of a community agreement to co-create our learning environment and provide opportunities for growth. If you are committed to doing this, sign the following:

I_____(print) acknowledge that I have read the course syllabus. I understand the course structure, grading, and attendance policies. I hereby agree to abide by the syllabus and its provisions.

Fall 2022, DES 4401.001 Racism Untaught
Semester, Course Number and Section

_____
Student Phone Number

_____
Student Email Address

_____
Student Signature and Date

_____
Faculty Name, Signature, and Date

Permission to Use Work

As the Director of Design Justice, it is important that I be able to share the work you create in this course as it will be a value to our university and broader educational communities. At the same time, this is your intellectual property and if you do not agree to the terms below, please schedule an in-person appointment so that we can discuss options, consent, and boundaries for course participation.

Grant of Permission

I, the undersigned, am a student at the University of Minnesota and I am enrolled in **DES 4401.001 Racism Untaught, Fall 2022**. By my signature below I hereby grant permission to the University to use, copy, reproduce, publish, distribute, or display any and all works created to comply with the requirements of this course in accordance with the terms set forth below.

Scope of Permission

This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future university students; (2) for public display in the galleries or on the campus of the university or on the university website; (3) for promotional materials created by the university in all forms of media now known or later developed, including but not limited to exhibition catalogs, direct mail, websites, advertising and classroom presentations; (4) for the instructor of record to use my work to represent their skills as an instructor in a teaching portfolio (online or in print). My permission is ongoing (in perpetuity).

Certificate of Ownership

I am the owner of all work submitted in accordance with the requirements of the named course and the work is not subject to any grant or restriction that would prevent its use consistent with this permission. All aspects of the work are original to me and have not been copied. I understand that as the owner of the work I have the right to control all reproduction, copying, and use of the work in accordance with U.S. copyright laws.

Privacy Release

I hereby authorize and consent to the release, maintenance, and display of my name if necessary and any other personally identifiable information that I have provided in connection with the work and its use in accordance with the terms of this Agreement.

Signature

By signing below I hereby grant the permissions indicated above. I understand that this grant of permission relates only to the use of the described work. This is not an exclusive right and I may sell, give, or otherwise transfer the rights to such work to others on a non-exclusive or exclusive basis. However, in the event that I do sell, give, or otherwise transfer ownership or the exclusive right to use my work to another party, I will notify the university immediately in writing through the professor of record for this course.

_____

Student Signature, Student Email Address, and Date

_____

Faculty Name, Signature, and Date