

**GENERAL STUDIES COURSE PROPOSAL COVER FORM**

**Course information:**

Copy and paste current course information from [Class Search/Course Catalog](#).

College/School	College of Liberal Arts and Sciences	Department/School	SST
Prefix: <b>HU</b> <b>L</b>	Number: <b>494</b>	Title: Working Bodies & Technology	Units: <b>3</b>

Course description:

Is this a cross-listed course? **Yes** If yes, please identify course(s): **AME/FIS 494**

Is this a shared course? (Choose one) If so, list all academic units offering this course:

*Note- For courses that are crosslisted and or shared, a letter of support from the chair director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a permanent-numbered course with topics? **No**

If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines. Chair/Director Initials \_\_\_\_\_ (Required)

**Requested designation:** Humanities, Arts and Design–HU **Mandatory Review:** No

*Note- a separate proposal is required for each designation.*

**Eligibility:** Permanent numbered courses **must** have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact [Phyllis.Lucie@asu.edu](mailto:Phyllis.Lucie@asu.edu).

**Submission deadlines dates are as follow:**

For Fall 2019 Effective Date: October 5, 2018

For Spring 2020 Effective Date: March 8, 2019

**Area(s) proposed course will serve:**

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

**Checklists for general studies designations:**

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

**A complete proposal should include:**

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

**It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.**

**Contact information:**

Name Monica Boyd E-mail mboyd2@asu.edu Phone 480-727-7229

**Department Chair/Director approval: (Required)**

Chair/Director name (Typed): Sally Kitch Date: 9-10-19

Chair/Director (Signature): 

**Arizona State University Criteria Checklist for**  
**HUMANITIES, ARTS AND DESIGN [HU]**

**Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</b>			
YES	NO		Identify Documentation Submitted
<u>X</u>	—	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus
<u>X</u>	—	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Syllabus
—	—	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
—	—	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<u>X</u>	—	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	Syllabus
<u>X</u>	—	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus
—	—	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	
—	—	d. Concerns the analysis of literature and the development of literary traditions.	
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		• Courses devoted primarily to developing skill in the use of a language.	
		• Courses devoted primarily to the acquisition of quantitative or experimental methods.	
		• Courses devoted primarily to teaching skills.	

Course Prefix	Number	Title	General Studies Designation
HUL	494	Energy and Social Justice	H

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	Students analyze the values underlying the relationship between the body, labor, productivity, and technology.	<p>Key Questions.</p> <p>Types of Activities.</p> <p>Lab Description: "This research Lab asks what types of work we want our bodies to do in this new reality? ... In this Lab ... our core cases we use for our individual and shared senses to rethink individual and societal notions of work."</p>
3	Students analyse and engage with the relationship between aesthetics, ethics, labor, and bodies.	<p>Types of Activities.</p> <p>Lab Outcomes.</p> <p>Required Materials.</p> <p>Consultants and Collaborators:                      Dr. LiKamWa brings his expertise on virtual reality and embodiment.                      Dr. Bayler, as an NSF officer, will help students see where the research in bodies and labor has been and in what directions it is currently going.</p> <p>Assignments: Written assignments include working in a group to draft an article for submission to an art publication such as Leonardo. This 5000-word essay will historically contextualize the Emerge performance within the larger genre of art-science performances that engage with questions of embodied experience and work; it will interpret the Emerge performance through a specific theoretical or philosophical lens identified through a previously conducted literature review, and it will analyze how performative experience may intervene in larger debates over science, technology, and working bodies.</p>

4b	Related to criteria #3, students investigate the values behind aesthetic design practices in work and determine the values operating in discussions of what future work for human bodies looks like.	Key Questions.  Lab Description.  Required Materials.  Types of Activities: " [Students] will draw on this knowledge to critique current trends shaping the future of human work and will propose potential alternative futures."
4c	In addition to the investigative work the students will be doing, they will also create an experiential exhibit for attendees of Emerge 2020.	Lab Outcomes.  Types of Activities: Students will taste, smell, touch, listen, and move in this class. Through field trips, readings, design exercises, movement exercises, prototyping, and practice oriented around the space of a speculative kitchen, students will use their bodies to explore the recognized and hidden practices of work that go on in everyday life ... they will then collaborate with the instructors and outside consultants/collaborators to develop an experiential exhibit for Emerge 2020.  Assignments: "Hands-on assignments involve developing and testing prototypes for a performative art-science exhibit. "

## Course catalog description

How critical is work to human existence? What role does the smelling, tasting, moving body play as more jobs are being turned over to computers and machines?

- How do sensing and perceiving collide with work?
- What impact does the increased use of tech in the workplace have?
- How can we use the embodied ability to taste, touch, smell, and move through space to make better workplaces for ourselves and others?

Human and animal bodies were once the computers and machines that drove the world. The twentieth and twenty-first centuries have upended that. New technological innovations are (and have) erasing traditional forms of work. This increasingly means that while a few workers have access to good jobs, many others are struggling to find rewarding work.

This research lab asks what types of work we want our bodies to do in this new reality? It investigates how sensing, perceiving, and working collide. In this class we take **Food** and **Movement** as our core cases as we use our individual and shared senses to rethink individual and societal notions of work.



## Working Bodies and Technology

HUL/ AME/ FIS 494  
Spring 2020  
RBHL 171  
T/Th 10:30 – 11:45

Additional Lab Hours Th 9:00 – 10:15

### INSTRUCTIONAL TEAM

#### Christy Spackman

*School for the Future of Innovation in Society*  
Interdisciplinary B, 350D  
christy.spackman@asu.edu  
T 2:00 – 3:00

#### Grisha Coleman

*School of Arts, Media and Engineering*  
Office Location  
Office Phone (optional)  
grisha.coleman@asu.edu  
Office hours:

### KEY QUESTIONS

How critical is work to human existence? What role does the smelling, tasting, moving body play as more jobs are being turned over to computers and machines?

- How do sensing and perceiving collide with work?
- What impact does the increased use of tech in the workplace have?
- How can we use the embodied ability to taste, touch, smell, and move through space to make better workplaces for ourselves and others?

### What is a Humanities Lab?

The Humanities Lab at ASU is where students can engage in **hands-on, exploratory, question-based learning** as they tackle **grand social challenges**, such as the role of human bodies in a world where work is increasingly done by technology. Labs are taught by **interdisciplinary teams** of faculty who work alongside students in collaborative teams to produce outcomes—proposed problem solutions—that are **shared publicly**. Putting the **humanities** at the center of inquiry means getting beneath the surface of challenges and grappling with the ideas, beliefs, assumptions, and confusions that underlie and perpetuate problems. Working with other disciplines widens the inquiry, expands resources and expertise, and **improves solutions**. Students can be from any major or background, working at any level of their academic programs. It's called a **Lab** because teams **work together** to address a common problem, and class periods are

### LAB DESCRIPTION

Human and animal bodies were once the computers and machines that drove the world. The twentieth and twenty-first centuries have upended that. New technological innovations are (and have) erasing traditional forms of work. This increasingly means that while a few workers have access to good jobs, many others are struggling to find rewarding work.

This research lab asks what types of work we want our bodies to do in this new reality? It investigates how sensing, perceiving, and working collide. In this class we take **Food** and **Movement** as our core cases as we use our individual and shared senses to rethink individual and societal notions of work.

## CONSULTANTS and COLLABORATORS

Consultants:

Dr. Robert LiKamWa, AME – Expert on virtual reality and embodiment at the human-technology frontier.

Dr. Amy Bayler, NSF – Expert on the challenges facing workers of the future. Lover of food.

## TYPES of ACTIVITIES

Students will taste, smell, touch, listen, and move in this class. Through field trips, readings, design exercises, movement exercises, prototyping, and practice oriented around the space of a speculative kitchen, students will use their bodies to explore the recognized and hidden practices of work that go on in everyday life. They will draw on this knowledge to critique current trends shaping the future of human work and will propose potential alternative futures. Using knowledge gained through that process, they will then collaborate with the instructors and outside consultants/ collaborators to develop an experiential exhibit for Emerge 2020.

## LAB OUTCOMES

Students in this lab will produce an experiential art-science exhibit for Emerge 2020 and a submission for an arts-based or theory-based journal.

## Humanities Lab: Here to help you.

Because Labs allow students greater responsibility and independence in the learning process than do most classes, the Humanities Lab staff can work directly with student teams to promote Lab outcomes in several ways: spreading the word about the work you are doing via the Lab's social media and website; linking with print and other external media to publicize your work, etc. You may also see us in your Lab from time to time, taking pictures, asking questions, helping to organize events, etc.

*Sally Kitch, Director*

*Juliann Vitullo, Co-Director*

*Monica Boyd, Program Coordinator, Sr.*

*Maureen Kobierowski, Program  
Coordinator*

*Yewande Lewis, Comm. and Office Asst.*

*Stephanie Sadonik, Comm. and Office  
Asst.*



## LEARNING GOALS

- Practice developing, modifying and proposing research questions.
- Practice evaluating technologies and proposed solutions to sticky problems.
- Learn how to determine the appropriate methods for the problem/project being addressed by
  - Identifying a variety of methods within and outside of your discipline (strategic knowledge) and the possible sources of one's own bias towards any of them (self-knowledge)
  - Evaluating the merits of various approaches
  - (If beneficial) synthesizing disparate methods into an unified approach, and
  - Be able to explain and implement the approach.
- Practice and demonstrate increased collaborative research skills through working with others from a wide array of disciplines.
- Recognize nuance and grow more comfortable with ambiguity while developing the tenacity to persist when difficulties (ex. False leads and dead ends) arise.
- Demonstrate knowledge and skills acquired by designing a collaborative, interdisciplinary intervention that invites the public to differently “apprehend” the challenge of current future of work trends.

## REQUIRED MATERIALS

### Chef's coat (to be purchased)

### Book Selections (via Course Packet purchased at book store)

- Don Hanlon, *Bone, Breath, Gesture: Practices of Embodiment*. North Atlantic Books, 1995.
- Annelise Orleck, *We are all Fast Food Workers Now*, Beacon Press 2018

### Articles (On Canvas)

- Fabian Muniesa, Anne-Sophie Trébuchet-Breitwiller, “Becoming a Measuring Instrument: An ethnography of perfume consumer testing,” *Journal of Cultural Economy* 3, 3 (November 2010): 321-337.
- Michael Moss, Sugar, Salt Fat extract: “The Extraordinary Science of Junk Food,” *NY Times Magazine*, <https://www.nytimes.com/2013/02/24/magazine/the-extraordinary-science-of-junk-food.html>
- Ella Butler “Mouth Work,” *Food, Culture and Society* 22, 2 (March 2019): 224-236.
- Derek Thompson, “A world without work,” *The Atlantic* (July/August 2015) <https://www.theatlantic.com/magazine/archive/2015/07/world-without-work/395294/>
- Nicholas Shapiro, Nasser Zakariya, Jody Roberts, “A wary alliance: from enumerating the environment to inviting apprehension,” *Engaging Science, Technology, and Society* 3 (2017): 575-602.
- Additional materials on Canvas as appropriate

## LAB STRUCTURE



## **Assignments**

Hands-on assignments involve developing and testing prototypes for a performative art-science exhibit, participation in the performance.

Written assignments include working in a group to draft an article for submission to an art publication such as *Leonardo*. This 5000-word essay will historically contextualize the Emerge performance within the larger genre of art-science performances that engage with questions of embodied experience and work; it will interpret the Emerge performance through a specific theoretical or philosophical lens identified through a previously conducted literature review, and it will analyze how performative experience may intervene in larger debates over science, technology, and working bodies.



## **Grading Information**

10% Participation in labs

- ideation, prototyping, building, practice

25% Participation in Emerge performance

- 3/19/20 (set up) & 3/21/20 (all-day performance)
- Set up, performance, break down, debrief

5% Individual critique of a performance

5% Individual literature review

5% Initial draft of group analysis of Emerge experience

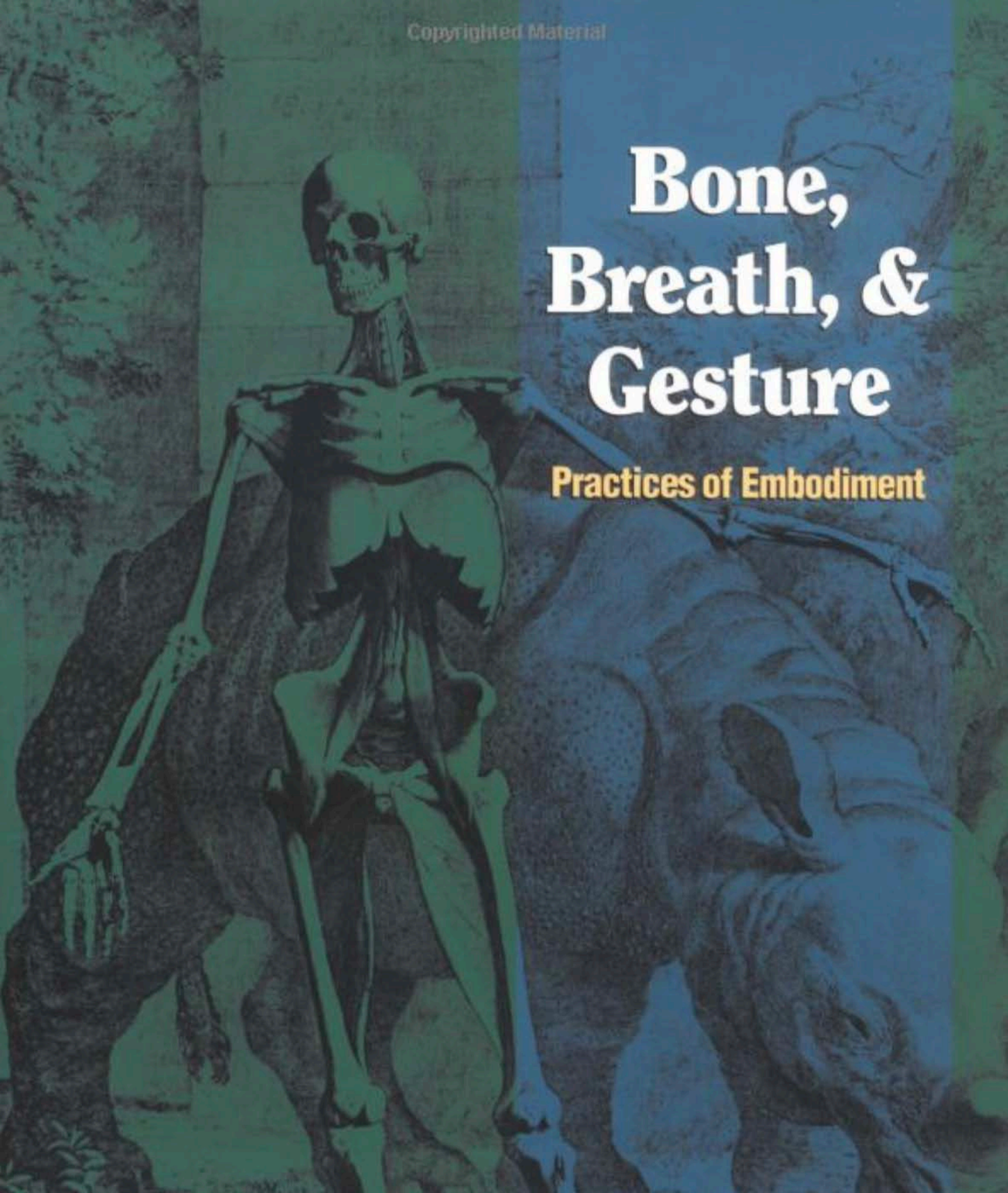
5% Workshopping of group analysis of Emerge experience

25% Final draft of group analysis of Emerge experience (to be submitted for consideration for publication)

20% Individual reading responses

# Bone, Breath, & Gesture

**Practices of Embodiment**



## *Bone, Breath, & Gesture*

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Published by  
North Atlantic Books  
P.O. Box 12327  
Berkeley, CA 94712  
and  
The California Institute of Integral Studies  
765 Ashbury Street  
San Francisco, California 94117

This is issue #51 in the *lo* series.

Cover art: Copperplate engraving by Jan Wandelaar, from Bernard Seigfried Albinus, *Tabulae Sceletiet Musculorum Corporis Humani* (Leyden, The Netherlands: J. & M. Verbeek, 1747)

Cover and book design by Paula Morrison  
Printed in the United States of America

*Bone, Breath, & Gesture* is sponsored by the Society for the Study of Native Arts and Sciences, a nonprofit educational corporation whose goals are to develop an educational and crosscultural perspective linking various scientific, social, and artistic fields; to nurture a holistic view of the arts, sciences, humanities, and healing; and to publish and distribute literature on the relationship of mind, body, and nature.

### Library of Congress Cataloging-in-Publication Data

Bone, breath, and gesture : practices of embodiment / edited by Don Hanlon Johnson.

p. cm.

Includes bibliographical references.

ISBN 1-55643-201-1

1. Mind and body therapies. 2. Chronic pain—Treatment.

I. Johnson, Don, 1934- .

RC489.M53B66 1995

616.5'3—dc20

95-3876  
CIP



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# “WE ARE ALL



# FAST-FOOD



# WORKERS



## THE GLOBAL UPRISING AGAINST POVERTY WAGES

# NOW”



BEACON PRESS  
Boston, Massachusetts  
www.beacon.org

Beacon Press books  
are published under the auspices of  
the Unitarian Universalist Association of Congregations.

© 2018 by Annelise Orleck  
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Printed in the United States of America

21 20 19 18 8 7 6 5 4 3 2 1

This book is printed on acid-free paper that meets the uncoated paper  
ANSI/NISO specifications for permanence as revised in 1992.

Text design and composition by Kim Arney

Photographs by Liz Cooke

Use of Messenger Band song lyrics by permission of the  
Messenger Band.

*Library of Congress Cataloging-in-Publication Data*

Names: Orleck, Annelise, author.

Title: "We are all fast-food workers now" : the global uprising against  
poverty wages / Annelise Orleck.

Description: Boston : Beacon Press, 2018. | Includes bibliographical  
references and index.

Identifiers: LCCN 2017037792 (print) | LCCN 2017056512 (ebook) |  
ISBN 9780807081785 (e-book) | ISBN 9780807081778 (paperback)

Subjects: LCSH: Working poor—Interviews. | Living wage movement. |  
BISAC: SOCIAL SCIENCE / Social Classes. | HISTORY / Modern /  
21st Century. | POLITICAL SCIENCE / Labor & Industrial Relations.

Classification: LCC HD4901 (ebook) | LCC HD4901 .O75 2018 (print) |  
DDC 331.5/4—dc23

LC record available at <https://lcn.loc.gov/2017037792>



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# Bodies & Technology.

There are **no easy answers.**

But your ideas could lead to a solution.

Course Name: [Working Bodies and Technology](#)

HUL/AME/FIS 494

Instructional Team: Christy Spackman and Grisha Coleman

Dates offered: 1/13/2020 - 5/1/2020

Times: T/TH 10:30-11:45 and Th 9:00-10:15 | Location: RBHL 171

WHY DOES THIS LAB MATTER? Bodies were once the computers and machines that drove the world. The twentieth and early twenty-first centuries have upended all that with its new technologies. How are our bodies being used in our work?

WHAT WILL GUIDE OUR RESEARCH? This Lab asks how sensing, perceiving, and working collide. Taking Food and Movement as our core cases. This Lab inquiry seeks to reveal contemporary deficiencies and potential solutions to social questions that include intersections with inequity and erasure.

WHAT WILL WE DO? Workshops, readings, and collaborative creative projects, along with hands-, mouth-, nose-, and feet-on activities in a small, exploratory environment that connects art and science.

- Learn about the changing role of smelling, tasting, moving bodies as more jobs are being turned over to computers and machines
- Investigate and devise new ways of using touch, taste, smell, and kinesthetic senses to influence the world and technology
- Identify dominant and marginalized forms of knowledge; what and who is being undervalued, erased, or ignored
- Collaborate with artists, scientists, and peers to create an immersive, speculative exhibition for Emerge 2020
- Barrett students earn HON credit
- Upper-level undergraduate credit