

**LEAP SEMINAR IN HUMANITIES AND DIVERSITY**  
(No Pre- or Co-Requisite Required)  
Syllabus for FINE ARTS LEAP 1100 Section 005 (Class 1085)  
Fall Semester 2017

**CLASS MEETING TIMES:**

Class meets each Tuesday and Thursday from 10:45 a.m.-12:05 p.m. in BUC 301

**REQUIREMENTS FULFILLED BY THE COURSE:**

DVHF (Diversity AND Humanities Exploration)

*\*\*\* LEAP 1060: Library Research Instruction Credit. By attending eight of the ten library sessions folded into the regularly scheduled class time for this course for the 2017-2018 academic year (i.e. 5 sessions fall semester and 5 sessions spring semester), students will be eligible to receive one hour of university credit for LEAP 1060 with a grade of CR (i.e. credit) given at the end of Spring Semester. Students must register and pay the tuition for the single hour of credit Spring Semester in order for credit to appear on their transcripts, for Library Research Instruction. \*\*\**

**INSTRUCTOR: JENNIFER M. BROWN, PH.D. (ASSOCIATE PROFESSOR/LECTURER)**

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Office Hours: Mondays 8:30 a.m.-10:30 a.m. & by appointment

**PEER ADVISOR: Artemis Sefandonakis**

**LIBRARY INSTRUCTOR: Luke Leither, Fine Arts Librarian, Marriott Library**

**COURSE DESCRIPTION:**

LEAP 1100: The humanities portion of the two-semester sequence that forms the core of the LEAP experience. (Some LEAP courses begin with 1100 and others with 1101.) The course focuses on how concepts of community have developed and been implemented in the American experience, on how community membership is determined, and on the possibility, necessity, or desirability of building bridges between different kinds of communities in America. We examine a range of literary texts that offer racial, ethnic, class and gender perspectives on this issue. The course also emphasizes writing, critical reading, and the acquisition of library research skills.

**LEARNING OUTCOMES:**

**1. LEAP Program Learning Outcomes**

**Program Purpose**

The LEAP program is dedicated to providing students with a learning experience that will help them succeed in their academic endeavors. The purpose of LEAP is to provide deeply engaged learning experiences and establish learning communities within a student cohort. The successful LEAP student will be a critical thinker who is familiar with the requirements of working in a team of peers.

**Learning Outcomes & Assessments**

1. Critical Thinking: The Association of American Colleges and Universities (AACU) defines critical thinking as “a habit of mind characterized by the comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating an opinion or conclusion.

a. Assessment: Students will complete a writing assignment in which they are required to research an issue and collect evidence related to the issue, construct a written argument addressing the context and assumptions of the established research then state a position of their choosing and

supporting argument for their position culminating in a conclusion.

2. Information Literacy: The AACU adopts a definition of Information Literacy from the National Forum on Information Literacy and defines Information Literacy as “[T]he ability to know when there is a need for information, to be able to identify, locate, evaluate, and effectively and responsibly use and share that information for the problem at hand”.

a. Assessment: To complete the Critical Thinking assignments (i.e. the final project assignment) students will need to define the scope of the research question, collect relevant information related to the research, critically evaluate the information for bias, apply the information in their argument and accurately cite the information collected.

3. Teamwork: The AACU defines Teamwork as “behaviors under the control of individual team members (effort they put into team tasks, their manner of interacting with others on the team, and the quantity and quality of contributions they make to team discussions”.

a. Assessment: In both semesters of the two semester LEAP first year curriculum, students will work in teams of 4-6 to complete a semester long team project (student teams will be composed of different members each semester). This project is broken down into multiple assignments over the course of the semester. For each assignment the students elect a Team Captain who is responsible for submitting the assignment. After each assignment each student in the team will complete a Peer Evaluation where they report on each member of their team (including themselves) concerning each member’s effort (rating from 1-10), quantity and quality of contributions (rating from 1- 10) and manner of interacting with others on the team (narrative).

## **2. LEAP Learning Community Learning Outcomes**

Students who complete a learning community experience at the University of Utah will connect across three dimensions. These dimensions of connection are Intellectual, Reflective/Self-Assessing and Community.

1. Intellectual Connections: Measures student capacity for making connections among disciplines, experiences, perspectives, etc.
2. Reflection/Self-Assessment Connections: Develops ability to self-assess (e.g., introspection, directional learning, self-authorship).
3. Community: Anchoring students to campus and community (e.g., feeling they belong, knowledge of where to find resources, etc.).

## **3. General Education Learning Outcomes**

By completing the University of Utah’s General Education program (American Institutions, Quantitative Reasoning [QA and QB, or QR], Lower Division Writing, Applied Sciences, Fine Arts, Humanities, Physical and Life Sciences, and Social and Behavioral Sciences), students will be prepared for twenty-first-century challenges by gaining:

### **A. Knowledge of Human Cultures and the Physical and Natural World**

- o Knowledge of human cultures & the physical and natural world through study in the sciences and mathematics, social sciences, humanities, histories, languages, & the arts

Focused by engagement with big questions, both contemporary and enduring

### **B. Intellectual and Practical Skills, including:**

- o Inquiry and analysis
- o Critical thinking
- o Creative thinking
- o Written communication
- o Oral communication
- o Quantitative literacy
- o Information literacy

- Teamwork
- Problem solving

Practiced extensively, across the curriculum, in the context of progressively more challenging problems, projects, and standards for performance

**C. Personal and Social Responsibility**, including:

- Civic engagement (local and global)
- Intercultural knowledge and competence
- Ethical reasoning
- Foundations and skills for lifelong learning

Anchored through active involvement with diverse communities and real-world challenges

**D. Integrative Learning**

- Integrative learning (including synthesis and advanced accomplishment across general and specialized studies)

Demonstrated through the application of knowledge, skills, and responsibilities to new settings and complex problems.

**COURSE LEARNING OBJECTIVES:**

After completing this course a student should be able to:

- Demonstrate intercultural knowledge and competence of different cultures in the United States
  - a. By reading about and discussing different cultures in class with peers
  - b. By applying knowledge about different cultures in problem-solving case studies, exams, writing assignments and a final project
- Articulate a critical understanding from a humanities perspective different diversity issues.
  - a. By reading about them, taking class notes and participating in class discussions.
  - b. By developing ideas from different perspectives on these issues via critical thinking written assignments, in-class debates, team case studies, exams, presentations and a final project.
- Identify and distinguish between the basic theories, methods and particular contributions of humanities in addressing the issues listed above.
  - a. By completing reading and written assignments, taking class notes and participating in class discussions.
  - b. By studying for and participating in the course mid-term exams.
- Adapt to the University of Utah environment and community by actively participating in a learning community of first-year students entering the university.
- Succeed in university classes know-how through networking with fellow students, with faculty members, and also peer advisors connected to the LEAP Program.
- Discover ways to link ideas among classes and across disciplines, rather than seeing them as separate, unrelated entities, as part of an integrative learning strategy.
  - a. Through class discussions, written assignments, case studies and the final group project.
- Practice and apply problem solving and creative thought to real life issues
  - a. Through problem-solving exercises via real case studies
  - b. By identifying a problem and developing a creative solution to that problem for a final group research paper and presentation

- Understand how to apply knowledge of the main library and utilize its technologies, thereby developing information literacy.
  - a. By participating in a sequence of library instruction classes designed for first-year students.
  - b. By learning appropriate search strategies in General and Humanities/Fine Arts databases.
  - c. By researching databases for appropriate sources for specific assignments, especially the final team research project.
  - d. By integrating library resources into a research project.
  - e. By understanding what constitutes intellectual property.
- Understand how to effectively employ written and oral communication skills.
  - a. By writing critical thinking assignments, mid-term exams, case study presentations, and a team research paper.
  - b. By successfully completing sequenced assignments of increasing difficulty.
  - c. By producing specific types of writing.
  - d. By learning to identify and use effective strategies for oral presentations and written assignments.
  - e. By creating effective presentations.
- Apply critical thinking to intellectual content
  - a. By learning how to read for main ideas.
  - b. By reading with an open mind to weigh and evaluate ideas.
  - c. By actively participating in discussions with the entire class and in small groups.
  - d. By organizing ideas for effective verbal or written responses in critical thinking written assignments, case study presentations, exams and final team project.
  - e. By applying what is learned in LEAP 1101 to ideas, assignments, and examinations in other classes.
- Work effectively in teams
  - a. By negotiating tasks with the team.
  - b. By completing team assignments.
  - c. By planning and executing effective team presentations based on critical reading of cases and research.
  - d. By completing a team research project.
- Conduct a research project using humanities and fine arts research methods, and including the following:
  - a. Be able to recognize ethical issues and intellectual property in research
  - b. Recognize the purpose of an annotated bibliography and be able to create one
  - c. Formulate a thesis
  - d. Know the difference between primary and secondary sources.
  - e. By participating in library sessions.
  - f. By completing library assignments.
  - g. By completing the course team research project.
- Deliver a professional presentation
  - a. By practicing proper presentation techniques in groups for a case and final research project
- Be able to self-assess
  - a. By practicing self-reflective ethical reasoning as part of an ongoing lifelong activity
  - b. Through individual written exercises and a take-home mid-term exam

**REQUIRED TEXTS:**

The following books are available in the University of Utah Bookstore. We will read them in the order in which they are listed:

*Book 1:* Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian*. Hachette Book Group, 2007. ISBN-13: 978-0-316-01368-0

*Book 2:* Ta-Nehisi Coates, *Between the World and Me*. Spiegel & Grau (a division of Random House), 2015. ISBN-975-0-8129-9354-7

*Book 3:* Shaila Abdullah, *Saffron Dreams (Reflection of America)*. Modern History Press, Academic Edition, 2010. ISBN-13978-1-61599-025-2

**Harvard Cases:**

There are four cases you will need to purchase for this course, listed in the order in which we will read them:

1. *The Third Battle of Bull Run: The Disney's America Theme Park (A)*
2. *Theaster Gates: Artist and Catalyst for Community Development*
3. *Shephard Quraeshi Associates: (A) and (B)*
4. *CJ E&M: Creating a K-Culture in the U.S.*

The class as a whole will read each case, and answer questions as teams; solutions and presentations on each case will be assigned to teams. You must use this link to purchase the cases for this course. Total amount is \$19.65.

<http://cb.hbsp.harvard.edu/cbmp/access/65921279>

We will also be reading, applying and answering questions about different literary theories from *The Owl Purdue Writing Lab* at <https://owl.english.purdue.edu/owl/resource/722/1/>

Other required readings are listed here below in the Calendar section for the day you are to come to class having read them in advance, and together with the links where they may be found. All other readings, required or recommended, will be made available through Electronic Reserve via the Marriott Library web site. All scheduled videos, films and live presentations must be viewed in class as scheduled.

**COURSE REQUIREMENTS:**

2 Mid-Term Exams (1 in class; 1 take home)	30%, In-class Friday, October 6; Take-home due November 21.
Critical Thinking Assignments:	15%, see course calendar for due dates (one lowest of 16 scores will be dropped)
5 library assignments:	15%, see course calendar for due dates
Team Case Presentation:	15%, Each team will be assigned a case analysis, see the calendar for the dates
Final Research Project Presentation/Paper:	25%, presentations are given December 5 & 7; and final papers are due December 11, 12 p.m.

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**TOTAL:** **100%**

NO LATE WORK WILL BE ACCEPTED, UNLESS **PRIOR** APPROVAL IS GIVEN

**GRADING POLICY:** All assignments must be turned in by the due date in class, or by the time indicated on the syllabus. There will be NO MAKE-UP WORK.

Grades will be assigned according to the following scale:

A ≥ 93	A- = 90-92	B+ = 87-89	B = 83-86	B- = 80-82	C+ = 77-79
C = 73-76	C- = 70-72	D+ = 67-69	D = 63-66	D- = 60-62	E = 59 and below

**EXTRA CREDIT:** Extra credit may be awarded for attending and then writing and handing in a 250-300-word reflection on attending LEAP-sponsored events scheduled during the semester. Qualifying events will be announced as they arise. The amount of potential credit will vary by activity; students will be notified in advance of the amount of credit possible for each activity.

**TEACHING AND LEARNING METHODS:** This course is designed as a learning community. It follows a seminar and partial lecture format, in which students are expected to attend each class session, to come to class having read the assigned reading, to participate in class discussions and activities, to take notes and to be prepared for any potential in-class assignments, as well as exams, papers, class presentations and debates. Students should bring readings and reading notes to class to refer to. By participating in this way, students learn from one another; from the Peer Advisor and from the professor, through the reading and assignments; and from the shared ideas of the entire classroom community. Hence, active participation from each member of the class is essential.

**EXAMS:** There will be one IN-CLASS mid-term and one TAKE-HOME on the assigned readings, Cases, class lectures, the content of any class discussions, debates, videos, field trips and visiting lecturers related to the issues and arguments set forth by the assigned texts. Students will be evaluated on the mastery, understanding, analysis and application of the issues, arguments and literary theories presented in the readings and in class discussions, videos, field trips and lectures, and on the ability to self-reflect on ethical issues and to communicate and argue effectively responses to assigned exam topics. Students can prepare by studying their reading and class notes, and their writing assignments and case study presentations. More information about the exam will be given in class as scheduled in the course calendar.

**CRITICAL THINKING WRITING ASSIGNMENTS:** There are a series of writing assignments in the form of questions (for which see the calendar here below) designed to assess student critical thinking skills as applied to the themes of the course; the application of literary theories and analysis of the issues and arguments presented in the assigned readings; and class discussion and lectures. Students will be evaluated according to the quality and quantity of their critical thinking skills as well as their ability to communicate and argue effectively in writing, and on their knowledge and understanding of the assigned topics. Students will have the opportunity to revise their answers as a result of class discussions for a better grade. Students must attend class and turn assignments in during class on the date due in order to receive credit. More information about the writing assignments will be given in class as scheduled in the course calendar.

**CASE STUDIES:** There will be four case studies which you are expected to purchase (see the link listed under the Required Text section above). You will be required to read, prepared and answer questions about these cases in teams during the course of the semester. Each team will be assigned one of the four cases and will be responsible for creating a PowerPoint presentation of no less than

20 minutes and no more than 40 minutes providing all the details of the case and offering an analysis and solution to the issues it poses for the rest of the class to discuss.

**TEAM PRESENTATIONS AND FINAL TEAM RESEARCH PROJECT:** There will be a team research project in which students will apply the research skills and methods acquired in class and in library sessions to a final research project. The outcome of the research project will be an in-class team presentation in the form of a PowerPoint during the final 2 class sessions (Dec. 5 & 7); and a final team research paper due Monday, December 11, 12 p.m., which must also include a copy of the final PowerPoint Presentation and both (written paper and PowerPoint) sent via my email to [Jennifer.M.Brown@utah.edu](mailto:Jennifer.M.Brown@utah.edu), or uploaded to Canvas. The written portion of the final team research project will consist of a title page, table of contents, executive summary, outline, report with citations, references, exhibits, charts and/or appendices, and annotated bibliography. You will be expected to employ humanities and fine arts research methods you have learned during the library sessions to complete this exercise. The guidelines for the presentation and final team research project along with grading criteria will be handed out in class and posted on Canvas once the course is underway.

**A NOTE ABOUT TEAM WORK GRADING:** All team projects will be graded according to INDIVIDUAL participation within the team. Hence, if a student(s) does not perform, others in the group will not be penalized. However, if a team performs very successfully as a team, with each member clearly contributing quality work equally, up to 5 bonus points will be awarded according to instructor discretion. Viewing teams will provide analysis for each other.

**LIBRARY ASSIGNMENTS:** A total of five library sessions taught by Luke Leither, a professional library instructor at the Marriott Library will be held during the semester. Refer to the syllabus calendar below for the specific dates and locations of these sessions. These library sessions are a required part of the course. Students will be graded for their participation at each of these sessions and by their performance on the assignments given during each session. The library sessions and assignments are designed to help students work towards completing the research for their final research project.

**CLASS PARTICIPATION & ATTENDANCE WILL HELP YOU SUCCEED:** Since this is a seminar course, participation in all class activities and discussions constitutes a large part of the learning for this course. Students are to come prepared by bringing written answers to questions as scheduled on the course catalogue for class, by having read the reading assignments scheduled for the day in advance, and to participate in class discussions if not always by speaking, then by listening attentively to others and by taking notes. To prepare for class discussions students should keep up with reading assignments and class discussions and take good notes. Plan on studying 2-3 hours outside class for each hour spent in class.

**PLAGIARISM:**

Claiming or suggesting that words or ideas of others are your own is a form of cheating. Plagiarism is defined in the University of Utah Student Code as the intentional unacknowledged use or incorporation of any other person's work in, or as a basis for, one's own work offered for academic consideration or credit or for public presentation. Plagiarism includes, but is not limited to, representing as one's own, without attribution, any other individual's words, phrasing, ideas, sequence of ideas, information or any other mode or content of expression. (Student Code, [www.regulations.utah.edu/academics/6-400.html](http://www.regulations.utah.edu/academics/6-400.html))

**UNIVERSITY DISABILITY SERVICES/ADA STATEMENT:** The University of Utah seeks to provide equal access to its programs and services and activities for people with disabilities. If you will need accommodations in this class, reasonable prior notice needs to be given to the instructor and the Center for Disability Services, 162 Olpin Union Bldg., 581-5020 (V/TDD) to make arrangements for accommodations. This information is available in alternative format with prior notification.

### **ADDRESSING SEXUAL MISCONDUCT**

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a Civil Rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status, or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585- 2677 (COPS).

**STUDENT/FACULTY RESPONSIBILITIES:** Student responsibilities, set forth in Policy 6-400: Code of Student Rights and Responsibilities ("Student Code"), can be found at the University of Utah website, under the A-Z index ("S") under "Student Code."

Links for other university information of possible importance to the student:

University attendance policy: <http://www.acs.utah.edu/sched/handbook/attend.htm>

Academic honesty: <http://www.sa.utah/code.html>

Drop/withdrawal and other important dates:

<http://www.saff.utah.edu/regist/calender/datesDeadlines/fall2005.htm>

Accommodation: <http://www.admin.utah.edu/facdev/index.html>

Grades: <http://www.acs.utah.edu/sched/handbook/grpolicy.htm>

ASUU Tutoring Center: <http://www.sa.utah.edu/tutoring/>

**\*\*\*PLEASE NOTE:** The course syllabus and calendar are subject to change and modification at the discretion of and by the professor, with reasonable prior notice to the students of those changes and modifications. It is the student's responsibility when absent from class to ask the professor if there have been any changes made to the syllabus in his/her absence.

**COURSE CALENDAR:** Reading must be completed before the class session on the date indicated here below. **Please bring your assigned text to each class. Students are to come prepared for class by having read the reading assignments scheduled for the day in advance. Plan to spend two-three hours of study outside class for each hour spent in class.**

**\*\*\*Assignments and due dates are subject to change at the instructor's discretion, with prior notice. Films, guest speakers or field trips may be scheduled throughout the semester. The dates of these events will be announced as the semester progresses.**



WEEK 1: Book 1

Tues. Aug. 22: Introduction, Instructor and Peer Advisor. Course overview, review syllabus. Literary analysis overview. How to prepare a case. Final research project. Working in teams.

Thurs. Aug. 24: Class Lecture/Discussion.

Reading: Book 1: Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian*, from beginning to “Grandmother Gives Me Some Advice.”

AND: “Psychoanalytic Criticism, Jungian Criticism(1930s-present)”

<https://owl.english.purdue.edu/owl/resource/722/4/>

Answer **4** of the following “**Typical questions**”:

- How do the operations of repression structure or inform the work?
- Are there any family dynamics at work here?
- How can characters' behavior, narrative events, and/or images be explained in terms of psychoanalytic concepts of any kind (for example...fear or fascination with death, sexuality - which includes love and romance as well as sexual behavior - as a primary indicator of psychological identity)?
- What does the work suggest about the psychological being of its author?
- What might a given interpretation of a literary work suggest about the psychological motives of the reader?
- Are there prominent words in the piece that could have different or hidden meanings? Could there be a subconscious reason for the author using these "problem words"?
- How symbolic is the imagery in the work?
- How does the protagonist reflect the hero of myth?
- Does the “hero” embark on a journey in either a physical or spiritual sense?
- Is there a journey to an underworld or land of the dead?
- What trials or ordeals does the protagonist face? What is the reward for overcoming them?

WEEK 2: Book 1

Tues. Aug. 29: Class Lecture/Discussion.

Reading: Book 1: Alexie, *Absolutely True Diary*, From “Grandmother Gives Me Some Advice” to “Red Versus White”

AND: “Marxist Criticism (1930s-present)”

<https://owl.english.purdue.edu/owl/resource/722/5/>

Answer **3** of the following “**Typical questions**”:

- Whom does it benefit if the work or effort is accepted/successful/believed, etc.?
- What is the social class of the author?
- Which class does the work claim to represent?
- What values does it reinforce?
- What values does it subvert?
- What conflict can be seen between the values the work champions and those it portrays?
- What social classes do the characters represent?
- How do characters from different classes interact or conflict?

Thurs. Aug. 31: Class Lecture/Discussion.

Reading: Book 1: Alexie, *Absolutely True Diary*, From “Red Versus White” to the End

AND “Formalism, New Criticism, Neo-Aristotelian Criticism (1930s-present)”

<https://owl.english.purdue.edu/owl/resource/722/3/>

Answer **3** of the following “**Typical questions**”:

- How does the work use imagery to develop its own symbols? (i.e. making a certain road stand for death by constant association)

- What is the quality of the work's organic unity "...the working together of all the parts to make an inseparable whole..." (Tyson 121)? In other words, does how the work is put together reflect what it is?
- How are the various parts of the work interconnected?
- How do paradox, irony, ambiguity, and tension work in the text?
- How do these parts and their collective whole contribute to or not contribute to the aesthetic quality of the work?
- How does the author resolve apparent contradictions within the work?
- What does the form of the work say about its content?
- Is there a central or focal passage that can be said to sum up the entirety of the work?

### WEEK 3: Book 1

Tues. Sept 5: In-Class Debate Topic: The Dakota Pipeline

Reading:

Meyer, R., (2016, September 9). "The Legal Case for Blocking the Dakota Access Pipeline: Did the U.S. Government Help Destroy a Major Sioux Archeological Site?" *The Atlantic* at

<https://www.theatlantic.com/technology/archive/2016/09/dapl-dakota-sitting-rock-sioux/499178/>

Mufson, S., (2017, January 24). "Trump Seeks to Revive Dakota Access, Keystone XL Oil Pipelines," *Washington Post* at

[https://www.washingtonpost.com/news/energy-environment/wp/2017/01/24/trump-gives-green-light-to-dakota-access-keystone-xl-oil-pipelines/?utm\\_term=.c10815b177c8](https://www.washingtonpost.com/news/energy-environment/wp/2017/01/24/trump-gives-green-light-to-dakota-access-keystone-xl-oil-pipelines/?utm_term=.c10815b177c8)

Kirsch, N., (2017, March 23). "Dakota Pipeline Billionaire Slams Standing Rock Protests," *Forbes* at

<https://www.forbes.com/sites/noahkirsch/2017/03/23/kelcy-warren-dakota-access-pipeline-billionaire-slams-standing-rock/#60bb540d76f8>

Sherman, E., (2017, June 14). "Court Sends Dakota Pipeline Back to the Environmental Drawing Board," *Forbes* at

<https://www.forbes.com/sites/eriksherman/2017/06/14/court-sends-dakota-pipeline-back-to-the-environmental-drawing-board/#306dd665580a>

Handout final paper assignment and get topics.

**\*Wed. Sept. 6: LEAP Convocation at 4 p.m. Union Ballroom**

Thurs. Sept. 7: Reading: (CASE 1) *The Third Battle of Bull Run: The Disney's America Theme Park (A)*.

Team 1 will Present.

All teams must prepare answers to the following for Case 1 and hand them in, typed with Team #.

1. What were the early terms of the controversy?
2. How did the terms of the controversy change following the vote in Virginia's General Assembly?
3. Why were the historians and journalists so invested in opposing Disney's project?
4. Could Eisner and Disney have anticipated or avoided this controversy?

### WEEK 4:

Tues. Sept. 12: **\*First Library Session.**

**You are to come prepared to research your immigrant community topic.**

Thurs. Sept. 14: Reading: Book 2: Ta-Nehisi Coates, *Between the World and Me*, Part 1.

AND "Reader-Response Criticism" at

<https://owl.english.purdue.edu/owl/resource/722/6/>

Answer 2 of the following “Typical questions”:

- How does the interaction of text and reader create meaning?
- What does a phrase-by-phrase analysis of a short literary text, or a key portion of a longer text, tell us about the reading experience pre-structured by (built into) that text? How?
- Do the sounds/shapes of the words as they appear on the page or how they are spoken by the reader enhance or change the meaning of the word/work? How?
- How might we interpret a literary text to show that the reader's response is, or is analogous to, the topic of the story? Explain.

WEEK 5:

Tues. Sept. 19: Reading: Book 2, Ta-Nehisi Coates, *Between the World and Me*, Part 2.  
AND “Post-Structuralism, Deconstruction, Postmodernism (1966-present).”

<https://owl.english.purdue.edu/owl/resource/722/8/>

Answer 3 of the following “Typical questions”:

- How is language thrown into freeplay or questioned in the work?
- How does the work undermine or contradict generally accepted truths?
- How does the author (or a character) omit, change, or reconstruct memory and identity?
- How does the work deal with the separation (or lack thereof) between writer, work, and reader?
- What ideology does the text seem to promote?
- What is left out of the text that if included might undermine the goal of the work?
- If we changed the point of view of the text - say from one character to another, or multiple characters - how would the story change? Whose story is not told in the text? Who is left out and why might the author have omitted this character's tale?

### **\*First Library Assignment Due**

Thurs. Sept. 21: Reading: Book 2, Ta-Nehisi Coates, *Between the World and Me*, Part 2.  
AND “New Historicism/Cultural Studies (1980's to present)”

<https://owl.english.purdue.edu/owl/resource/722/9/>

Answer 4 of the following “Typical questions”:

- What language/characters/events present in the work reflect the current events of the author's day?
- Are there words in the text that have changed their meaning from the time of the writing?
- How are such events interpreted and presented?
- How are events' interpretation and presentation a product of the culture of the author?
- Does the work's presentation support or condemn the event?
- Can it be seen to do both?
- How does this portrayal criticize the leading political figures or movements of the day?
- How does the literary text function as part of a continuum with other historical/cultural texts from the same period...?
- How can we use a literary work to "map" the interplay of both traditional and subversive discourses circulating in the culture in which that work emerged and/or the cultures in which the work has been interpreted?
- How does the work consider traditionally marginalized populations?

WEEK 6:

Tues. Sept. 26: **\*Second Library Session**

Thurs. Sept. 28: Reading: (CASE 2) *Theaster Gates: Artist and Catalyst for Community Development*  
Team 2 will Present.

All teams must prepare answers to the following for Case 2 and hand them in, typed with Team #.

1. What behaviors and actions define Gates' leadership style? What type of leader is Gates?
2. In what ways is Gates innovating at his organizations? In what way is Gates innovating in the fields in which he works? Give specific examples of when Gates innovated as the solution to a problem.
3. What are the options for Gates to take his artistic practice and social practice to scale? What choices or tradeoffs will Gates face as he scales? Are there any "no regrets" choices for Gates regardless of how he might choose to scale in the future?
4. What options are the Rebuild Foundation considering as it plans for the future? What are the pros and cons related to these options? Do Rebuild's goals fully align with Gates' goals?
5. As he scales, should Gates compromise his artistic practice to achieve his goals as an urban planner? How can a social entrepreneur think about the problem of balancing two priorities?
6. Does Gates meet your expectations of a social entrepreneur? What can artists uniquely contribute to the field of social innovation?
7. When is the creative placemaking approach to community development likely to be effective?

WEEK 7:

Tues. Oct. 3: Class Debate Topic: "Black Lives Matter Movement."

Reading: Lowery, W., (2017, January 17). "Black Lives Matter: Birth of a Movement," *The Guardian* at <https://www.theguardian.com/us-news/2017/jan/17/black-lives-matter-birth-of-a-movement>

Baptiste, M., (2017, February 9). "Origins of a Movement," *The Nation* at <https://www.thenation.com/article/origins-of-a-movement/>

Hoilman, C., (2016, December 27). "How Black Lives Matter is Taking Over the Public School System," *Conservative Review* at

<https://www.conservativereview.com/articles/how-black-lives-matter-is-taking-over-the-public-school-system>

### **\*Library Assignment Due**

Thurs. Oct. 5: **Mid-Term Exam (in class).**

### **WEEK 8: FALL BREAK**

Tues. Oct. 10: **NO CLASS: Fall Break**

Thurs. Oct. 12: **NO CLASS: Fall Break**

WEEK 9:

Tues. Oct. 17: **\*Third Library Session**

Thurs. Oct. 19: Reading: Book 3, Abdullah, *Saffron Dreams (Reflection of America)*, Chapters 1-7

AND: "Feminist Criticism (1960s-present)"

<https://owl.english.purdue.edu/owl/resource/722/11/>

Answer **3** of the following "**Typical questions**":

- How is the relationship between men and women portrayed?
- What are the power relationships between men and women (or characters assuming male/female roles)?
- How are male and female roles defined?
- What constitutes masculinity and femininity?
- How do characters embody these traits?
- Do characters take on traits from opposite genders? How so? How does this change others' reactions to them?

- What does the work reveal about the operations (economically, politically, socially, or psychologically) of patriarchy?
- What does the work imply about the possibilities of sisterhood as a mode of resisting patriarchy?
- What does the work say about women's creativity?

WEEK 10:

Tues. Oct. 24: Reading: Book 3, Shaila Abdullah, *Saffron Dreams (Reflection of America)*, Chapters 8-12  
AND: "Structuralism and Semiotics (1920s-present)"

<https://owl.english.purdue.edu/owl/resource/722/7/>

Answer **1** of the following "Typical questions":

- What patterns exist within the text that make it a part of other works like it (i.e. the other books we have read this semester)?
- Can you speculate about the relationship between the text and the culture from which the text emerged? In other words, what patterns exist within the text that make it a product of a larger culture?
- What patterns exist within the text that connect it to the larger "human" experience? (Since we are all human, we all share basic human commonalities)
- What rules or codes of interpretation must be internalized in order to 'make sense' of the text?

**\*Third Library Assignment Due**

Thurs. Oct. 26: Reading: Book 3, Abdullah, *Saffron Dreams (Reflection of America)*, Chapters 13-18  
AND: "Post-Colonial Criticism (1990s-present)"

<https://owl.english.purdue.edu/owl/resource/722/10/>

Answer **3** of the following "Typical questions":

- How does the literary text, explicitly or allegorically, represent various aspects of colonial oppression?
- What does the text reveal about the problematics of post-colonial identity, including the relationship between personal and cultural identity and such issues as double consciousness and hybridity?
- What person(s) or groups does the work identify as "other" or stranger? How are such persons/groups described and treated?
- What does the text reveal about the politics and/or psychology of anti-colonialist resistance?
- What does the text reveal about the operations of cultural difference - the ways in which race, religion, class, gender, sexual orientation, cultural beliefs, and customs combine to form individual identity - in shaping our perceptions of ourselves, others, and the world in which we live?
- Are there meaningful similarities among the literatures of different post-colonial populations?
- How does a literary text in the Western canon reinforce or undermine colonialist ideology through its representation of colonialization and/or its inappropriate silence about colonized peoples?

WEEK 11:

Tues. Oct. 31: **\*Fourth Library Session**

**\*Third Library Assignment Due**

Thurs. Nov. 2: Reading: Book 3, Abdullah, *Saffron Dreams (Reflection of America)*, Chapters 19-25  
AND "Critical Race Theory (1970s-present)"

<https://owl.english.purdue.edu/owl/resource/722/14/>

Answer **1** of the following "Typical questions":

- What is the significance of race in contemporary American society?

- Where, in what ways, and to what ends does race appear in dominant American culture and shape the ways we interact with one another?
- What types of texts and other cultural artifacts reflect dominant culture's perceptions of race?
- How can scholars convey that racism is a concern that affects all members of society?
- How does racism continue to function as a persistent force in American society?
- How can we combat racism to ensure that all members of American society experience equal representation and access to fundamental rights?
- How can we accurately reflect the experiences of victims of racism?

WEEK 12:

Tues. Nov. 7: In-class Debate: No reading, handout and video given in class.

**\*Fourth Library Assignment Due**

Thurs. Nov. 9: Reading: (CASE 3) *Shephard Quraeshi Associates: (A) and (B)*

Team 3 will Present.

All teams must prepare answers to the following for Case 3 and hand them in, typed with Team #.

- Does she want the clients back? Why or why not?
- Does she want the employees back? Why or why not?
- What does she want? Why? Explain
- What does Part B tell you?
- What would you do? Why?

WEEK 13:

Tues. Nov. 14: **\*Fifth Library Session**

Thurs. Nov. 16: Reading: (CASE 4) *CJ E&M: Creating a K-Culture in the U.S.*

Team 4 will Present.

All teams must prepare answers to the following for Case 4 and hand them in, typed with Team #.

1. What do you make of the results of KCON 2012? Do they indicate a good start or reason for questioning the wisdom of promoting a Korean cultural convention in the U.S.?
2. Should CJ E&M run another KCON event in 2013? If so, what would you recommend to VC Miky Lee regarding location, artist line up, non-music content, ticket prices, and target market selection? What would it take to make KCON 2013 a profitable event?
3. Do you believe the Bibigo chain of mid-market Korean cuisine can succeed in the U.S. on a large scale? If so, how do you propose CJ Group accomplish this? (For example, what restaurant format and what promotional elements should they use?)
4. What is your opinion regarding the grand vision of CJ Group management to bring Korean culture into the U.S. mainstream (per the opening quote of the case)? Is it feasible?

WEEK 14:

Tues. Nov. 21: Presentation Workshop.

**\*Take-home essay due**

**\*Fifth Library Assignment Due**

Thurs. Nov. 23: **NO CLASS: THANKSGIVING BREAK**

WEEK 15:

Tues. Nov. 28: Presentation Rehearsal

Thurs. Nov. 30: Presentation Rehearsal

WEEK 16:

Tues. Dec. 5: **Presentations**

Thurs. Dec. 7: **Presentations**

**\*Last Day of Class, Final Paper Project Assignment, Due in my email or on Canvas no later than 12 p.m., Monday, December 11**