

AET 102 - GENDER, RACE AND TECHNOLOGY (20555)

Tuesdays at 5:00-6:00 PM in RLP 0.126 Patton Hall (former Liberal Arts Building)

Instructor: Yuliya Lanina

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TA: Rachel Elizabeth Matthews

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Course Description

The purpose of this course is to expand students' awareness of issues affecting women, people of color and other underrepresented communities in the creative and technological fields.

Course Overview

The format of our meetings will vary between in-class discussions, guest presentations and group projects presentations. Rather than tracing the developments chronologically, we will be looking at the current trends, examining our own attitudes and biases, and coming up with solutions. We will have nationally and internationally renowned guests from various fields at the intersection of art and technology. This would be a great opportunity to find out more about fields within and beyond your interest and to make contacts.

Prerequisites

None

Course materials

There is no required text or readings. Some days I will be posting material related to the topics we cover. You are encouraged to look deeper into the subjects that pertain to your interests.

Safety Training

In accordance with regulations from UT's Department of Environmental Health and Safety, all undergraduate students are required to receive training in order to use the equipment in the art and design labs. First, students must successfully pass the online training for general machine shop safety (Module OH500 at <http://ehs.utexas.edu/training/training-courses.php#oh500>); upon successful completion of this module, students will then receive hands-on training for specific equipment. Time will be allotted during the first week of classes to complete the online portion.

UT Electronic Mail Notification Policy

Electronic mail (e-mail) is a mechanism for official University and instructor communication to students. Students are expected to check e-mail on a frequent and regular basis in order to stay current with University- and course-related communications, recognizing that certain

communications may be time-critical. It is recommended that e-mail be checked daily, but at a minimum, twice per week.

It is the responsibility of every student to keep the University and instructor informed of changes in his or her official e-mail address (do so at https://utdirect.utexas.edu/utdirect/bio/address_change.WBX). Consequently, e-mail returned to the University with "User Unknown" is not an acceptable excuse for missed communication. Similarly, undeliverable messages returned because of a full inbox or use of a spam filter will be considered delivered without further action required of the University or instructor.

(see <http://www.utexas.edu/cio/policies/university-electronic-mail-student-notification-policy>)

Use of Class Materials

The materials used in this class, including, but not limited to, exams, quizzes, and homework assignments are copyright protected works. Any unauthorized copying of the class materials is a violation of federal law and may result in disciplinary actions being taken against the student. Additionally, the sharing of class materials without the specific, express approval of the instructor may be a violation of the University's Student Honor Code and an act of academic dishonesty, which could result in further disciplinary action. This includes, among other things, uploading class materials to websites for the purpose of sharing those materials with other current or future students.

(from <https://wikis.utexas.edu/display/coursematerials/Sample+Use+Statement+for+Syllabus>)

Attendance

You are allowed three absences for illness or personal reasons; however, you will likely miss points for in-class assignments or activities as a result, and these generally cannot be made up. However, if a serious medical or personal crisis (hospitalization, death in the family, etc.) impacts your attendance, please inform me as soon as possible. In addition, see the exception below for religious holy days.

Arriving more than ten minutes late at the beginning of class or after a break, leaving class without permission, and leaving class prior to dismissal for the day all count as being tardy.

Three tardies equals an absence. Four absences will lower your course grade by one letter grade. Additional absences may result in failure of the course.

Religious Holidays

Section 51.911 of the Texas Education Code states that a student shall be excused from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence.

University policy requires students to notify each of their instructors at least fourteen days prior to the date they will be absent from scheduled classes to observe a religious holy day.

(from http://www.utexas.edu/provost/policies/religious_holidays/1555_001.pdf)

Classroom Etiquette

Please observe the following rules during class as a courtesy to fellow students and the instructor.

- 1) *Be on time at the beginning of class and after each break.* If you must come in late at the beginning of class, please enter the room and seat yourself as quietly and unobtrusively as possible. And please don't hold up the entire class by failing to return promptly at the end of an announced break, since often the second part of the class period is when we will engage in group activities.
- 2) *Turn off your cell phone's notification sounds upon entering the classroom.* If you forget to do so, and your phone rings, chirps, or vibrates loudly during class, turn it off immediately and discreetly. I reserve the right to penalize repeat offenders by subtracting points from their day's assignment.
- 3) *Don't distract other students.* Everyone benefits from a classroom free of distracting sights, sounds, and smells. If you would like to update your Facebook page, talk to your friends, listen to loud music, polish your nails, doodle with Sharpies, etc., please do so outside the classroom during breaks.
- 4) *Consider bringing earphones and/or earplugs to class for work sessions.* If you like to listen to music while you work, you are welcome to do so, so long as no one else can hear it. And if you are easily distracted by noise/conversation, please bring earplugs to wear so that the conversation from desk critiques will not bother you.

Course Requirements + Grading

Blog Entry. After each class I will be posting a question on the Canvas Discussion page related to the material we discussed. Everyone is required to post their response, at least 1 paragraph in length, and to comment on at least one response by another student. If you are uncomfortable with publicly posting your opinion, you can submit it directly to me by email. Your posts and responses will be due the following Sunday, 11:59 pm.

Group Work/Presentation.

The class will break into groups of six or seven. Each group will come up with a collaborative project attempting to address or solve one issue affecting marginalized communities. Groups will present the completed project to the class at the end of the semester. You are welcome to use material you previously created as long as it is relevant in this new context.

Points breakdown is as follows:

Blog Entry: 5 points each: 3 points answer, 2 points comment, (60 points total)

Group project: 40 points (Contract 10 points, Presentation 30 points)

Evaluation

This is a pass/fail course.

In order to pass this class you need to accumulate 65 points or more.

Electronic Devices

Cell Phones, headsets, tablets and laptops may not be used during class, unless you get my permission.

Lectures Online recording system

Your class is using the Lectures Online recording system. This system records the audio and video material presented in class for you to review after class. Links for the recordings will appear in the Lectures Online tab on the Canvas page for this class. You will find this tab along the left side navigation in Canvas.

To review a recording, simply click on the Lectures Online navigation tab and follow the instructions presented to you on the page. You can learn more about how to use the Lectures Online system at <http://sites.la.utexas.edu/lecturesonline/>.

Please note that your professor decides when and for how long recordings will be available for you to review.

You can find additional information about the lecture capture system at: <http://sites.la.utexas.edu/lecturesonline/>.

University Policies:

Academic Integrity

The University's Honor Code states that “As a student of The University of Texas at Austin, I shall abide by the core values of the University and uphold academic integrity.” You are expected to maintain absolute integrity and a high standard of individual honor in scholastic work undertaken at the University. At a minimum, you should complete any assignments, exams, and other scholastic endeavors with the utmost honesty, which requires you to:

- acknowledge the contributions of other sources to your scholastic efforts;
- complete your assignments independently unless expressly authorized to seek or obtain assistance in preparing them;
- follow instructions for assignments and exams, and observe the standards of your academic discipline; and
- avoid engaging in any form of academic dishonesty on behalf of yourself or another student.

(adapted from http://deanofstudents.utexas.edu/sjs/acint_student.php)

Academic Dishonesty

In promoting a high standard of academic integrity, the University broadly defines academic

dishonesty as including *any act designed to give an unfair or undeserved academic advantage*, such as:

- Cheating
- Plagiarism
- Unauthorized Collaboration / Collusion
- Falsifying Academic Records
- Misrepresenting Facts (e.g., providing false information to postpone an exam, obtain an extended deadline for an assignment, or even gain an unearned financial benefit)
- Multiple submissions (submitting essentially the same written assignment for two courses without authorization to do so)
- Any other acts (or attempted acts) that violate the basic standard of academic integrity

(adapted from http://deanofstudents.utexas.edu/sjs/acadint_whatitis.php)

Students who violate University rules on academic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. (from http://deanofstudents.utexas.edu/sjs/acint_faculty_syllabus.php)

Q Drop Policy

If you want to drop a class after the 12th class day, you'll need to execute a Q drop before the Q-drop deadline, which typically occurs near the middle of the semester. Under Texas law, you are only allowed six Q drops while you are in college at any public Texas institution. For more information, see: <http://www.utexas.edu/ugs/csacc/academic/adddrop/qdrop>

University Resources for Students

Your success in this class is important to me. We will all need accommodations because we all learn differently. If there are aspects of this course that prevent you from learning or exclude you, please let me know as soon as possible. Together we'll develop strategies to meet both your needs and the requirements of the course. There are also a range of resources on campus:

Services for Students with Disabilities

This class respects and welcomes students of all backgrounds, identities, and abilities. If there are circumstances that make our learning environment and activities difficult, if you have medical information that you need to share with me, or if you need specific arrangements in case the building needs to be evacuated, please let me know. I am committed to creating an effective learning environment for all students, but I can only do so if you discuss your needs with me as early as possible. I promise to maintain the confidentiality of these discussions. If appropriate, also contact

Services for Students with Disabilities, 512-471-6259 (voice) or 1-866-329- 3986 (video phone). <http://ddce.utexas.edu/disability/about/>

Student Support Services

There are numerous free and/or low-cost support services available to students at UT. They include (but are not limited to) the following:

Fine Arts Career Services (512-232-7333, utexas.edu/finearts/careers) provides a full range of services and resources to support students and alumni.

The Undergraduate Writing Center

(512-471-6222, uwc.utexas.edu) helps students with every phase of writing assignments for their courses.

The Sanger Learning Center (512-471-3614, utexas.edu/ugs/slc) provides study skills, time-management, and note-taking courses.

University Health Services (512-471-4955, healthyhorns.utexas.edu) provides medical and health promotion services for currently enrolled students and some non-students who are officially enrolled in certain University programs.

The Counseling and Mental Health Center (512-471-3515, cmhc.utexas.edu) helps students with their personal concerns so that they can meet the daily challenges of student life.

Emergency Procedures

Mass e-mails (in addition to sirens and fire alarms, when appropriate) will be used to provide students, faculty, and staff with information regarding potential threats to the safety and security of the campus community. E-mails will also be used as a way to notify students, faculty, and staff of emergency situations and keep them updated on the situation. Emergency officials also have the ability to disseminate important information via text message directly to the cell phones of users subscribed to the service. Please consider subscribing to this service at <https://utdirect.utexas.edu/apps/csas/text/main/>.

(adapted from <http://www.utexas.edu/safety/preparedness/plans/EmergencyManagementPlan2013a.pdf>)

Campus Carry

The concealed carry of handguns by permit holders is generally allowed in outdoor areas, as well as buildings and spaces that are accessible to the public. Permit holders are allowed to carry in classrooms.

It is the responsibility of concealed-carry license holders to carry their handguns on or about their person at all times while on campus. “About” the person means that a license holder may carry a holstered handgun in a backpack or handbag, but the backpack or handbag must be close enough that the license holder can grasp it without materially changing position. The holster must completely cover the trigger area and have enough tension to keep the gun in place if jostled. A license holder may not carry a partially or wholly visible handgun on campus premises or on any university driveway, street, sidewalk or walkway, parking lot, parking garage, or other parking area.

The open carry of handguns is not permitted on campus. Anyone who sees an openly carried gun on campus should immediately call 911. (from <https://campuscarry.utexas.edu/students>)

Calendar

Please be aware that on occasion the order and timing of the course schedule may need to be altered to accommodate UT closures, instructor illness, student needs/interests, and design program workshop opportunities and lectures. Any significant alterations to the schedule will be announced via Canvas.

Discussion assignments and an agenda for each day of class will be posted to Canvas.

January 15	Introduction. Class discussion.
January 22	Class discussion
January 29	Preston James
February 5	Teams finalized. Curran Nault
February 12	Class Discussion
February 19	Team Contracts Due. Charlie Jackson
February 26	Jennifer Bullard
March 5	Bora Yoon
March 12	Speaker TBA. (Instructor not present)
March 19	SPRING BREAK
March 26	Liss LaFleur
April 2	Group project presentation
April 9	Group project presentation
April 16	Group project presentation
April 23	Group project presentation
April 30	Anne Leilehua Lanzilotti
May 7	Class discussion

Liss LaFleur is a contemporary artist, activist, and educator currently based in Denton, TX.

LaFleur considers how fantasy and technology play a vital role in representing social movements, identity, and political change, specifically as they relate to feminism and the queer body. Projected at a very large scale, her video installations activate the spaces in which they are shown and play with the limits of perception by opening up an almost otherworldly sense of reflection.

Her works have been exhibited and screened extensively including presentations at the TATE Modern, Cannes Court Métrage, PBS, the Reykjavik Art Museum in Iceland, and the Czung Institute for Contemporary Art in South Korea. Her recent lectures include SXSW, the College Art Association, the School of the Art Institute of Chicago, and the MIT Media Lab, and her recent residencies include the National Museum of Glass in Tacoma, WA, and Google Artist

Services in Oakland, CA.

She holds an MFA in Media Art from Emerson College, and currently serves as the Program Director and Assistant Professor of New Media Art within the College of Visual Art and Design at the University of North Texas. She is currently represented by Galleri Urbane Marfa + Dallas. <https://www.lisslafleur.com>

Charlie Jackson is CEO and Chief Happiness Officer at Diversity Fund - a next-generation finance platform for women, minority, veterans, and LGBTQ entrepreneurs and investors. He is a serial entrepreneur who has been involved in technology startups in Austin for two decades. He has also led global projects for Apple, Dell, IBM, Philips and other clients. A native Texan who has traveled the world, Charlie is passionate about social equity, international development and using technology for public good.

He holds a BA in Government and an MS in Technology Commercialization from The University of Texas and resides in Austin.

www.texasdiversityfund.com

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James Preston. A dynamic and creative leader with broad international experience, who prides himself on the ability to effectively lead and collaborate to deliver strong business results on a consistent basis. Throughout his career, Preston has flourished as a motivational and visionary leader who is exceptional in strategic sales planning and new business development. He's also been greatly successful in developing highly valuable strategic partnerships and optimizing operations to accelerate business growth.

Though he's spent 20+ years at Dell, Preston is truly an entrepreneur spirit. Prior to Dell, he had worked for young startups and small companies. Even at Dell, he was always drawn to new startup initiatives or "turnaround" challenges, which is where he flourishes.

Since leaving Dell in February 2014, he's now able to focus exclusively on his passion for helping innovative Entrepreneurs "change the world", by working with them in an advisory, partner, consultant, mentor and/or investor capacity.

divinc.org

Curran Nault is the author of *Queercore: Queer Punk Media Subculture* (Routledge, 2017). He holds a PhD in Radio-Television-Film (RTF) from the University of Texas at Austin, where he is a joint lecturer in RTF, Asian American Studies and Women's and Gender Studies. His scholarship on queer subcultural media formations has been published in *Jump Cut*, *Feminist Media Studies*, *The Journal of Film & Video* and the *Oxford Handbook of Queer Cinema*, among others. Curran is the Founder and Artistic Director of the queer transmedia festival, OUTsider, and is a producer on the documentaries *Before You Know It* (PJ Raval, 2013) and *Justice for Jennifer* (PJ Raval, 2018).

Anne Leilehua Lanzilotti

A fierce advocate of contemporary music, Anne Leilehua Lanzilotti has distinguished herself by collaborating with composers of her generation. Read more about her current commissioning initiative with Anna Thorvaldsdottir, Andrew Norman, and Scott Wollschleger, [The 20/19 Project](#). A “leading composer-performer” (The New York Times), Lanzilotti has performed with contemporary music ensembles such as A Far Cry, Alarm Will Sound, International Contemporary Ensemble (ICE), Ensemble Échappé, and Ensemble Signal. In addition to contemporary classical performance, Lanzilotti has worked with artists such as Björk, DeVotchka, and She & Him. As a [recording artist](#), she has played on albums from Björk’s *Vulnicura Live* and Joan Osborne’s *Love and Hate*, to Dai Fujikura’s *Chance Monsoon* and Ted Hearne’s *The Source*.

As a [composer](#), Lanzilotti is interested in translating sounds from everyday life onto traditional instruments using nontraditional playing methods. Her compositions often deal with unique instrument-objects, such as her commissions from The Noguchi Museum involving sound sculptures or the [Akari Light Sculpture](#) installation, and collaborations with Nina C. Young and Senem Pirler. Last season, Lanzilotti was featured as a composer-performer on Tulsa Living Arts OK Electric Festival, and both the Dots + Loops series and Sound School series in Australia.

Dr. Lanzilotti holds degrees from Oberlin Conservatory of Music, Yale School of Music, and Manhattan School of Music. In addition, Lanzilotti was an orchestral fellow in the Rundfunk-Sinfonieorchester Berlin and New World Symphony. She participated in the Lucerne Festival Academy under Pierre Boulez, and was the original violist in the Lucerne Festival Alumni Ensemble. Her mentors include Hiroko Primrose, Peter Slowik, Jesse Levine, Martin Bresnick, Wilfried Strehle, Karen Ritscher, and Reiko Fütting.

<https://nmbx.newmusicusa.org/author/alanzilotti/>

Bora Yoon

Described by the *New York Times* as “mesmerizing” and by *KoreAm Journal* as “totally unique.. ..expect the unexpected,” Korean-American composer, vocalist, and multi-instrumentalist Bora Yoon is an interdisciplinary artist who conjures audiovisual soundscapes using digital devices, voice and found objects and instruments from a variety of cultures and historical centuries – to formulate an audiovisual storytelling through music, movement and sound.

In recent projects, Yoon composed and performed the live score to Haruki Murakami’s *Wind Up Bird Chronicle* directed by Stephen Earnhart (Edinburgh International Festival, Singapore Arts Festival) commissioned by Asia Society; written and performed 2-person opera *Sunken Cathedral* (produced by Beth Morrison Projects and HERE Art Center) featuring Korean

traditional dance and drumming artist Vong Pak; and as an improviser and performer/composer, collaborates with multimedia artist R. Luke DuBois (bitforms Gallery) with ((*PHONATION*)) and ever-evolving experiments with technology and art.

From site-specific works to music for dance, theater, multimedia happenings, and art galleries, Yoon's work resonates with an enormously diverse range of genres, communities, and collaborators including poet Sekou Sundiata (*The 51st (dream) state*), Iceland-based electronic producer Ben Frost, visual artist Ann Hamilton (*event of a thread*), choreographers Yin Mei Dance and Noémie Lafrance, early music quartet New York Polyphony, video artist Adam Larsen, filmmaker H. Paul Moon, composer Michael Gordon (*Lightning at Our Feet*), SYMPHO directed by Paul Haas, DJ Spooky, guitarist Kaki King, live visualist Joshue Ott, the League of Electronic Musicians and Urban Robots, phonograph artist Aleks Kolkowski, Korean traditional dance and drumming artist Vong Pak, kinetic sculptor U-Ram Choe, data visualist R. Luke DuBois, amongst many others. Yoon has been commissioned to write new works for Metropolis Ensemble, Musica Viva, Young People's Chorus of New York, Sō Percussion and the SAYAKA chorale of Tokyo. Recordings are available through INNOVA Recordings, Popular Noise, Swirl Records, MIT Press, iTunes, (gr)Albums, and Naxos — and select scores through Boosey & Hawkes Publishing.

Yoon's music has been presented at Lincoln Center, Brooklyn Academy of Music, Singapore Arts Festival, the Nam Jun Paik Museum (South Korea), MADE Festival (Sweden), Festival of World Cultures (Poland), Park Avenue Armory, and Walker Art Center, among others. She is a TED2014 fellow, 2010 New York Foundation for the Arts fellow in Music/Sound, United Artists fellow with the Asian American Arts Alliance, has been an artist-in-residence at the Park Avenue Armory, Ringling Museum, the Hermitage, HERE Art Center/PROTOTYPE, and with the Sorel Organization — and is a doctoral candidate in Music Composition and the Interdisciplinary Humanities (IHUM) at Princeton University.

Classically trained and steeped in a first love of choral music, Yoon is fascinated by the intersection of space and sound, maps, human Venn diagrams, handsome sounding kitchenware, sonorities, and the pulleys and strings that hold everything together.
<http://borayoon.com/>

Jennifer Bullard is a 20-year game industry veteran. She has over 20 shipped titles including 2 major franchises, three AAA titles and a tool suite for independent developers to build their own product. Jennifer has founded 3 companies and been ground floor on 2 other start-ups. Her diverse skill set and experienced background in fast-paced, highly evolving industries has been a large factor in her continued success within the field of innovative technologies. This has led her to work at Querium, an education technology company building a robust AI Math Tutoring software, StepWise.

Jennifer is currently on the Board of Advisors for University of Texas' GAMMA program, an interdisciplinary degree recently developed to support the high tech entertainment and application industry. She is on the Board of Advisors for Austin Community College's ADI program, and is an avid supporter of a well educated workforce. Jennifer has been on the STEM Council at Skillpoint Alliance from 2009-2014. She was the Chapter President for IGDA-Austin from 2009 to 2014.

Like other Austinites Jennifer got here as fast as she could, arriving in 2004. Ever since then Jennifer has become increasingly involved with the Austin community. Aside from speaking and advising Jennifer has happily introduced the guests of the City of Austin to BBQ and breakfast tacos. Jennifer enjoys welcoming people to the city, as well as participating in it's continued growth.

Jan Ryan joins the College of Fine Arts with 28 years of experience as a serial entrepreneur, digital thought leader working with public brands and an early champion of women entrepreneurs, both in Silicon Valley and Austin. With a passion for the intersection of human-centered design and entrepreneurship, she brings vast industry knowledge in building companies from seed to expansion stage, resulting in four successful acquisitions and one IPO.

In 2009 Ryan co-founded Social Dynamx, the industry's first digital social support platform to improve customer experiences in large brands. Acquired by Lithium Technologies in 2012, the platform is deployed by dozens of Fortune 500 companies today. Prior to Social Dynamx she was CEO of predictive analytics start-up Sigma Dynamics in Silicon Valley (acquired by Oracle in 2006), and was Founding SVP Sales for Vignette Corporation, which IPO'd in 1999. The first half of Ryan's career was spent building industry-recognized sales and marketing teams in enterprise software companies.

Jan was one of the earliest champions of women entrepreneurs in Austin. She founded the fast-growing [Women@Austin](#) network in late 2013, a mission-driven community with one raison d'être: to advance female entrepreneurs and empower them with a killer advantage—permission to break the old rules, to connect and innovate. With a focus on mentoring, connections and access to capital, the network has grown today to more than 700 women, with a Board composed of Austin's most experienced female leaders and entrepreneurs.

Ryan is currently a strategic advisor and angel investor to some of Austin's most innovative young companies and serves as strategy consultant to private equity companies such as Warbug Pincus. She is a partner at Capital Factory, an Austin-based tech accelerator and mentoring program for startups, as well as TechStars, an international accelerator where she frequently shares her founders story and funding advice.

Ryan earned a BBA degree from Baylor University, and she is an active keynote speaker and moderator at tech industry conferences in Texas and Silicon Valley, as well as for women's causes and entrepreneurial events.