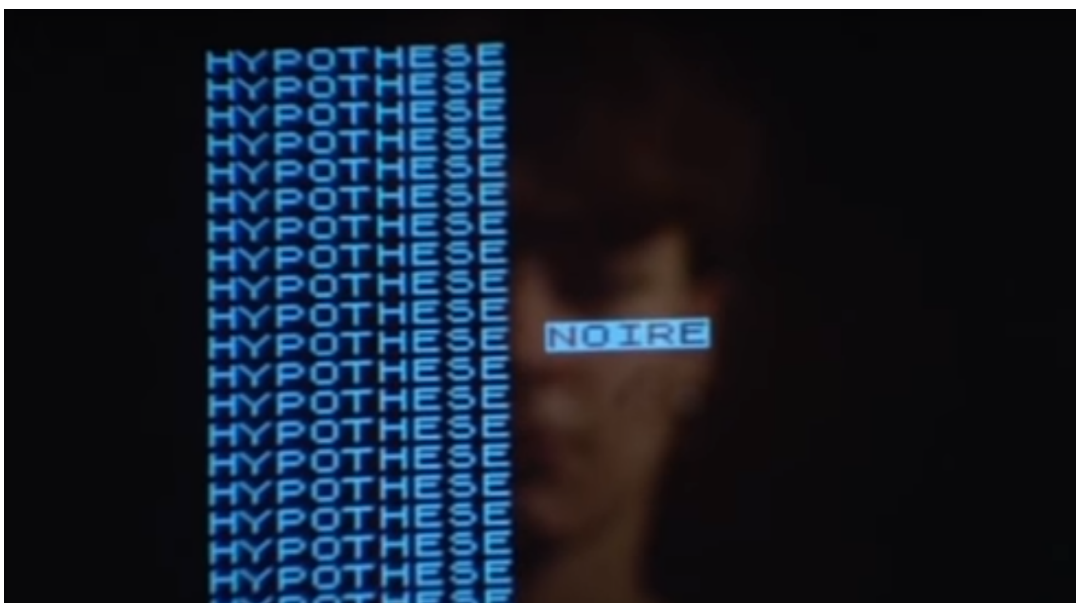


Preparation for SMarchS Thesis

MIT 4.288 _Section Architectural Design + Urbanism. Fall 2025
Units/Level _3-0-6 G
Class/Hour _Room 9-450A. Monday 9-12.
Instructor _Roi Salgueiro Barrio. Email: rsalguei@mit.edu
TA _Harrison White



Chris Marker. 2084. Stills

Class description and goals

Preparation for the SMarchS Thesis creates a space where students can develop and discuss their thesis proposals. While the presentation of a thesis is the final requirement for the completion of your studies at MIT, the format of this thesis can be extremely variegated, and only depends on your singular research agenda. The goal of the class is to help you elaborate a thesis proposal whose methodology, structure, and expected outcome responds with utmost precision to your object of inquiry.

Within that framework, the class has three specific goals:

1. To develop a thesis proposal: that is, to define your thesis topic, research questions, conceptual framework, methods and sources, as well as outcomes and format.
2. To test a range of research methods and theoretical approaches to your thesis topic through short, weekly exercises. These are aimed at discovering methodological or research possibilities which your thesis could develop.
3. To sharpen your ability to critically analyze and comment on a range of evidence in written, verbal, and visual form.

Class structure

The class is structured in two sections, split by a mid-term presentation. Section 1 is aimed at consolidating, narrowing, and sharpening your thesis topic. It will consist of exercises and an incursion into fundamental research methods. The second section focuses on situating your thesis within broader disciplinary and public debates, and on exploring appropriate communication tools to disseminate its content and strengthen its impact.

Section 1. Establishing your thesis.

Here, we will explore fundamental questions common to all research processes. We will use these questions to translate your initial research topic into a well defined thesis statement:

- 1) What is the content and the object of a thesis?
- 2) What is the key terminology and notions you use to explain the work?
- 3) What are your fundamental research methods and habits?
- 4) How do you manage sources and evidence?
- 5) What will be the final format and outcomes of your thesis?

This first section thus intentionally oscillates between different stages of the thesis in order to emphasize that research is rarely a linear process. Rather, we will sustain that researching is an iterative

practice, in which you'll need to constantly refine and revise the questions you address and the materials you use.

You will address these questions through a series of weekly visual and textual probes. This first section will conclude with a first written version of your thesis proposal and with a presentation to invited faculty.

Section 2. What's beyond your thesis? Making an impact.

A thesis is always an inquiry into a highly concrete and particular matter. However, the importance of your singular topic is also measured by its capacity to resonate in a broader disciplinary realm—to be relevant to other researchers and practitioners—and to intervene in ongoing societal debates. In the final section you will thus be asked to explore three questions:

- 1) What is the state of the field or the discipline surrounding your research topic, and how is it socially impactful?
- 2) What is your position, your own conceptual framework in relation to that state of the field and societal debates?
- 3) Who is your audience, and how can you effectively approach and engage them?

Deliverables and exercises

The class combines three parallel strands, each of which requiring its own type of deliverables and exercises.

These strands are aimed at continuously testing formats, producing deliverables, and generating feedback to the process of formulating a thesis proposal. Each strand works at a different speed. The thesis proposal takes time for you to write, fine-tune, and for readers to respond to, while a visual presentation of what you are doing should be able to deliver key questions and assumptions in no more than five minutes, and an elevator pitch should capture your audience in no more than two sentences. The class is structured accordingly.

Strand I (weekly): probes interrogating different aspects of your thesis.

Regardless of your particular topic or whether your thesis is more research based or proposal oriented, there are several key forms of evidence, research methods, and forms of representation that we all need to consider. In this strand we will ask you to produce weekly *probes* in which you will investigate partial aspects of your thesis. The main idea of these weekly probes is to produce and test with a quick turn around how a particular type of evidence and output format can inform your thesis proposal.

You must upload to canvas your probes by Monday, 8 AM in order to receive feedback on your work. Late submissions will not be considered.

Strand II (in class): methods workshops; discussion of texts; and presentations and critique of student work.

The probes will be a tool also to engage you in on-the-spot production during class time. There will be hands-on workshops, and you will be discussing readings as well as your colleagues' work.

Strand III (semester-long): preparing your thesis proposal.

Formulating a thesis statement and research plan, and selecting an adviser and readers, is a process that takes time. Accordingly, you will work continuously on refining the thesis proposal. You will have the opportunity to present your thesis proposal twice. In a mid-term between Section I and Section II of the class, and at the end of Section II. The latter will be a test-run of your public presentation, scheduled for Thursday December 11.

The final document of the thesis proposal will include: 1) Title, 2) Keywords, 3) Abstract and problem statement, 4) Main Research Questions, 5) Description of the state of the field, 6) Conceptual Framework, 7) Research Methodologies, 8) Work plan including timeline and deliverables, and 7) Sources and bibliography (annotated and organized thematically). This document will typically have 15 to 20 pages. The instructor will facilitate a template of this final proposal.

The dates of submission and presentation of these drafts are indicated in the schedule.

Key departmental dates and resources

September 30 -Final date to select a thesis advisor.

December 11 -Public presentation of your thesis proposal.

Book template and formatting rules.

<https://archthesis.mit.edu/templates/>

<https://archthesis.mit.edu/formatting/>

Class Schedule

Week	S	Topic	Deliverable
01. 09.8	1	Introduction	
02. 09.15	1	What is a thesis, what drives it, and what is it for?	09.15
03. 09.22	1	What is in a keyword?	09.22
04. 09.29	1	What are your methods?	09.29
05. 10.6	1	What is your evidence?	10.6
06. 10.13	No Class. Indigenous People Day		
07. 10.20	1	What is your outcome?	10.20
08. 10.27	Meet the TA. Initial thesis proposal.		10.27
09. 11.3	Presentation with guest reviewers		11.3
10. 11.10	No class. Student holiday		
11. 11.17	2	Situating yourself	11.17
12. 11.24	2	Positioning yourself	11.24
13. 12.1	2	Talking to others	12.1
14. 12.8	Presentation test		12.8
14. 12.11	Final, public presentation		

Writing and Communication Resources

Scholarly communication—and your thesis is a scholarly contribution—relies heavily on a strong written component. The clarity and strength of your ideas will only become fully evident if they are clearly and effectively expressed in writing. For this reason, you are strongly encouraged to make use of the MIT Writing and Communication Center, which offers valuable support at any stage of the writing process. This is particularly important for international students.

The WCC at MIT (Writing and Communication Center) offers *free* one-on-one professional advice from communication experts. The WCC is staffed completely by MIT lecturers. All have advanced degrees. All are experienced college classroom teachers of communication. All are published scholars and writers. The WCC helps you strategize about all types of academic and professional writing as well as about all aspects of oral presentations (including practicing classroom presentations & conference talks as well as designing slides). The WCC also helps with all English as Second Language issues, from To register with our online scheduler and to make appointments, go to <https://mit.mywconline.com/>.

To access the WCC's many pages of advice about writing and oral presentations, go to <http://cmsw.mit.edu/writing-and-communication-center/>.

Class Objectives per week

W1. Monday Sept 8 – Introduction

Topic

Introduction to the main objectives, structure, schedule, and final deliverables of the class.

Outcome

Bring 2-3 images, of any kind (they don't have to be yours), which are key to your thesis.

In class

Brief, 5-min presentation of students' research interest and preliminary research topics.

W2. Monday Sept 15 – What is a thesis, what drives it, and what is it for?

Topic

In this session, we will explore what an SMarchS thesis is and consider its purpose beyond merely fulfilling academic requirements. We will approach these questions through readings (in the first part of the class) and connect our discussions to an analysis of the main element driving your work.

Discussion

- Sergio Lopez-Pineiro. “How To Do a Thesis: Practice Models as Instigators for Academic Theses.” Paper presented at the 2010 Association of Collegiate Schools of Architecture (ACSA) Annual Meeting.
<https://archinect.com/features/article/96699/how-to-do-a-thesis-practice-models-as-in-stigators-for-academic-theses>
- Timothy Hide. “Turning the Black Box into a Great Gizmo,” ACSA Conference Proceedings.
<https://www.acsa-arch.org/proceedings/Annual%20Meeting%20Proceedings/ACSA.AM.97/ACSA.AM.97.85.pdf>

Probe

Goal: Identify the key element driving your work. An architectural thesis is typically motivated by a specific spatial question—such as a material, a site, a building typology, or an urban process. Our objective in this session is to identify this core object and begin unpacking the dimensions of it that you plan to explore in your thesis. In this exercise, it is important to focus on a single element so that we can examine how it enables you to engage with broader spatial or social questions..

Outcome:

1. Create an 11x17” horizontal-format drawing of the object you have identified. Use this drawing to unpack the key aspects or dimensions of the object that you plan to explore in your thesis. This may involve combining different types of representation or working across multiple scales within a single drawing. The goal is for the document to reveal your ability to represent and investigate the critical questions surrounding your object.

Technical rigor is strongly encouraged—for example, using precise scalar representation will help communicate the scale of your object and indicate your preferred scale(s) of work.

Within the drawing, introduce four key notions that describe your findings. These might relate to the nature of the object, its relevance, the field in which it operates, its temporality, or other significant characteristics.

In class

Presentation or small workshop: comment on one of your peers' documents and conversation on the work.

Collective mapping of class interests.

W3. Monday Sept 22 – What's in a keyword?

Topic

As we saw in the previous session, the core of every thesis is the particular and concrete object that appeals to you – be it a space, a social condition, a material, etc. Understanding how to best approach that object will guide all your research decisions. Primarily, the questions you ask, and then the evidence you select, the methods you use, and the structure your work will finally adopt. Your research object will also demand using or elaborating a specific vocabulary to describe it. Yet, these words are not entirely your own. Your vocabulary has always a history that you may want to continue, expand, or challenge.

This second session focuses on the words you use to describe your thesis. You need to select the single, more accurate term that describes your research (you can pick up one from the previous week, or a new one) and reflect upon its existing and possible meaning.

Discussion:

- Gilles Deleuze and Felix Guattari, "Introduction: Rhizome," in *A Thousand Plateaus. Capitalism and Schizophrenia*, translated by Brian Massumi (Minneapolis, MN: University of Minnesota Press, 1987 [1980]), 3-25.
- Adrian Forty, "Context," in *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames & Hudson, 2000), 132-136.

Probe

Goal: Understand the etymology, disciplinary history and the definition of the most critical concept of your thesis. Each student will question the main conceptual presupposition—captured in a single term—on which their thesis relies.

Outcomes:

1. A 1000-words text about your selected term (letter size) & A diagram of its meanings (11x17" horizontal).

Begin by selecting a series of terms relevant to your work, and then narrow it down to one. There are two possible ways to develop this probe: 1) Fundamentally historical and etymological, in which you seek to describe why this term is central, how it is used, how its use has changed over time and why, what unspoken assumptions and contradictions underlie its use, and how it differs from other, seemingly similar terms in English and other languages, if

applicable. 2) A projective way, in which you acknowledge, but also expand, the meanings associated with the term.

Our two readings this week represent these alternative possibilities.

In class:

Presentation or small workshop: comment on one of your peers' documents and conversation on the work. Collective mapping of class interests.

W4. Monday Sept 29 – What are your methods?

Topic

Developing a thesis—or any substantial research project—is a long process that depends on the use of various research methods. These may include *quantitative methods* (such as data gathering, statistics, surveys, or experimentation), *qualitative methods* (like ethnographic work, interviews, or case studies), and *design research*, which in our disciplines involves different forms of visual representation—drawing, photography, video, modeling, and more.

Your thesis will likely involve using one or a combination of these approaches. This week, you will begin to explore which methods you're most interested in—and which ones you feel most comfortable with. The goal is to start shaping a set of research habits that you will carry forward throughout your thesis process.

Probe

Goal: Identify your main research methods, and build your research habits.

Outcome:

1. A research diary. Mixed media. 6 letter-size pages, one per day.

Dedicate 1 hour every day to research about one or several aspects of your thesis. Document how you are doing that research process: Are you making an interview? Taking notes and summarizing information from other sources? Drawing and diagramming? Making a test and measuring it?

Discussion

- Errol Morris, "Which Came First: the Chicken or the Egg?," in *Believing is Seeing: Observations in the Mystery of Photography* (New York, NY: Penguin Press, 2011), 3-71.

In class:

Pin-up and 5 minutes presentation.

W5. Monday Oct 5 – What is your evidence and hypothesis?

Topic

Evidence and sources will highly influence and constrain your end result. Your research possibilities will depend upon what type of materials you'll be able to access during the coming year (literature, objects, archives, site visits, people, etc.). The session focuses on discriminating the different types of evidence you may use, and on understanding the possible roles they may play in your thesis. We will start to address the links between: 1) the types of evidence you may access, 2) the research methods you can use to explore them, and 3) the final outcome of your research, which we considered in the previous session.

Probe

Goal: Understand the different sources that you will need to consider in your work, the relation between them, and the role they will play in your thesis.

Outcome:

1. Select 80 visual sources that will inform your thesis. Present your findings visually showing the relationship between the different documents, so that you are able to understand the different themes you are addressing through your evidence. These relations can be temporal, thematic, formal
2. Write 5 to 10 bullet points with your conclusions.
3. Start creating a list of other sources (primary and secondary).

Discussion

- David Hockney. *Secret Knowledge: Rediscovering the Last Techniques of the Old Masters*. New York: Viking Studio, 2001. Excerpts
- Yves-Alain Bois, "On the Uses and Abuses of Look-alikes," *October* (2015) (154): 127–149. https://doi.org/10.1162/OCTO_a_00240
- Ariella Azoulay. "Archive," *Political Concepts: A Lexicon*. <https://www.politicalconcepts.org/archive-ariella-azoulay/>

In class:

Comment upon one of your peer's work. Write between three and five questions they need to consider and that were insufficiently clear. Complement your submission with a reply to your peer's questions, by describing primary evidence in your own words, and by using these observations to develop a conjecture on what happened and why.

W6. Monday Oct 13 - Indigenous Peoples Day. No Class

W7. Monday Oct 20 –What are your formats and outcomes?

Starting from the end.

Topic

The goal of this session is to explore the relation between your thesis's topic and the final format and outcome your work will adopt. Our position is that the type of format you are considering (an urban or architectural project, a visual essay, a video, an essay) will fundamentally determine the way you work and your methodologies. In addition, the format you chose will likely be composed of different parts, or sections, each of which may play a different role in your argument. This session asks you to imagine the format and structure of your thesis, so that from now on you can work with a provisional armature of your final outcome. It also asks you to be clear about the type of work that you like doing – drawing, writing, modelling, interviewing

Discussion

- Alexander Kluge, “The Realistic Method and the ‘Filmic,’” in *Difference and Orientation. An Alexander Kluge Reader*, ed. Richard Langston (Cornell, NY: Cornell University Press, 2019 [1975]), 155-165.
- Maria S. Giudici, “Alone Like the Horn of a Rhino: Reproduction, Affective Labor, and the Contemporary Boarding House in South Korea,” *Harvard Design Magazine*, No 46 (Fall/Winter 2018), 34-41.

Probe

Goal: Create a provisional framework that helps structuring your work from now on.

Outcomes:

1. Mixed Media. Open format. Imagine your thesis' final format and structure (like the sections or chapters of a TOC) and find a visual way to express them. This should reflect which are the main media you use in the different parts of your thesis.
2. Write a short, 150-200 words statement explaining the relation between your research question and the outcome. This is a way to associate potential outcomes to the main questions you are exploring. For instance, a question related to a site, a material, a social debate ... can be related to the format of a

video, model, installation, The intention is to consider what types of materials will your thesis have (Will they be textual, graphic, audiovisual, physical, digital?) and to understand how these different elements interact.

3. Select 3 previous MIT theses that you find inspiring for its content and for how this content is represented by the thesis outcomes.

In class

Pin-up and 5 minutes presentation

W8. Monday Oct 27 – Meet the TA

Topic

Recap week to start preparing your mid-term presentation. Meet the TA for office hours to discuss presentation ideas and strategies, and prepare a preliminary thesis proposal.

Probe

Outcomes:

1. Presentation draft to discuss with the TA
2. Preliminary thesis document including:
 1. Title
 2. Abstract / thesis statement
 3. Research Questions
 4. Research Methods - indicating their relation to your questions
 5. Expected Outcomes - indicating their relation to your methods
Suggestion: use a diagram to explain the relation between questions, methods, and outcomes)
 6. Sources. Elaborate a list of visual and other sources.
For the visual part, rely on your previous work about evidence.

For other sources, please differentiate between primary sources (interviews, archival records, visits to sites, etc), secondary sources (literature existing on the topic) and other documents (reports, statistics, charts....).

For bibliographic sources. List at least 20 sources, using Chicago citation style. Produce an annotated bibliography (2-3 lines about each text) and organize according to thematic criteria.

W9. Monday Nov 3 – Presentation with Guest Reviewers

Goal

Presentation and discussion of preliminary thesis proposal including the result of your work so far

Deliverable

10 minutes presentation plus final version of your thesis document.

W10. Monday Nov 10 - Students Holiday. No class

W11. Monday Nov 17– Situating yourself

Topic

In this session we will start to expand the possible conversations around your research. Your thesis will focus on a particular and concrete question, but this will always be positioned within a broader disciplinary field that you want to affect, modify, question. The first stage of this process implies understanding the state of the field you work in. This description of the state of the field is never a mere neutral relation. Description is also a way for you to orient the field in a certain direction, to highlight what are the crucial debates your field should address.

We will emphasize the disciplinary context where you operate. Yet, ultimately, our disciplinary positions are always attempts to contribute to societal questions in a different way. Because of this, in this session we will also work to situate your assessment of the state of the field within a broader approach to the social questions where you intend to operate.

Discussion

- Charles Waldheim, “Landscape as Urbanism,” in *The Landscape Urbanism Reader* (New York: Princeton Architectural Press, 1992): 35-54.
- Paola Antonelli, “Introduction,” in *Broken Nature. XXII Triennale di Milano* (New York: Rizzoli, 2006), 16-42.
- Pierre Bayard, “Preface,” and “Ways of Non-Reading. Books You Don’t Know,” in *How to Talk About Books You Haven’t Read* (New York: Bloomsbury, 2007), xi-xix, and 3-14.

Probe

Goal: To delimit which are the key disciplinary questions that you want to address, to understand what’s the state of the art in relation to them, and to start formulating your own hypotheses about how your thesis affects some crucial questions for your field.

Simultaneously, contextualize the disciplinary positions you are studying as part of a broader discussion of how to intervene in, and impact, society.

Outcomes:

1. Diagram. Create a diagram representing different disciplinary positions you want to engage with. These may be *diachronic* (how the approach to a certain question has evolved over time) or *synchronic* (representing contrasting disciplinary positions to a question at a given moment in time).

Associate these approaches to the social questions/ debates underlying your thesis.

The diagram should include information about the *Positions* (i.e, the different ideas you are considering), the *Actors*, (i.e, the theorists, scholars, practitioners, that sustain them), and the *Moments* (i.e when and where these positions take place).

2. Create short captions (100-150 words) for each of the disciplinary positions you are tracing.

(Note. Rely on the Annotated Bibliography you have produced as part of your thesis booklet. You may use this exercise to expand this initial bibliography)

In Class

Workshop: Find affinities with other theses in the class, discuss points in common, and identify new questions. Summarize the results in a document aimed at helping advance your own position in the field.

W12. Tuesday Nov 24 – Adopting a position

Week 12 Topic:

After understanding the state of your field and other social debates, we will focus on defining your own position in relation to them. In other words, we will work on defining your own conceptual framework. A conceptual framework is the armature of ideas that sustains your personal approach to your research topic and to your discipline, and thus it is not only referred to your field but to your overarching positions regarding society, environment, politics, etc. As a result, the conceptual framework can derive from disciplines different from your own which may provide different or novel view-points to address your field's problems. The conceptual framework helps you address your current thesis, but also constitutes an armature that you can apply in future endeavors.

Discussion

- Pier Vittorio Aureli, "Introduction, Towards the Archipelago: Defining the Political and the Formal in Architecture," in *The Possibility of an Absolute Architecture* (Cambridge, MA: MIT Press/Writing Architecture Series, 2011), 1–46.

Probe

Goal: To define a conceptual framework that shows your position vis-à-vis your discipline and that may help you addressing future researches.

Outcome:

1. 1000 word essay. Build upon your previous description of the state of the field, and define your position in relation to some of your field's problems. Reflect how other forms of knowledge or disciplines contribute to your thought.

In Class:

Workshop: Polemize. Discuss conceptual frameworks of related theses, determine weak spots which should be clarified or reinforced.

W13. Dec 1 – Talking to others. Making an Impact.

Topic

In this final session we will continue our attempt to expand your particular research by exploring how it can become relevant for different audiences, and how your forms of communicating may vary accordingly.

Discussion

- Clyde Freeman Herreid, "Exercises in Style: Is There a Best Way to Write a Case Study?," *Journal of College Science Teaching* 48, no.2 (2018): 34-37.
- Paul Krugman, "How Green is your Metropolis?," *The New York Times*, April 21, 2022.

Reference reading

- Raymond Queneau, *Exercises in Style*. Translated by Barbara Wright (New York: New Directions, 2012 [1947]).

Probe

Goal: To identify who your potential audiences are, and to explore the best way to communicate your ideas to them.

Outcome:

1. Revise the textual work that you have done so far. Write a 750- 1000 word OpEd aimed at making your thesis accessible to the general public. Use this exercise to understand which are your key terms, positions, and the main ideas you want to communicate. Our intention is to use this exercise to make sure you communicate the strength of your thesis during the public presentation on Dec. 11.

In Class:

Individual desk-crits.

W14. Dec 13 – Test run of the Dec 15 public presentation.

Deliverable

1. Final booklet with your entire thesis proposal.

This document will include

1. Title
2. Abstract / thesis statement
3. Research Questions
4. Research Methods - indicating their relation to your questions
5. Expected Outcomes - indicating their relation to your methods

Suggestion: use a diagram to explain the relation between questions, methods, and outcomes

6. State of the field and conceptual framework

Important: Define your own title for this section

7. Workplan with timeline
8. Sources. Elaborate a list of visual and other sources.

For the visual part, rely on your previous work about evidence.

For other sources, please differentiate between primary sources (interviews, archival records, visits to sites, etc), secondary sources (literature existing on the topic) and other documents (reports, statistics, charts....).

For bibliographic sources. List at least 20 sources, using Chicago citation style. Produce an annotated bibliography (2-3 lines about each text) and organize according to thematic criteria.

2. Keynote/Powerpoint Presentation. Time for 15'

Course Requirements and Grading

Students are required to: 1) attend the weekly meetings, 2) actively participate in the discussions of readings and other students' works, 3) deliver the weekly probes and final assignment, and 4) present their thesis proposals the scheduled weeks. All the above are prerequisites to be graded.

Please note that greater than two absences from class without medical excuse supported by a doctor's note or verifiable personal emergency could result in a failing grade or a NE for the course; those missing more than 3 classes during the semester will receive a fail or NE.

Grading is limited to Pass / Fail.

Student Performance Criteria. NAAB

Realm A: Critical Thinking and Representation

- A1. Communication Skills: Ability to read, write, speak and listen effectively
- A2. Design Thinking Skills: Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.
- A3. Visual Communication Skills: *Ability* to use appropriate representational media, such as traditional graphic and digital technology skills, to convey essential formal elements at each stage of the programming and design process.
- A5. Investigative Skills: *Ability* to gather, assess, record, apply, and comparatively evaluate relevant information within architectural coursework and design processes.

Academic Integrity and Honesty

MIT's expectations and policies regarding academic integrity should be read carefully and adhered to diligently. Plagiarism is a major academic offense. Read: <http://integrity.mit.edu>.

Land Acknowledgement Statement

We acknowledge Indigenous Peoples as the traditional stewards of the land, and the enduring relationship that exists between them and their traditional territories. The lands which MIT occupies are the traditional unceded territories of the Wampanoag Nation and the Massachusetts Peoples. We acknowledge the painful history of genocide and forced occupation of these territories, as well as the ongoing processes of colonialism and dispossession in which we and our institution are implicated. Beyond the stolen territory which we physically occupy, MIT has long profited from the sale of federal lands granted by the Morrill Act, territories stolen from 82 Tribes including the Greater and Little Osage, Chippewa, and Omaha Peoples.

As we honor and respect the many diverse Indigenous people connected to this land from time immemorial, we seek to Indigenize our institution and the field of planning, offer Space, and leave Indigenous peoples in more empowered positions.

Inclusive Class and Classroom

MIT values an inclusive environment. I hope to foster a sense of community in this classroom and consider this classroom to be a place where you will be treated with respect. I welcome individuals of all backgrounds, beliefs, ethnicities, national origins, gender identities, sexual orientations, religious and political affiliations – and other visible and nonvisible differences. All members of this class are expected to contribute to a respectful, welcoming, and inclusive environment for every other member of the class. If this standard is not being upheld, please feel free to speak with me.

Special Accommodations

MIT is committed to the principle of equal access. Students who need disability accommodations are encouraged to speak with Disability and Access Services (DAS), prior to or early in the semester so that accommodation requests can be evaluated and addressed in a timely fashion. If you have a disability and are not planning to use accommodations, it is still recommended that you meet with DAS staff to familiarize yourself with their services and resources. Please visit the DAS website for contact information. If you have already been approved for accommodations, class staff are ready to assist with implementation.

Communication with the instructor

I will reply to your emails promptly, usually within 24-48 hours, excluding weekends. Office hours are by appointment.