

## **PERSONAL STATEMENT FOR TENURE REVIEW**

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### **INTRODUCTION**

As a two-time alumna of the University of Massachusetts Amherst, I have a unique lens on the history, current environment, and exciting future of our institution. In the late 70s I received my undergraduate degree cum laude in African American Performing Arts through what was then the newly established Bachelor's Degree with Individual Concentration (BDIC) program. I designed a pioneering course of study between the WEB DuBois Department of Afro-American Studies and the Theater Department. Almost twenty years later - in the late 90s - I returned to earn my MFA in Directing in the Theater Dept.

Now, in my third life at the university, I have assumed a new, uncharted position at UMass Amherst as Assistant Professor in Theater for Social Transformation; a joint hire between the Theater department in the College of Humanities and Fine Arts (CHFA) and Commonwealth Honors College (CHC). In this capacity, I've responded directly to the needs of the University by encouraging greater participation among students of color in the Theater department, enriching our multicultural curriculum, initiating a major interdepartmental collaboration between the Theater department and the WEB DuBois Department of Afro-American studies, and fostering a genuine atmosphere of inclusion, diversity, and equity on campus. My career prior to this most recent return to UMass has primarily focused on community development and for the past five years my community has been our campus.

As a Theater Department, we must measure our value to the University in terms of our social capital and progressive influence in shaping community. Following are the questions that drive my creative research: What issues are raised on our stages that open the doors for honest dialogue? How does theater-making positively affect the campus environment? In what ways does the collaborative nature of theater allow spaces for discussion, for embodied learning, and for the personal and collective explorations that compel society towards greater justice, equity, mutual respect and harmony? Theater spaces with vitality are necessary for any society to examine and to ultimately to reinvent itself.

I have always regarded my artistic life, my pedagogy, and my activist engagement as interconnected and interchangeable, rather than separate, endeavors. The charge of Theater for Social Transformation is particularly relevant given the crucial political decisions we are confronting as a nation and the cooperative global systems we must design as humanity going forward in the 21<sup>st</sup> century. I am a dedicated internationalist with a particular passion for the African continent. I am expanding my educational connections in South Africa and beyond to West Africa and, in doing so, forging opportunities for our students to engage profoundly with

the world. My personal statement is organized to highlight the organic intersections between my creative research, teaching, service, and professional development.

## **CREATIVE RESEARCH**

Since joining the faculty in 2013, I have cultivated three significant areas of research: one is a continuation of work I began in South Africa and the other two are new initiatives at UMass. *Brown Paper Studio* is my Applied Theater methodology created in 2004 while a Fulbright Senior Scholar in Cape Town. *Art, Legacy & Community* was launched here in 2014 and what began as a two-year project and has grown into an on-going exploration of the forty year history of progressive Black scholarship and creative expression on our campus and surrounding community. The working title for my most recent research stream is *The New Myth* and investigates how definitions of power within Pan-African spiritual traditions and the non-hierarchical structures of the #BlackLivesMatter movement are mutually invigorating. All three areas relate directly to the theories and practices of *Theater for Social Transformation*.

### Brown Paper Studio

Brown Paper Studio's name derives from the practice of posting large sheets of brown paper on studio walls and encouraging participants to write and express themselves freely as the group engages in theater games, exercises, and improvisations towards devising original scripts for performance. It is defined as an Applied Theater methodology because it is 1) generally performed outside of traditional theater spaces, 2) presented by artists who are non-professionals and professionals working together, and 3) entertaining although not performed solely for entertainment. Applied Theater is used widely in education, social services, and human capital development and has been formally recognized as a theater genre and an area of scholarship since the mid-20<sup>th</sup> century.

I have been practicing Applied Theater long before it was being taught as an academic discipline, before it was even described as such. I developed Brown Paper Studio in post-apartheid South Africa as a way to express young people's vision for their newly democratic country. Designed to awaken creativity in individuals and groups, the process combines original and selected text, music, movement, visual media, and improvisation in a style similar practices in Hip Hop culture.

From 2004 – 2006, I was a Fulbright Senior Scholar at the University of the Western Cape. When I arrived there was no theater program; the only arts training available was classical music lessons. From a modest extracurricular activity Brown Paper Studio's success expanded into a variety of venues including a high school, a social service agency, and a business consulting firm. Repeatedly the process proved to be effective and Brown Paper Studio is registered as my intellectual property under the United States Patent and Trademark Office (No. 5,321,066).

Thanks to the efforts of dedicated South African alumni, Brown Paper Studio has continued as discrete projects at high schools in under-resourced areas of the city of Cape Town. In 2015, I

was awarded a CHFA research grant to conduct facilitator training in Cape Town with the ultimate goal of connecting the South African and Stateside studios. Brown Paper Studio is now offered at UMass Theater as TH293P and a description of how the curriculum and training has adapted to the North American context is included in the Teaching section.

### Art, Legacy & Community

Our area of Western Massachusetts boasts an unusually rich heritage of African American scholarship, arts, and culture that over the last fifty years has attracted some of the most influential figures in the Pan-Africanist canon along with legends of the Black Arts Movement.

Since the 1960s, when student activism gave rise to the WEB DuBois Dept. of Afro American Studies, an exceptional community evolved and UMass Amherst became a vibrant crossroads for Black culture and consciousness.

UMass and the Five College Consortium has hosted an impressive roster of luminaries: James Baldwin, Chinua Achebe, Nelson Stevens, Pearl Primus, Johnetta Cole, Max Roach, Archie Shepp, Joe Sam, Aishah Rahman, Samuel R. Delaney, Diana Ramos, Paul Carter Harrison and the list goes on. *Art, Legacy & Community* celebrates these many great contributors with the intention of paving the way for the current and upcoming generation of change agents. The project equally honors the profound impact of grassroots organizing and local activism.

The concept of Sankofa, as expressed in a proverb of the Akan language of West Africa states "se wo were fi na wosan kofa a yenki," which literally translated means "it is not taboo to go back and fetch what you forgot." Sankofa teaches us that we must go back to our roots in order to move forward. Through the process and product of theater, *Art, Legacy & Community* embodies the principle of Sankofa and seeks to illuminate our remarkably influential history. In doing so, the projects fosters a dynamic future vision for the all the people of this region.

With such an ambitious agenda, I assembled a dynamic team from among the Theater faculty: Prof Priscilla Page, Prof Gil McCauley and Prof Megan Lewis were all engaged as dramaturg, director, and archivist respectively.

From Sept 2014 – May 2016 our team collaborated to:

- tour staged readings to UMass Springfield and Holyoke Community College
- facilitate the Saturday School workshops in co-operation with a community group, Women of the African Diaspora
- present an evening on 'Black Power and the Spirit of Student Activism' at New Africa House featuring Prof Emeritus Ekwumeme Michael Thelwell and UMass alum and Brooklyn based educator and activist Obalase Stanley Kinard
- recruit students to enroll in the Multicultural Theater Practice Certificate
- host dramaturg Talvin Wilks to train students on how to adapt archival research regarding the Pioneer Valley's Black history for the stage

- organize the 2016 Rand Lecture featuring Ping Chong and Talvin Wilks
- produce the culminating event, *Collidescope 2.0: Adventures in Pre- and Post-Racial America* (During the run of the show we hosted Chancellor Subbaswamy in an inspired post-show discussion with our cast and audience)

In the finest spirit of Theater for Social Transformation, *Collidescope 2.0: Adventures in Pre- and Post-Racial America* directly confronts institutionalized racism and racialized domestic terrorism. Originally produced at University of Maryland College Park, *Collidescope* is featured in *American Theatre* magazine's "Ferguson Theatre Syllabus" about "race and justice in the U.S.," a list of the most important contemporary plays "that speak to this essential American struggle." Our distinguished artistic team featured Ping Chong, a recipient of President Obama's National Medal of the Arts, Talvin Wilks, Bessie-award winning director and dramaturg, and scenic designer Mimi Lien, recipient of a MacArthur Fellowship.

### The New Myth

In summer 2014, I participated in an Andrew W. Mellon Faculty Seminar "Art for Life's Sake: Teaching with African Art from the Mead Art Museum" at Amherst College. There I met Prof Rowland Abiodun, professor of Art and Black Studies at Amherst College and subsequently audited his classes 'Art and Orature in Africa' (Fall 2015) and 'Myth, Ritual and Iconography in West Africa' (Spring 2016). These courses were the groundwork for my current line of research. I received a Whiting Foundation Travel Fellowship to attend the Osun festival in Nigeria, a centuries-old celebration held in honor of Osun, one of the primordial female water deities of the Yoruba culture. My project, 'Collective Creativity and Civic Life: the Osun-Osogbo Festival in Nigeria' afforded me three weeks immersion to observe social renewal catalyzed by ancient rituals and traditional ceremonies. I was able to observe how festival pushes people beyond their perceived limits; it is as an ecstatic release of communal energy making way for a new cycle of growth. It is this aspect of festival that I am integrating in my practice of Applied Theater - at this juncture in history we need to tell the most expansive and legendary stories possible, the kind of epic tales that are larger than life.

Continuing my explorations I traveled to Benin and Togo in summer 2017 and to Ghana in winter 2018 to attend celebrations in honor of Mami Wata, an archetypal energy perceived as both a singular primordial female water deity and as a pantheon of deities revered throughout the Continent. Once again, I was struck by the potential of these festivities to awaken imagination, creativity, and a sense of possibility in the communities involved. Most Applied Theater material is generated from personal histories and immediate community concerns. Myth, with its enduring capacity to instruct and uplift, encourages us to think beyond the everyday and mundane. Perhaps the most striking example of the convergence of myth and contemporary political discourse is the recent, blockbuster success of the Hollywood movie, *Black Panther*, where archetypal superheroes are called to address social justice issues concerning the identity, survival, and humanity of African and African diasporic people.

## TEACHING

### Philosophy

The spirit of exploration that I consistently cultivate in myself is a foundational principle in my teaching. My most important contribution to every student goes beyond the theoretical or practical information of theater craft; rather it is for the student to trust him or herself, to acknowledge themselves as intelligent, capable, creative, and worthy of success. As is evidenced in numerous student testimonials the ability to establish a laboratory atmosphere that is safe and supportive for true experimentation is one of my great strengths as a teacher. It is an environment where students' confidence blossoms. Many students have positively evaluated my classroom as a space to explore difficult topics, particularly discussions around race, class, gender, and physical ability. This solid grounding has allowed them to nurture their creativity beyond previous limitations.

In my classroom/studio/rehearsal space it's OK not to know; "right" answers can be stifling. It doesn't mean that sloppy work is acceptable, it means that taking a big risk, making a big leap, is encouraged. The tough, demanding moments as an artist are the doorways to true knowledge and, ideally, beauty. If you fall down and make a mess it's ok to get up, shake it off, even laugh and keep going to see what we've discovered collectively. The only way to ever be truly creative is not to fear mistakes, but rather to understand, respect and trust the process. Being an artist requires the precise discipline of a scientist just as being a scientist requires the courage of creativity. My constant reminder is to students; "If we knew how and what it was going to be every step of the way we would have done it already - we're here to generate something new".

### Courses

Three of the five classes I teach are of my design and new to the UMass curriculum: Brown Paper Studio: An Applied Theater Process, Acting Fundamentals: Finding Yourself Onstage, and Performance + Research. The classes I have reimagined and revised over the last five years are Devised Theater and Group Studio (graduate level).

#### **Brown Paper Studio: An Applied Theater Process (TH293B)**

As mentioned above in the Creative Research section, Brown Paper Studio as a curriculum has had to adapt to the needs of North American students. My first year teaching the class, Fall 2013, was essentially testing my process in a new context. What I recognized in that first class was the students' lack of exposure to physical theater and a general unfamiliarity with theater as political and social commentary. In response, I've scheduled more time for physical training and have included films to stimulate discussion around current and historical events.

In Fall 2014, Brown Paper Studio produced three videos about our stateside work as a cultural exchange with the Brown Paper Studio high school students in Cape Town (see my website to view videos). In Fall 2015 semester, the class conducted Brown Paper Studio sessions at Springfield Conservatory for the Arts (SCotA) for 9<sup>th</sup> and 10<sup>th</sup> graders. SCotA attracts predominantly Black and Latinx students and this was the first time UMass Theater offered workshops in the public school system. Brown Paper Studio is the first course offering Civic Engagement Service Learning (CESL) credits in the Theater Department. I describe my CESL fellowship activities below in the section on Funding.

In Fall 2017, my Brown Paper Studio class initiated what has become a major project: the creation of a performing arts space in the basement of New Africa House. With the approval of the Afro-Am Studies Dept. the students cleaned debris and trash, consolidated boxes and archival materials, moved furniture, created a stage space, and found enough chairs for an audience. With the Theater Department's loaned platforms, faculty donations of rugs and a sound system from the Afro-Am Department, the class produced an end-of-semester grand opening to a full house. During the spring semester students volunteered as actors, directors, house managers, stage managers, musicians, designers, tech crew, and publicists. With minimal publicity and no budget, their consistent efforts produced a season of nine events. In response to their outstanding efforts, funds from the Chancellor's office have beautifully renovated the basement performance and teaching space that will open in Fall 2018. It is a laboratory for the intersections of art, activism, research, and social change and will serve as a home for Brown Paper Studio.

Brown Paper Studio satisfies one of the course requirements for the Multicultural Theater Practice Certificate (see below for more details).

### **Devised Theater: Principles & Practice (TH393N)**

Devised Theater is work created collaboratively by a group of artists who may take on the role and perspective of a variety of disciplines in the process i.e. actors become designers, writers become directors, dancers become dramaturgs, etc. Similar to Applied Theater, Devised Theater has been practiced for decades and only recently found its place as an academic discipline requiring more formal investigation. Devised Theater was taught once in the Theater Department prior my arrival on faculty. My Devised Theater class combines readings in performance theory and a brief history of 'devising' with practical studio work on the skills required for a company to create a new piece. Because devising theater requires months, sometimes years, of consistent work to realize a new piece, our ability to competently devise new work is limited.

Spring 2015 provided the opportunity for students to conduct research into Black History in the Pioneer Valley, and the excavated source material was ultimately portrayed onstage in the script for *Collidescope 2.0: Adventures in Pre- and Post-Racial America*. The syllabus for Spring 2017 focused on connecting various translations of the classic Greek tragedy *Antigone* to illuminate events following the fatal shooting of Michael Brown in Ferguson, MO, and the

subsequent uprisings and the birth of the Black Lives Matter movement. In Spring 2018, we used *Citizen: An American Lyric* by Claudia Rankine as our primary text and in our studio work we explored how this essentially poetic text could be crafted for performance about race in America.

### **Acting Fundamentals: Finding Yourself Onstage (TH190EH)**

This course is offered as a Gen Ed through Commonwealth Honors College (CHC). It introduces the basics of acting technique and is suitable both for students with no previous theater background and for those who are experienced performers. Key to the curriculum is creating an environment that encourages each participant's ability to trust their impulses by connecting fully to the body as the instrument of creativity. Acting Fundamentals' focus is two-fold: first, building confidence in one's ability to communicate effectively and persuasively, and second, establishing an artistic ensemble. This class has proved particularly beneficial as many of the CHC students are in the STEM fields and rarely get an opportunity to express themselves creatively, much less as performers. They leave the studio at the end of the semester connected to each other in ways that only the demands of live performance presents (student testimonials on my SRTIs affirm this).

My approach to this class which often has many novices is the same as if I were teaching Theater majors: I employ theater games, exercises, and readings to develop the skills necessary for the actor. Students engage in a guided study of self-observation, applying discoveries made through careful script analysis to their monologues and scene work. Defining a healthy process for giving and receiving feedback is a cornerstone of this course.

The culminating project is an Open Studio presentation for an invited audience. Students become the performers and producers, taking responsibility for simple design elements, stage management, publicity, and hospitality. Overall the curriculum emphasizes working as a cohort; a creative community becomes essential for students' individual and collective success.

Acting Fundamentals has become a popular required first semester course for an average of sixteen freshmen students in the Emerging Scholars Program of CHC. Emerging Scholars is a signature Residential Academic Program (RAP) for academically-talented, underrepresented, underserved, and first-generation college students. The year-long program prepares Emerging Scholars to become Honors scholars.

### **Group Studio: The Art of Collaboration (TH680)**

Group studio is a required course for all incoming MFA graduate students. It is a practical workshop, centered on a final collaborative project, where designers, dramaturgs, and directors create an original piece for presentation at the end of the semester. The objective is to develop a shared vocabulary and common creative experiences in the process of transforming text or

idea into a performed event. All members of the studio may be asked to adopt the perspective of actor, director, designer, playwright, or producer. In order to foster a spirit of community-building in our Department, I have redesigned the class to include an open invitation for visiting members of the faculty and staff to share their views and experiences on the 'art of collaboration,' including a session with the existing cohort of grad students to share their experiences in the Theater MFA program.

### **Performance + Research Studio (298P)**

Performance + Research Studio is designed to strengthen skills in the use of movement for ensemble building and to practice adapting a variety of texts for the stage. The goals are to improve techniques for collaboration, specifically using physical work such as Viewpoints to build ensemble and a shared movement vocabulary. Discussions around assigned readings and films are key to increasing self-awareness as a member of a pluralistic and diverse society.

### **Independent Study Projects (TH396, TH696)**

Every year since coming to UMass I have supported independent study projects with both graduate and undergraduate students. To supplement the syllabi for the graduate students I assign more in-depth readings, schedule regular one-on-one discussions, along with structuring opportunities for them to practice teaching their research topics.

### **SERVICE/AWARDS**

#### Season Selection Committee – Theater Department

Along with faculty, staff, graduate and undergraduate students review proposals for productions and decide on the upcoming season.

#### MOSAIC (Five College Multicultural Theater Committee) – Five College Consortium

For my first two years on faculty I served as a member of MOSAIC, a committee charged with furthering multicultural perspectives in theater in our community. For nearly two decades, it has done so by supporting visits from guest artists, five-college productions, and workshops that foreground the experiences of people of color.

#### Honors Program Director (HPD) – Commonwealth Honors College

I have served HPD for the Theater dept. since 2014. I am the advisor to CHC theater majors and CHC students interested in independent studies and course substitutions for departmental honors credit.



### Multicultural Theater Practice Certificate Committee – Theater Department

The Multicultural Theater Practice Certificate became an official program, the only one of its kind in the country, in Sept 2014 and is open to students throughout the Five Colleges. Directed by Prof Priscilla Page this certificate is unique to UMass and blends the teaching of history and theory with practical aspects of theater-making by offering students an opportunity to deepen their studies in this important area of arts and academic study. Our committee has successfully focused on curriculum, publicity, recruitment and forging connections with arts organizations in Springfield, Holyoke, Hartford and New York to provide sites for student internships.

### Performing Arts and Culture in South Africa: The Grahamstown Festival Course – Theater Dept.

I was the co-leader for the 2014 inaugural trip of Prof Megan Lewis' groundbreaking course and served as support faculty in 2015. Using the performing arts as a lens into South African culture, undergraduate and graduate students see over twenty world-class productions in every conceivable genre and meet with inspiring African artists. This course offers many opportunities to write about, discuss, and reflect on the work in its social, political and historical context and to consider their own positions as global citizens of the world.

### Honors Award 2015 – Art, Legacy & Community

Our Art, Legacy & Community team of Prof Page, Prof McCauley, Prof Lewis and myself were honored for the achievements of our project's first year in April 2015 at the annual honors dinner in the Campus Center.

### Residential First-Year Experience Student Choice Award - 2014/15

I was nominated for my positive contributions to their experience at UMass Amherst. Nominations are made for a variety of reasons; inspiring students to learn, facilitating engaging and motivating lectures, going above and beyond to support first-year students, helping students adjust to college and challenging students to reach their potential.

### Graduate Student Committees – Theater Department

I serve on MFA candidates' committees in the areas of Performance and Dramaturgy

Nominated for Distinguished Teaching Award - 2018

## **PROFESSIONAL DEVELOPMENT**

### Alexander Technique – 2018, 2014

Alexander Technique is a method that works to change movement habits in our everyday activities. By avoiding unnecessary muscular and mental tension more energy is freed up for the creative process and has proved particularly beneficial in actor training. I am studying Alexander Technique with Missy Vineyard, a master teacher of over thirty years' experience.

#### Andrew Mellon Faculty Seminar – 2014

Attended a two day seminar “Art for Life’s Sake: Teaching with African Art at Amherst College’s Mead Art Museum” conducted by Dr. Kate Ezra, Nolen Curator of Education and Academic Affairs at Yale University Art Gallery. This excellent opportunity deepened my knowledge and appreciation of African visual art and enriched my interdisciplinary approach to theater making.

#### Auditing Black Studies and Art History classes at Amherst College – 2015/16

Following the Andrew Mellon Faculty Seminar I continued my study of African art and traditional West African culture. I audited Prof Rowland Abiodun’s class ‘Visual Arts and Orature’ (fall 2015) and ‘Myth, Ritual and Iconography’ (spring 2016).

#### National Black Studies Conference (NBSC) – 2018

Presented the paper *Bring the Artists Home* detailing the history of performing and visual artists’ impact in the founding of the WEB DuBois Dept. of Afro-American Studies at UMass.

### **FUNDING**

With the assistance of my Art, Legacy & Community team, I have raised \$103,478 plus in-kind donations over the past five years. Grants are listed according to project:

#### Brown Paper Studio

Humanities and Fine Arts (HFA) Faculty Research Grant FY15 (\$3,000)

Commonwealth Honors College (CHC) South African Training Intensive FY15 (\$1,000)

FRG/HEG Faculty Research Grant FY17 (\$12,518 - supports Applied Theater training and New Myth research)

#### Art, Legacy & Community

President’s Creative Economy Fund FY15/16 (\$32,000)

Public Service Endowment Grant FY15 (\$15,000)

Chancellor’s office FY16 (\$10,000)

Rand Lecture Fund FY16 (\$6,700)

MOSAIC – Five College Multicultural Theater Committee FY15 (\$5,000)

Five College Theater Chairs FY16 (\$3,500)

Amherst College English dept. (\$1,000)

UMass History dept. (\$500)

UMass English dept. (\$500)

Dean’s office Commonwealth Honors College (\$300)

MHC History dept. (\$200)

UMass Communications dept. (\$100)

Graduate Research Assistant MSP Flex Grant (\$500)

#### In-Kind Contributions:

Guest Artists' accommodation at Amherst College's Bailey Brown House - Nov/Dec 2014, Feb/Mar 2015 and March 2016.

Graduate Assistants from WEB DuBois Dept. of Afro-Am Studies – FY15/FY16

#### The New Myth

Jasper Whiting Foundation Travel Fellowship to Osun Festival in Nigeria FY 16(\$5,860)

#### Professional Development

MSP Flex Grants FY14, FY17 for Alexander Technique Training (\$500)

CHC Faculty Development – co-leader for 2014 National Arts Festival in South Africa (\$2000)

MSP Research Fund FY15 - regional and local theater tickets (\$500)

MSP Research Fund FY16 - African art books (\$800)

MSP Research Fund FY17 – Presenter at National Council of Black Studies Conference (\$500)

#### Civic Engagement Service Learning (CESL) Faculty Fellowship Jan – Dec 2015 (\$1,000)

Incorporated service learning more fully into Brown Studio. Attended monthly meetings, revised syllabi and launched Brown Paper Studio sessions into a Springfield public school.

## **CONCLUSION**

As a UMass Amherst professor, I find myself at a similar moment in history to when I first came to the Valley in the 1970s and students across the nation were voicing their demands for change. Consistent with that earlier era, students today are challenging fundamental assumptions in American society around issues of race, inclusion, and human rights. What is new to this 21<sup>st</sup> century movement are young people's understanding that they are confronting a global system of inequity and injustice. I admire their zeal bolstered by the ability of technology and instant communication to assist in effecting change.

In evaluating ourselves there are quantifiable numbers that indicate success; the Theater department has an increased enrollment among students of color, more theater majors of color, more playwrights of color on the mainstage and our audiences are visibly more diverse. Listening to our students in class, our audience in talkbacks and our faculty and staff in meetings, I am confident that our Department has been at the forefront of increased diversity and inclusiveness on our campus and I recognize the pivotal role I have played in our progress.

The successes of the past five years are testimony to an extraordinary level of support I have received from my Department overall; from my Chairs, my fellow faculty members, and particularly the efforts of two outstanding colleagues, Dr. Priscilla Page and Dr. Megan Lewis. I mention these deeply committed educators because working as a team we have set an excellent example for our students regarding solidarity, allyship, and genuine mutual respect.

I conclude with a quote from James Baldwin, the truly great American writer, activist and humanitarian who continues to teach us so profoundly across time and space. Mr. Baldwin became an honored faculty member of the Five College community in the years just before his death. He reminded us of our responsibility to our students, to ourselves and to the essential concept of university:

*“The paradox of education is precisely this - that as one begins to become conscious one begins to examine the society in which [he/she/they] is being educated.”*

What it means for me to be faculty in the 21<sup>st</sup> century at the University of Massachusetts, is to participate in the process for all, myself included, who are willing to become more conscious.